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# MOTION PICTURE HERALD

## WHO BOUGHT WHAT FOR NEW SEASON

## SCREEN IS OWN PROBLEM IN NEW YORK ELECTION

## EIGHT COMPANIES REPORT INCREASED NET EARNINGS

## 17 PRODUCERS PURCHASE 41 STORIES IN A MONTH

VOL. 129, NO. 6 NOVEMBER 6, 1937

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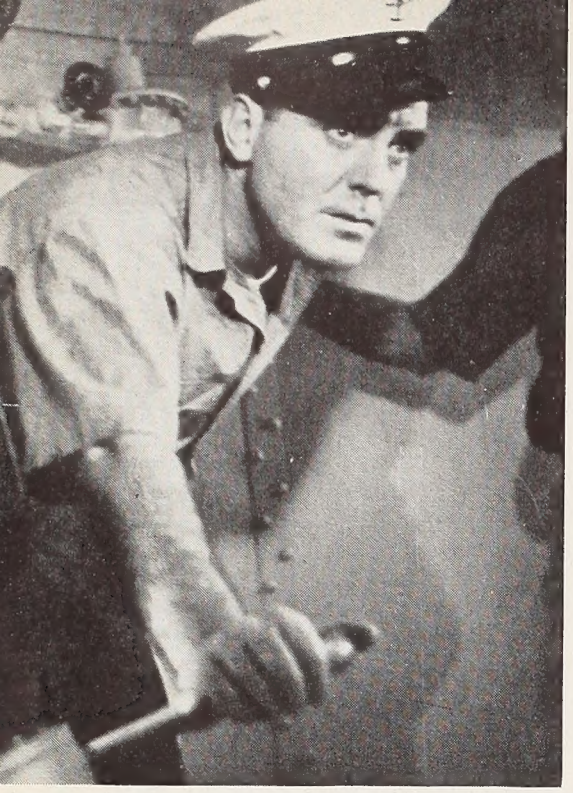
aTTrActiONs

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IN GRATEFUL ACKNOWLEDGE-
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ASSISTANCE, 'SUBMARINE D-1'
IS DEDICATED TO THE UNITED
STATES SUBMARINE SERVICE.
TO THE NAVY DEPARTMENT,
TO THE OFFICERS AND MEN
OF THE SUBMARINE SERVICE,
WARNER BROS. HERE EXTEND
THEIR SINCERE THANKS FOR
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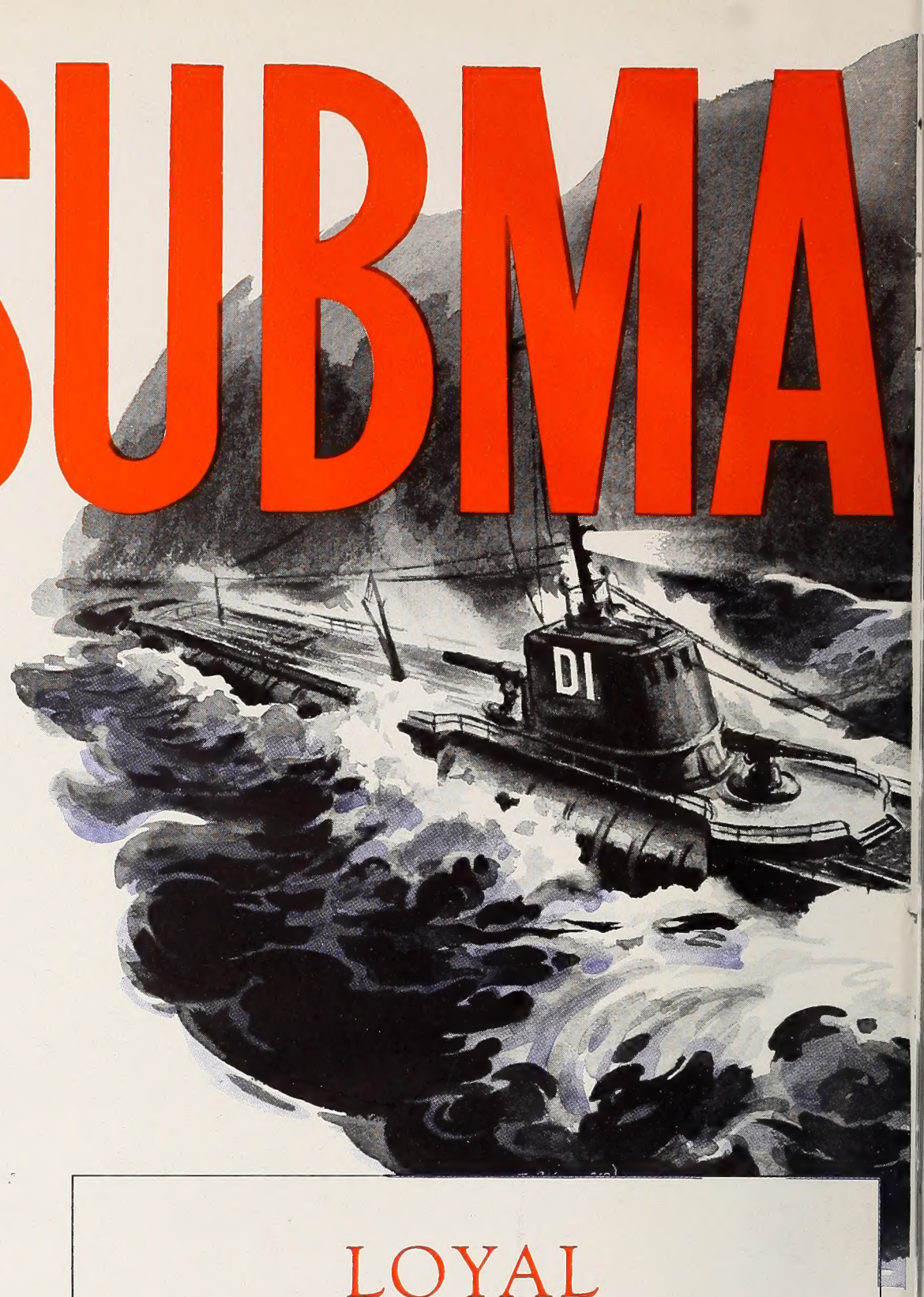








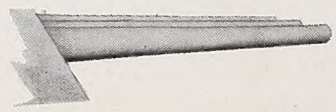
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*thanks to 20th*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 6 November 6, 1937

# GOING UP!

"NICKELODEON BUYING" in contrast with today's modern and costly production was the earnest, if not heated, topic of a discussion by Mr. Samuel Goldwyn at our annual autumn Waldorf-Astoria conference this week.

Exploration of the subject with Mr. Goldwyn brought up figures tending to indicate that the top rank productions of this period take about 75 per cent of their gross revenues from percentage engagements, leaving about 25 per cent to the flat rentals, but representing something like half of the bookings numerically.

In the realm of the flat rentals Mr. Goldwyn sees serious obstacle to progress of the art and industry. The motion picture cannot go ahead to new levels of attainment unless the producer gets his "fair share of what the public is willing to pay," he holds. "We have old fashioned buying ideals in the way of modern production. I am not contending," he insisted, "that I want to take anything from the exhibitor—I want him to pay nothing, but I do ask him to deliver the producer's part of what the public pays and will pay.

"TODAY'S motion picture public will have nothing but the best that is to be had. It insists on the 'big pictures' and that forces production costs. If the producer is not given access to the support of the public, if modern production is not delivered to modern demand because of old fashioned methods standing between, production is not going to make progress—and if it does not nobody is going to succeed."

Admitting that it was an extreme case, Mr. Goldwyn cited figures to show that in a special instance, by the use of the pressures of its total buying power, a certain circuit had been able to obtain film service in some lesser houses at rentals that represented 3.2 per cent of the gross take.

The conversation, being predicated upon Mr. Goldwyn's urging of his view of production necessities, did not explore that other very considerable realm of the subject—the situations where the exhibitor, especially vulnerable to pressures, also pays disproportionately high prices for the film he presents.

Incidentally, it was Mr. Goldwyn's observation that the buying methods to which he took exception were not peculiar to any one class of customers or type of theatre operation.

∽ ∽ ∽

WHATEVER is to be said or decided in the unending issues between buyer and seller, it is clear enough that a none too well heralded revolution in the art has been had—as Mr. Adolph Zukor rather remarked a few weeks ago, after contending that the new top rank pictures would have to have five week runs to prosper.

In the past twelve-month about twenty-four productions have touched or passed the million dollar budget mark, and about half that many more, mostly pushing toward and across the two million dollar mark, are in the making in Hollywood now.

The end is not in sight yet and no one knows what the limit is to be, if there is a limit.

This much is certain. Some one is going to pay for these pictures. If it should happen in any preponderance of instances that it should be the stockholders there will be "hell to tell the captain."

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Considerably relevant is the subject of admission prices and their trends, which will be dealt with on a nationwide scale in the news columns of *Motion Picture Herald* next week.

△ △ △

## MY WORD!

AMONG the non-taxable compensations of this editor's job is the joy of looking at the pretty pictures offered for publication and reading the altogether extraordinary legends, or sub-captions which accompany them. This week in a number of instances the sub-captions have appeared so much better than the pictures that they are presented alone. These choicer captions of the week include:

*MAGNATE IN HOLLYWOOD—Hon. David Adams, M.P., English shipping and coal magnate, three times mayor of Newcastle. The English industrialist is believed to be considering investment of English capital in American films and made copious notes while watching scenes in which Andrew Jackson and his American forces prepare to defend New Orleans against the British.*

*MODERN DIANA—Lovely Jean Parker practised archery for her role of Necia in "The Barrier." . . . She soon became adept at the ancient sport and could hit the bullseye from any position.*

*ORNATE ENOUGH—For her role in "Daughter of Shanghai," Anna May Wong . . . furnished many of the costumes from her personal wardrobe, thus saving the studio a considerable sum.*

*MALADE—Nous avons appris que la jolie Mlle. ———, qui tourne actuellement dans "———" a eu une crise d'appendicite aigüe et a dû être transportée d'urgence dans une clinique où elle a subi avec succès une opération particulièrement délicate.*

When better captions are written the motion picture will present them.

△ △ △

## "PUBLICITY"

NO matter what the provocation or occasion, one can always be sure that no opportunity to do something, conspicuously, in behalf of the motion picture industry is ever overlooked. It came again in the case of Laverne Moore, alias John Montague, with the promulgation of a report that he was under a seven-year-million-dollar contract with "the movies," as he emerged with more acquittal than glory from a trial in up-state New York. Meanwhile the report whittles down to a one reel short—but that still is "the movies." The industry gets full credit.

# This Week

## Sold for 1937-38

A survey of the country's largest and most strategic circuits discloses that they have completed, for the most part, their product buying for the 1937-38 season. For the 83 circuits canvassed 533 franchises have been signed with 11 distributors, the deals representing nearly 27,000 playdates for the new product. The totals are an increase of 81 per cent from those shown in a survey conducted as of September 4th and are up 54 per cent from a similar canvass made early in October of 1936.

*The results of the study are analyzed on page 12 and a table listing the product purchased by the 83 circuits starts on page 13.*

## Paramount Settlement

Under a settlement approved by the United States district court in New York, former officers, directors and associates of Paramount will pay $2,150,000 in cash and notes instead of the $12,500,000 for which they were sued by the company's trustee in reorganization on grounds of misfeasance and malfeasance. The settlement concludes the reorganization proceedings of the company.

*Terms of the settlement are related more fully on page 30.*

## Job Census Trailer

The five largest national theatre circuits, Paramount, Fox, Warner Brothers, Loew's and RKO, have pledged their support to a federal census of unemployed persons in the United States, by agreeing to run a trailer, telling the story of the check. Smaller exhibitors will be contacted and requested to show the film through 5,000 mayors' committees which have been organized in cities and towns not reached by the large circuits. Frank R. Wilson, who has been associated with the motion picture industry in various capacities, is director of information on the census, and John D. Biggers, president of Libbey-Owens-Ford Glass Company, of Toledo, is administrator.

*See page 70.*

## RKO Plans

The RKO reorganization plan, subject of many months of litigation, hearings and study, will again become a major topic of discussion when George W. Alger, special master, presents his tentative report on November 15th. In the Hollywood studios of the company Leo Spitz, president, prepared to assume charge of production until a successor is named for Samuel J. Briskin, and in the New York home offices Phil Reisman, foreign department head, detailed plans for branch expansion.

*The developments are covered on page 30.*

## "Strike" Settled

After a one-week armistice period, 100 exhibitors gathered in Philadelphia Wednesday and voted unanimously to end their "buyers' strike" against Paramount. The battle, which involved court proceedings, was waged by the United Motion Picture Theatre Owners on the contention that Paramount had failed to deliver six pictures listed in the 1936-37 contracts and had placed the same features on the current season contracts. A conciliation board to handle any complaints over individual deals proposed to exhibitors by Paramount was established and will sit three times next week to hear complaints.

*A report of the Philadelphia meeting is on page 30.*

## Warners on Stage

Extensive plans for backing of stage productions by Warner Brothers were outlined to the press by Jack L. Warner, in New York after a trip to Europe. The company will produce one play every two months in London in association with British producers, bring the shows to New York for presentation on Broadway, and then make them into pictures.

*The plans are discussed on page 70.*

MOTION PICTURE HERALD

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## Anti-Trust Suits

Future dates were set for anti-trust suit developments in United States district courts in Indianapolis, New York and Dallas. Arguments will be heard November 22nd in Indianapolis in the Gary Theatre Company against distributors, the Balaban and Katz circuit and the Motion Picture Producers and Distributors of America. In New York the Morse and Rothenberg action against distributors will reopen November 15th and distributor defendants who lost a decision to the Government in the recent Dallas suit were preparing to file an appeal before December 15th, the deadline.

*The cases are discussed on page 82.*

## Praise for Code

In Vancouver, B. C., on his way home to Sydney after a visit to Hollywood and a world tour, W. Cresswell O'Reilly, chief film censor for the Commonwealth of Australia, issued a brief statement expressing his "great admiration for the splendid work which has been done during the past three years or so by Mr. Breen and his associates and the thoroughness with which they have exercised control over the productions of the studios. . . . It is a great achievement to have secured the agreement of producers not to release any film without the Certificate of Approval issued by the Hays Office."

*Mr. O'Reilly's statement is quoted in full on page 71.*

## Kuykendall Address

Visiting in Denver on his extended tour of the country, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, delivered an address before exhibitors in which he denounced the American Society of Composers, Authors and Publishers as a monopoly. He charged the license fees of the organization are made under an antiquated copyright law. He attacked the contracts between exhibitors and distributors as unfair to the exhibitors and proposed the insertion of a 20 per cent cancellation clause.

*A summary of Mr. Kuykendall's speech is included in an article on page 73.*

## Radio Scripts Banned

Warner Brothers - First National announced that radio script versions of its motion pictures no longer will be supplied to small stations. Chief reason for the move, the company said, was that a survey conducted by S. Charles Einfeld, director of advertising and publicity, and Robert S. Taplinger, new studio publicity head, had disclosed that presentation of scripts, in many cases inept, was proving detrimental to the interests of the company and of exhibitors playing its product.

*See page 73.*

## Mahoney-LaGuardia Films

As an aftermath to the charges and counter charges brought forth by the showing of the March of Time release on Fiorello H. LaGuardia, Fusion candidate for reelection as mayor of New York, a film showing the highlights in the career of Jeremiah T. Mahoney, Democratic nominee, was shown in various theatres. The commercial department of Pathe News said the film was produced on the order of RKO theatres and that it was not part of the Pathe News release. RKO meanwhile made the assertion that it had not ordered the film and that it was distributed as part of the Pathe News. March of Time officials offered, within a fortnight of the election, to take shots of Mr. Mahoney but his campaign manager, Abraham Kaplan, refused the offer and, according to March of Time officials, replied that "we'll talk to you after the election."

*A complete report of the matter is on page* 19.

## Import Duty

The Canadian Department of Customs and Excise this week in Toronto, Canada, reduced the duty on the importation of films in the French, Polish or Ukrainian languages from 3 cents to 1½ cents a foot when produced and exported by countries enjoying the socalled "most favored nation" treatment under existing trade treaties. This rate is equal to the British preferential tariff which has been extended to British made films for five years.

## Story Buying

Looking toward completion of purchases of story material for the current season product, 17 producers bought 41 stories—originals, novels and plays—in October, 27 fewer than in the preceding month. Original stories supplanted novels as most popular source. Paramount was the heavy purchaser, with four originals, two plays and one novel.

*Comparisons of companies' purchases and the titles of stories, and credits available to date for the pictures to be made from them. appear on page* 14.

## 'Sex Film' Arguments

"Heart of Spain," "Spanish Earth," "The Road Back," "Sabotage," "Madame X," "Sex Madness" and "Ecstasy" this week again figured in censorship arguments and bannings on grounds of immorality or for political propaganda contents, over a wide area, from London to Argentina, Ohio, New York and Canada.

*Story on page* 80.

## Earnings Increase

Paramount, Twentieth Century-Fox, Radio-Keith-Orpheum, Keith-Albee-Orpheum, B. F. Keith, Pathe, American Seating Company and Heywood-Wakefield Company released financial statements this week showing increased earnings for 39 week periods over similar periods in 1936. Total earnings for Paramount were estimated at $6,696,000, or $2.36 a share on common stock. Twentieth Century-Fox reported a consolidated net operating profit of $4,898,893 without including any dividends from National Theatres Corporation in which Twentieth Century-Fox holds a 42 per cent interest. A preliminary statement for RKO shows a consolidated profit of $1,543,511.

*Details on these earnings and other financial news are reported on page* 21.


| | |
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## Silent

Samuel Goldwyn and Alexander Korda continued their conferences this week with a view to exercising options which they hold on the United Artists stock owned by Mary Pickford, Charles Chaplin and Douglas Fairbanks, but, despite this activity, they have maintained an attitude of strict silence on any progress being made. David O. Selznick also has remained silent on his plans after the expiration of his contract with United Artists.

*Their silence is discussed on page* 82.

## Shanghai Carries On

Despite the reports of widespread damage to theatres in the Sino-Japanese war-that-isn't-a-war, the regular first-runs in Shanghai are running three shows a day and 70 to 75 theatres in the provinces are in operation, writes J. P. Koehler, in an article of October 5th, just received. However, three-fourths of the theatres in China at large are dark, and many of those operating are doing subnormal business, Mr. Koehler says.

*Details of the motion picture problem in China under the Japanese invasion, and what a Japanese victory would mean in censorship, are recorded on page* 40.

## Regional Plan

Undaunted by the indefinite postponement of the first step toward eliminating chance games in New York theatres, the Independent Theatre Owners Association of New York this week laid plans for several meetings to discuss the possibility of installing the ban on games regionally instead of throughout the city at one time. Supporters of Bank Night were victorious in Minnesota, where the supreme court reversed a lower court decision and held that the game is legal.

*Other events concerning chance games are recorded on page* 80.

## Union Label

Yielding to demands of the International Alliance of Theatrical Stage Employees made when that group laid claim to jurisdiction over all screen industry labor, producers agreed to place the IATSE emblem on all future releases. The emblem will be in the lower right hand corner of the screen credit card which bears the Production Code seal and it will be the same size as that seal. Insertion of the emblem was necessary, the IATSE said, "to insure projection of the pictures by our projectionists throughout the country."

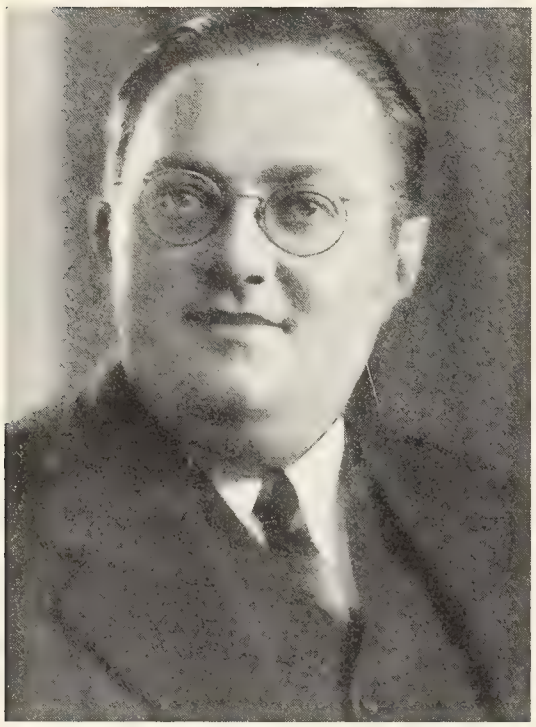
*Developments along the labor front are covered on page* 72.

# This Week









*NEW presidents of exhibitor organizations are W. F. Crockett, above, of the Motion Picture Theatre Owners of Virginia, manager of the Bayne-Roland theatres, Virginia Beach; L. O. Lukan, above left, of the MPTO of Washington, manager of the Green Lake theatre Seattle, and M. A. Rosenberg, left, of the MPTO of Western Pennsylvania, owner of the Rialto, Pittsburgh.*

*Pictured below at a luncheon in the private dining rooms of the Warner-First National studio in Hollywood at which Hal Wallis, prduction executive, was host, are Mr. Wallis, Gradwell Sears, George Trendle, president of the United Detroit Theatres circuit, and Mrs. Trendle.*

*Gordon Selfridge, British merchant, who is visiting America accompanied by his daughter, the Comtesse de Sibour, is welcomed to Hollywood and the Paramount studio, above, by Anna May Wong, an acquaintance of long standing. The Chinese actress' name is among those of celebrities etched on one of the front windows of the Selfridge department store in London.*



# in Pictures



*REPRESENTATIVES of American distributors and their staff members are shown at right at a luncheon in Bangkok at which they were guests of Siamese royalty, one of the members of which owns and takes an active part in the management of United Cinema, one of the largest circuits in the country. Seated in front at the right are Keith Goldsmith, Twentieth Century-Fox representative, and His Royal Highness Prince Upalisan, director of United Cinema. Behind them is L. Von Haverbeck, managing director of the circuit, and in front at the right are Joe Goltz, Metro-Goldwyn-Mayer manager for Malay and Siam, and Mrs. Von Haverbeck.*



*Left, at the American premiere of "Victoria the Great" at Radio City Music Hall in New York, are, in the accustomed order, W. G. Van Schmus, managing director of the theatre; Sir Gerald Campbell, British consul general; Anna Neagle, star of the film, and Herbert Wilcox, its producer.*

*Henry R. Luce, president of Time, Inc., receives the first Clement Cleveland medal, below, for March of Time's film "Conquering Cancer." Presenting the award to Mr. Luce is Mrs. Robert G. Mead, daughter of the late Dr. Clement Cleveland, one of the founders of the American Society for the Control of Cancer, in whose honor the award was established.*



*From Whitefield, N. H., A. J. Richard, right, editor-in-chief of Paramount News, drove to Portland, Me., and the State theatre for one of the first showings of the newsreel pictures of Al Mingalone, Paramount cameraman, riding a runaway cluster of balloons which broke from their anchor rope while he was taking pictures at Old Orchard Beach. With Mr. Richard in the picture are Harry Botwick, manager of the State; Jake Coolidge, New England head of the newsreel, and Mrs. Richard.*



# CIRCUITS SIGN FOR 11,136— MORE DATES THAN IN 1936

## Eighty-three Circuits Sign 533 Contracts with 11 Distributors for 28,800 Playdates in 3,518 Theatres, 22% of All Houses

Eighty-three circuits, representing the most important buyers of motion pictures, have signed 533 contracts with 11 distributors, covering approximately 28,800 playdates for 1937-38 product, a survey conducted by MOTION PICTURE HERALD discloses. These circuits include 3,518 theatres, about 22 per cent of the country's total, but, because of their buying power, the primary goals of the distributor sales forces.

**The franchise total represents an increase of 81 per cent, nearly double, the total reached in a canvass of the same circuits published on September 4th and it is a 54 per cent increase over the number indicated in a survey conducted as of October 10, 1936.**

On December 19, 1936, approximately the same circuits had concluded only 702 franchises with distributors, this total being double the number found to have been concluded in the first survey for that season. Comparison of the surveys yields evidence that in spite of a slow start this year the selling season has been advanced slightly. Part of the increase, allowing for the difference in timing of about a month between the present canvass and the first one published last year, can be accounted for by reports from sales managers of increases in the number of accounts booked this year.

### More Accounts Indicated

Although definite figures were not available, these reports indicate more accounts are being sold this year than last, the estimates being based on the contracts signed to date and on expectations of results from the independent and subsequent run fields on which salesmen are now concentrating.

The amount of product booked by the large circuits indicates that there will be little slackening in the use of the double feature policy, most buyers being adequately prepared to show two features continuously through the year with the product for which they have contracted.

The 11 distributors listed last year offered a total of 566 features for the 1936-37 season. This year the programs total 598, divided as follows: Columbia, 58; Grand National, 65; Metro-Goldwyn-Mayer, 52; Monogram, 42; Paramount, 59; RKO, 56; Republic, 54; Twentieth Century-Fox, 66; United Artists, 36; Universal, 50, and Warner Brothers, 60.

Many of the more important and comprehensive deals listed in the survey were concluded in the last few weeks. In the list as published on September 4th many outstanding circuits were shown as having purchased the product of only one or two companies. In a majority of cases these circuits have now contracted for an almost complete quota of product, unusual activity in the last two months having followed a period during which circuit executives and independent exhibitors, well supplied with late 1936-37 releases and faced with the prospect of substantially advanced terms for the new product, delayed negotiations for as long as possible.

***A table showing what product 83 of the larger circuits of the country have contracted to show this season starts on page 13. The deals, except in a few indicated instances, are for the entire product of the companies listed, only this type of contract having been considered for purposes of the survey. The circuits listed represent 3,518 theatres, about 22 per cent of the total number in the country, but important enough, through their buying power, to constitute the key to the film market. The table shows a total of 533 franchises signed, representing 28,782 playdates. Early in October of last year only 346 franchises had been signed, representing 17,646 playdates and in December, 1936, there were 702 franchises for 35,802 playdates. The circuits covered in the survey were substantially the same.***

### Most Big Circuits Ready

Examination of the table on the following pages shows that first-run situations in every section of the country have been covered in franchises signed by the important circuits which have completed their buying except in a few scattered instances. One important change in the buying picture has been the reversal by United Artists of its sales policy. This distributor in former years sold its product on an individual picture basis, making very few contracts for its entire season's program. This year United Artists has signed with 63 of the 83 circuits listed for its program of 36 pictures.

In Canada United Artists sold its product to independent theatres and the Loew houses in Canada in opposition to N. L. Nathanson's Famous Players Canadian circuit, now allied with Universal.

In Chicago, buying has been free of the clearance fight which delayed contracts last year and the season, consequently, is well advanced. Paramount, MGM and Warner Brothers have long term franchise arrangements with Balaban and Katz, and the circuit has bought, in addition, product of Columbia, RKO, Twentieth Century-Fox and United Artists. Most independent deals are made late in the year, after the B&K terms are arranged, and many of these are now in negotiation or completed.

### Independents Active

Independent circuits in New York are usually slow in completing new season buying but contract negotiation in that city is well underway, all first-run Broadway deals having been arranged and both Loew's and RKO having contracted for the product needed for their neighborhood houses.

Twentieth Century-Fox will continue to use the Roxy theatre for first-runs on Broadway. The Radio City Music Hall, in addition to showing RKO first-runs, has completed a three year selective arrangement with Columbia under which that distributor may obtain a maximum of one-third of the house's playing time. The Skouras, Century and Springer-Cocalis circuit in New York also have completed the major part of their buying.

### Earlier, Say Sales Executives

Supporting evidence for the conclusion that the season this year is earlier than usual is found in the statements of distributor sales executives, most of whom say they are in advance of schedules for their quotas. MGM claims to have closed its product deals 40 per cent faster than last year and expects to conclude all its circuit contracts at least a month and a half earlier than in 1936.

In October Gradwell L. Sears, Warner Brothers sales manager, reported a total of 5,137 contracts had been closed, a record high for the company at that period of the season and an increase of 30 per cent over the same period in 1936.

## Wilby Acquires Six Houses

George Wilby and his associates, Atlanta, Ga., last week bought six theatres from L. J. Duncan. Mr. Duncan disposed of his interests in Toccoa, Cornelia, Lavonia and Clarkesville, all in Georgia. Mr. Duncan will continue to operate his circuit in the Chattahoochee Valley.

## B&K Adding Two Theatres

The Balaban and Katz circuit of Chicago was reported last week to be acquiring title to the Senate and Belpark theatres on payment of $450,000 on Lubliner and Trinz bonds which have been in default for some five years. Federal Judge Charles Woodward approved the step.

## Time Gets Cancer Award

The March of Time has been awarded the Clement Cleveland Memorial Medal for the "outstanding piece of work in cancer education during the year," by the New York City Cancer Committee of the American Society for the Control of Cancer.

# LONG TERM DEALS ARRANGED

The following table shows the product purchased by the larger circuits of the country, long term franchise deals being indicated where such information is available. Many circuits affiliated with distributors have long term contracts, but under arrangements which provide for negotiations each year, the contracts thus amounting to continuing options.

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified) |
|---|---|---|
| Alger, E. E. | 10, Illinois | Columbia<br>Paramount<br>MGM<br>RKO<br>United Artists<br>Warner |
| Aldun | 10, Alabama, Georgia | RKO<br>20th-Fox<br>United Artists<br>Warner |
| Atlantic | 9, New Jersey | Columbia<br>20th-Fox<br>United Artists |
| Balaban & Katz | 38, Illinois | Columbia<br>MGM (long term franchise)<br>Paramount (long term franchise)<br>RKO<br>20th-Fox<br>United Artists<br>Warner (long term franchise) |
| Barham, Tracy | 2, Ohio | Columbia<br>MGM<br>Paramount<br>20th-Fox |
| Benton, William | 6, Upstate New York | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox |
| Buffalo Theatres | 11, Buffalo, Niagara Falls, North Tonawanda, N. Y. | MGM<br>Paramount<br>RKO<br>United Artists |
| | 7, | 20th-Fox<br>Warner<br>Columbia |
| Butterfield | 89, Michigan | Grand National<br>MGM<br>Monogram<br>Paramount<br>RKO<br>Republic<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Central States | 44, Iowa, Nebraska | MGM<br>Paramount |
| Central States *(Continued)* | | RKO<br>20th-Fox<br>Warner |
| Century | 23, New York City | 20th-Fox<br>United Artists<br>Warner |
| Comerford Theatres | 103, New York, Pennsylvania | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Commonwealth | 23, Iowa, Kansas, Missouri | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Confederation | 8, Montreal | Universal |
| Cooper, J. H. | 28, Colorado, Oklahoma, Nebraska | MGM<br>Paramount<br>RKO<br>Universal<br>United Artists<br>Warner |
| Cooperative Theatres | 86, Michigan | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Warner |
| Dent, Louis | 6, Colorado, Nebraska | Columbia<br>RKO<br>United Artists<br>Warner |
| Dickinson Theatres | 22, Iowa, Kansas, Missouri | Columbia<br>Monogram<br>Paramount<br>20th-Fox<br>United Artists |
| Dipson, N. D. | 12, New York, Ohio, Pennsylvania, West Virginia | Columbia |

*(Continued on page 45)*

# 17 PRODUCERS BUY 41 STORIES FOR FEW REMAINING GAPS IN SCHEDULES

## Originals Regain Lead Over Novels as Source of Film Material; Paramount Buys Seven Properties in Month

Producers went about the business of filling the rapidly closing gaps in their current season programs through the purchase of 41 literary properties in October, a decrease of 27 stories bought as compared with the previous month.

From their unusual position of first place in September, novels as a source of supply dropped to second position, being supplanted by 22 originals, 53.6 per cent of the total purchases, as against 10 novels. Plays, from the purchasing standpoint, showed a slight improvement, increasing from one in September to three last month. The remaining six properties were magazine stories.

### Paramount Buys Seven

Paramount, which ranked far down on the list as a buyer in September, moved into the top position last month by acquiring seven writings—four originals, two plays and one novel. The other purchases in the month were made by 16 producers.

The sources of the properties, aside from Paramount's, were as follows:

Metro-Goldwyn-Mayer, four originals, one novel and one magazine; Warner Brothers, two novels, two originals and one magazine; Twentieth Century-Fox, three novels and one play; Universal, two novels; Columbia, two originals; Republic, two originals and one magazine; George Batcheller, two originals; Emanuel Cohen, one magazine and one original; RKO, one novel; Republic, one magazine; Joe Pasternak, one magazine, and Hal Roach, Mervyn LeRoy, Monogram, Major and Principal, one each.

The titles of the 41 stories, with all available production credits, follow:

AMERICAN LEGION, original by Martin Mooney, purchased by Columbia to feature Don Terry and Mary Russell. Screen play by Michael Simmons. C. C. Coleman, Jr., to direct.

BADGE OF POLICEMAN O'ROON, THE, short story by O. Henry, purchased by Paramount as a starring vehicle for Beatrice Lillie and Bing Crosby. Screen adaptation by Jo Swerling and Richard Connell.

BLACK DOLL, THE, a Doubleday, Doran Crime Club novel by William Edward Hayes, purchased by Universal.

CAPTAIN NEEDS A MATE, THE, original by Eric Hatch, purchased by Paramount as a starring vehicle for Jack Benny.

CENTRAL PARK SPEAK, original by Julius Klein, purchased by Columbia.

CORN ON THE COB, unpublished story by Homer Croy, purchased by Twentieth Century-Fox.

EIGHT HOURS, magazine story to run in *Colliers,* purchased by Emanuel Cohen.

EMERGENCY SQUAD, an original by Michael Raymond and Robert Musel, bought by Paramount.

ENSENADA, original by John C. Moffitt and Duke Atteberry, purchased by Paramount, to be produced by Arthur Hornblow, Jr.

EVERYBODY'S GIRL, original by Samson Raphaelson, purchased by Paramount. Frances Dee will have the leading role.

### STORY PURCHASES OF YEAR COMPARED

| Month | Originals | Books | Plays | Totals |
|---|---|---|---|---|
| Nov. | 34 | 16(d) | 9 | 59 |
| Dec. | 31 | 12(e) | 3 | 46 |
| Jan., 1937 | 55 | 23(f) | 15 | 93 |
| Feb. | 42 | 17(g) | 9 | 68 |
| March | 42 | 16(h) | 5 | 63 |
| April | 25 | 11(i) | 8 | 44 |
| May | 42 | 10(j) | 9 | 61 |
| June | 28 | 8(k) | 1 | 37 |
| July | 21 | 5(l) | 0 | 26 |
| August | 27 | 6(m) | 12 | 45 |
| Sept. | 24 | 43(n) | 1 | 68 |
| Oct. | 22 | 16(o) | 3 | 41 |
| TOTALS FOR 12 MONTHS | 393 | 183(p) | 75 | 651 |

(d) Including 5 published magazine stories.
(e) Including 5 published magazine stories.
(f) Including 7 published magazine stories.
(g) Including 5 published magazine stories.
(h) Including 3 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 4 published magazine stories.
(k) Including 7 published magazine stories.
(l) Including 1 published magazine story and 2 radio serials.
(m) Including 2 published magazine stories.
(n) Including 29 published magazine stories.
(o) Including 6 published magazine stories.
(p) Including 77 published magazine stories.

### For Hal Roach Feature

FANCY FREE, original by Eric Hatch, purchased by Roach as a vehicle for Ronald Colman. Release will be through Metro-Goldwyn-Mayer.

FIGHT BACK, original by Richard Schayer and Jerry Horwin, purchased by Metro-Goldwyn-Mayer.

FIGHT'S ON, THE, London stage play by Hagar Wilde, Ernest V. Heyn and Elliott Nugent, purchased by Paramount as a possible starring vehicle for Irene Dunne. Albert Lewin will produce.

FOURTH ESTATE, original by Saul Elkins and Sally Sadlin, purchased by Mervyn LeRoy.

GARDEN OF THE MOON, *Saturday Evening Post* serial by H. Bedford-Jones and John Browne, purchased by Warner Brothers.

GENTLEMAN'S WORD, A, *Colliers* magazine story by Frederick Hazlitt Brennan, purchased by Republic. James Gleason will be associate producer.

HALL ON WHEELS, original story by Thornton Martin, acquired by MGM.

HOLD THAT KISS, original by Stanley Rauh, purchased by Major Productions.

HULDA, DAUGHTER OF PARLIAMENT, play by Hella Wuclijeki, purchased by Paramount. Albert Lewin will produce.

### Crime Club Novel

LAST EXPRESS, THE, Doubleday, Doran Crime Club novel by Raymond H. Kendrick, purchased by Universal.

LET 'EM ALL TALK, original by Laurence Stallings, purchased by MGM.

LIFE OF O. O. MCTYRE, novel by Charles B. Driscoll to appear in serial form in *Cosmopolitan* and to be published in book form, purchased by Warner Brothers.

LIGHT FINGERED LADIES, original by Armstrong Livingston, purchased by George Batcheller.

MONSTER MEN, original by Edgar Rice Burroughs, purchased by Principal.

MORGEN UM NEUN, German novel by Gina Kaus, published in 1931 in the magazine, *Die Dame,* and published in book form in Berlin in 1932, purchased by Twentieth Century-Fox.

NIGHT BEFORE THE DIVORCE, THE, English translation and adaptation by Huntley Tennyson Holme of the unpublished play, "Die Nacht Vor Der Scheidung," by Gina Kaus, purchased by Twentieth Century-Fox.

NINOTSCHKA, original by Melchior Lengyel, purchased by MGM.

NOT MADE IN HEAVEN, novel by Rian James, purchased by MGM.

NOTHING DOWN, original by Kubec Glasmon, purchased by Monogram. Marion Orth will do the screenplay.

PRIVATE PETTIGREW'S GIRL, *Saturday Evening Post* story by Dana Burnet, purchased by MGM as a starring vehicle for Joan Crawford for release under the title "Shopworn Angel."

QUEEN OF CRIME, original by Martin Mooney, purchased by George Batcheller.

### Jack London Novel

SEA WOLF, novel by Jack London, purchased by Warner Brothers.

SERENADE FOR A WEALTHY WIDOW, *Saturday Evening Post* story by Richard Sherman, purchased by Joe Pasternak.

SHE MARRIED FOR MONEY, novel by Ursula Parrott, purchased by RKO as a starring vehicle for Ginger Rogers. Pandro S. Berman will produce.

SING YOUR WAY OUT, original by Albert Cohen and Gouveneur Morris, purchased by Republic. Harry Grey will produce.

STAR OF THE SAHARA, original by Hazel Christie MacDonald, purchased by Emanuel Cohen.

SWEET AND HOT, original by Herbert Dalmas, purchased by Republic.

THAT'S MY SISTER, original by George Bilson, purchased by Warner Brothers to feature Hugh Herbert. Albert de Mond will do the adaptation and Lew Seiler will direct.

UNCENSORED, novel by Oscar Millard, purchased by Twentieth Century-Fox.

UNTITLED, original based on the life of Victor Hugo by Heinz Herald and Wolfgang Reinhardt, being written for Warner Brothers.

GENTLEMAN'S WORD, A, magazine story by Frederick Hazlitt Brennan, published in *Colliers,* purchased by Republic.

## Mayer Host to French Official

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, was host at a luncheon last week in honor of Marcel Olivier, former Governor General of the Colonies of France, and chairman of the board of directors of the French line, at the MGM studios.

## New Durbin Contract

Universal Pictures Corporation last week signed Deanna Durbin to a new five-year contract. The company also signed Joseph Pasternak, producer, and Henry Koster, director, to new seven-year contracts.



If It's Love You're After...

# If It's Laughter You're After...



"It convulsed the preview audience"! — *Motion Picture Daily*

"Endowed with everything needed to make a great comedy! It should not fail to score as one of the outstanding box-office triumphs of the season." — *Variety Daily*



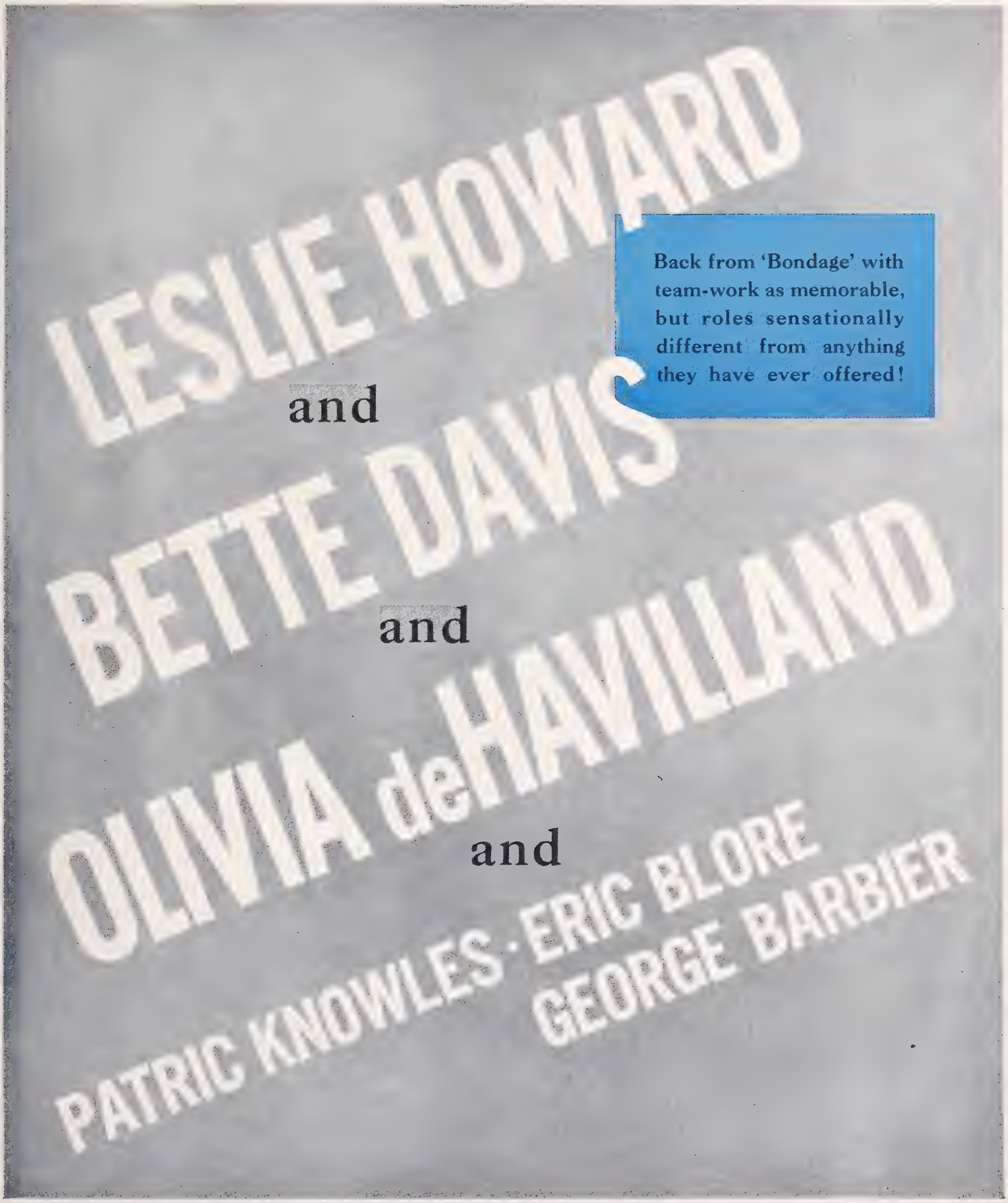
"The audience laughed long, loudly and often enough to convince the most pessimistic hearer on the sidewalk outside that something extremely funny was going on inside!" — *Motion Picture Herald*





"Hilarious farce! One of the smartest, gayest comedy offerings of the year. Will garner sustained laughter from every type of audience!" — *Hollywood Reporter*

# If It's Names You're After...



# If It's a *Smash* You're After...

Get Right After

WARNER BROS.

for a Fast

Booking On

# It's LOVE I'm After

LESLIE HOWARD
BETTE DAVIS
OLIVIA DeHAVILLAND
in
"IT'S LOVE I'M AFTER"
with
PATRIC KNOWLES • ERIC BLORE • GEORGE BARBIER
Directed by Archie L. Mayo
Screen Play by Casey Robinson
Original Story by Maurice Hanline

"A box-office delight!"
*–Film Daily*

"Should not fail to score as one of the outstanding box-office triumphs of the season!"
*–Variety Daily*

"Exhibitors can prepare to dust off that SRO sign and brace themselves for landslide business!"
*–Box Office*

"Spells box-office of the first water!"
*–Hollywood Reporter*

# SCREEN IS PROBLEM FOR ITSELF IN NEW YORK'S MAYORAL ELECTION

## RKO Theatres Denies Ordering Mahoney Film Shown Following the March of Time Special on Mayor LaGuardia

Repercussions of the furor created in New York City politics by the March of Time release on Fiorello H. LaGuardia, reelected mayor on the Fusion ticket, were still being heard this week after a "mysterious" film featuring the Democratic candidate, Jeremiah T. Mahoney, had made its appearance in several of the city's theatres on the eve of Tuesday's balloting.

Admittedly the Mahoney shots were produced by the commercial department of Pathe News but Frederick A. Ullman, Pathe News editor, emphatically asserted: "They are not part of Pathe News. The film was ordered by RKO Theatres and presumably will be paid for by them. I understand the RKO theatres wanted something on Mahoney so that they could not be accused of being partisan." RKO distributes March of Time.

**But RKO Theatres, through John Dowd, head of publicity for the theatres, disclaimed any knowledge of why the film was produced. He was as emphatic as the Pathe executive when he declared: "RKO Theatres did not order the film. It came to us as part of the weekend release of Pathe News and was shown in our theatres as such. Most assuredly RKO will not pay for the making of the film. If it had been ordered by RKO Theatres, I would know about it."**

Mr. Dowd stressed the point that RKO's policy is to stay as far away from politics as possible. Although he pointed out that becoming involved in politics might lead to reprisals in the form of unnecessarily rigid enforcement of fire and building regulations, he denied there had been any threats made to RKO Theatres by Tammany Hall, as reported in the New York *Herald-Tribune*.

### Tammany Threats Denied

Meanwhile, persistent reports that March of Time also had been threatened by Tammany with the result it had made a sequence on Mr. Mahoney to add to the LaGuardia film, were denied by Louis de Rochemont, producer, who reiterated his statement that when the LaGuardia film was planned in August, Tammany was contacted and refused to have "anything to do with pictures." Mr. de Rochemont said that about two weeks before the election Abraham Kaplan, campaign manager for Mr. Mahoney, was asked if he would arrange for some shots of his candidate. It was planned to release the film as a trailer to the March of Time release, permitting use by those exhibitors who desired it.

Mr. Kaplan's reply, according to Mr. de Rochemont, was:

"We'll talk to you after November 2nd."

At the Mahoney campaign headquarters, this was partly substantiated when Gregory Coleman, publicity director for Mr. Mahoney, said they had flatly refused to permit the taking of the pictures because the request came virtually on the eve of the election. He added that no attempts had been made to have the shots made at the time the LaGuardia film was produced.

Mr. Coleman also said RKO had taken a few shots but pointed out that he did not know in what houses the film would be used. The Tammany publicity man said he had no statement to make about whether the March of Time film was produced for political purposes, but he indicated that that was his belief.

Mr. de Rochemont remained firm in his stand that the March of Time film was produced merely because the New York City election was of national interest.

The contention has been upheld throughout the country, he said, displaying clippings from newspapers to prove the point. In announcing the release of the film, March of Time sent out publicity containing such statements as:

"March of Time now reviews in graphic sequence LaGuardia's first clash with the Tammany Tiger in 1933 when he was drafted as a Fusion Party candidate for mayor by Judge Samuel Seabury, whose legislative investigation of New York City affairs the previous year had exposed wholesale political corruption.

"Tammany men and other machine politicians alike were thrust aside by the willful little one-time congressman who proceeded to reorganize the city administration by selecting men on the merit principle . . ."

In another release:

"LaGuardia himself . . . enacts his own role in the film which features the dynamic personality of the ex-wartime Army major who in three brief years rid New York of more than three score racketeers and overcame a deficit of $41,000,000 annually to balance a more than $700,000,000 budget."

### Called Factor in Election

That the film was considered a potent force in the election was reflected in an article published in the New York *Times* last Sunday. It said:

"When the voters of Greater New York go to the polls on Tuesday, it is a pretty safe odds-on bet that a sizable percentage of them will do so with a fresh reminiscence of one of the most surprising pieces of political persuading that has ever been put to the public. The reference is, of course, to the extraordinary film document in which the familiar March of Time has dramatized the past four years in Mayor LaGuardia's career. And, if that gentleman is duly reelected, as impartial prophets ordain, a good measure of his success will certainly be due to the wholly inspired and unintended contribution of this film.

"Indeed, it is doubtful if ever, in a vital political campaign, the motion picture has had such amazing effectiveness as has this timely resume of a candidate's claim to favor . . ."

The magazine *Time*, which is published by the same company that produces March of Time, also commented on the film under the heading "March Stopped." The magazine had this to say:

"In the breezeless and unpolitical atmosphere of last July, March of Time turned its cameras on the career of Fusion Mayor Fiorello H. LaGuardia of New York City. Finding the bustling little Mayor a cheerfully photogenic subject, MOT (*March of Time*) dramatized the high spots of his energetic three-and-a-half years in office, made particular point of his political independence . . .

"Released to first-run houses all over the U. S. a fortnight ago, Vol. 4, No. 2 has been doing a big business for two weeks, but last week it made news of a different sort in New York City. New York is currently in the throes of a mayoral election campaign in which photogenic Mr. LaGuardia is being opposed by Mr. Jeremiah T. Mahoney. Tammany Hall still controls the Borough of Manhattan pretty thoroughly, and Radio City's Music Hall, MOT first-run house in New York, is the finest theatre in Manhattan.

"Candidate LaGuardia thought the MOT's treatment of his life and times was 'all right.' Impartial observers thought it was a masterly if unconscious campaign document. Tammany Hall did not go on record with any sentiments, but after the film had played a week to 150,000 people at the Music Hall, the management deemed it advisable to substitute a Mickey Mouse cartoon for the MOT during the second week of the current feature's run. Thus the potential number of voters who might be drawn into the Mayor's camp had been greatly decreased.

### Marching On Tiger's Tail

"Because of general clamor aroused by the picture, it appeared for a time that only the MOT's principal second-run New York house, the Embassy Newsreel Theatre, would exhibit the LaGuardia biography before November 2, date of the election. But by week's end, as a result of calls for the picture from their patrons, it appeared that some 50-odd circuit and third-run theatres will be showing the picture in New York during the week preceding the election. It seemed that, in marching on, Time had inadvertently stepped on the Tammany tiger's tail."

In the next week's issue of *Time*, in a letter William A. Schroeder, of Lyndhurst, New Jersey, complained about a statement which was described by the magazine as a "printer's error." Mr. de Rochemont amplified this by explaining that the error was caught before the entire issue of the magazine had been printed and therefore only the copies sent through the mail contained the mistake.

The answer to Mr. Schroeder's complaint, as published in *Time*, follows:

"The Music Hall canard is worse than bad news reporting; it is a printer's error. *Time* wrote two statements coupled by the word 'and'; Tammany Hall still controls the Borough of Manhattan pretty thoroughly, and Radio City's Music Hall, MOT first-run house in New York, is the finest theatre in Manhattan. The last six words were omitted —with horrifying results.

"The reference to the Music Hall's failure to run the LaGuardia pictures for a second week is the fault of no printer, but nevertheless un-

*(Continued on following page)*

### *VAUDEVILLE, SHORTS, FEATURE FOR A DIME*

*Among the "bargains" offered motion picture theatre patrons in Columbus — aside from double features at 10 cents — is the program presented at the Knickerbocker, which is in the downtown sector.*

*On Sundays several acts of vaudeville are offered along with a feature, short subjects and a newsreel. On Fridays an amateur night is staged.*

*The admision is 10 and 15 cents at all times.*

# NEWSREELS IN ELECTION FIGHT

(*Continued from preceding page*)

fair to the Music Hall, which has an option to run MOT for two weeks, only occasionally exercises it.—Ed."

### Reprisal Story Refuted

The New York *Herald-Tribune,* when the controversy was still in its infancy, reported RKO officials "had begged to be freed from handling the LaGuardia film through fear of Tammany reprisals." Both Mr. de Rochemont and Nate J. Blumberg, head of RKO Theatres, expressed wonderment over the source of the story, as reported in MOTION PICTURE HERALD on October 23rd. Mr. Blumberg answered the charge with the assertion that the film would play in RKO houses on schedule, which put it in the neighborhood houses in New York the week before the election.

The *Herald-Tribune* also advanced a reason for a delay in the opening of the film at Music Hall.

"When the feature was scheduled for its premiere performance at the Radio City Music Hall, in Rockefeller Center, it was reported, inspectors of the Manhattan Department of Buildings threatened to close the theatre because of technical violations of the building law." The newspaper also reported the denial of the charge by Samuel Fassler, Manhattan commissioner of Buildings.

Mr. de Rochemont explained the delay by saying that the feature then playing in the Music Hall was so long it was difficult to fit the March of Time film into the program.

### Mahoney Revives Issue

The charges and denials were rapidly becoming nothing more than echoes when Mr. Mahoney reawakened the issue in a radio address. The New York *World-Telegram,* quoting Mr. Mahoney, reported:

"Mayor LaGuardia used 50 policemen for a claque when the March of Time movie of the mayor's accomplishments was shown at Radio City.

"He ordered upwards of 50 patrolmen on duty inside the theatre with instructions to organize a cheering squad. These men met every morning at the corner of 50th Street and Fifth Avenue and were paid the price of admission to the theatre. At 11 p. m. they met at the same corner, turned in their stubs and were discharged. What a spectacle for the Police Department of the City of New York."

### Then the "Mystery" Film

Again the issue seemed destined to drop into oblivion but again it was resurrected, this time by the appearance of the "mystery" film on Mr. Mahoney.

Reporting on the film, *Motion Picture Daily* said that about 50 prints had been produced and that the film "is sponsored by the citizens' independent committee for the election of Mahoney, an active organization in the New York mayoralty campaign," adding:

"Among the theatres in which the reel received weekend bookings were a number of RKO neighborhood first-runs in the metropolitan area. For these it helped to establish a non-partisan local political record, inasmuch as it was dated in for Friday and Saturday, immediately following a two-day booking accorded the March of Time's production on Mayor LaGuardia's public career.

### Theatres "In a Spot"

Bert Adler, former motion picture press agent and now a LaGuardia appointed deputy sanitation commissioner, active in the campaign, said the LaGuardia campaign committee was neither interested nor concerned over the Mahoney film.

### *WASHINGTON GOVERNOR SETS "BARRIER" WEEK*

*Governor Clarence D. Martin of the state of Washington has officially designated the coming week as "The Barrier" week for the entire state. This is said to be the first time in the state's history that a governor has issued a proclamation tied-up with the advertising campaign of a motion picture.*

*"The Barrier," a Paramount picture, is having its world premiere Friday at the Paramount theatre in Seattle. The picture was filmed at Mount Baker.*

One of the organizers of a motion picture and theatrical testimonial luncheon to Mr. LaGuardia, Mr. Adler said theatres were "in a spot" on the showing of the Mahoney film, explaining that they would have the Tammany license, fire and other departments "slapping violations" on them if they did not show the film.

Mr. Dowd, however, insisted the Mahoney film, which ran about 500 feet, was not booked separately. "It was part of Pathe News," he said.

Although Mr. Dowd insisted the film was part of the weekend release of Pathe News, a check with several Pathe accounts in New York, other than RKO houses, revealed that only the three newsreel theatres operated by Trans-Lux had shown the picture. Consolidated Amusements and Skouras Theatres both announced they had not played the Mahoney film in their houses. Other theatres which said they had not shown the reel included the Grand Central, a newsreel theatre in Grand Central Terminal; the Newsreel theatre, Fordham Road, the Bronx; the Times, Eighth Avenue, Manhattan, and the Laconia, White Plains Road, Bronx. The Trans-Lux houses are at Broadway and 49th Street, Madison Avenue and 60th Street, and 85th Street and Madison Avenue.

But Pathe did not list the sequence in its regular continuity sheet and along with the other newsreels, except Fox Movietone, announced it was turning a cold shoulder to the Mayoralty campaign. Paramount ran a sequence on Bruce Barton, candidate for Congress, but there was only one slight reference to the fact that he was running for office. The remainder of the scene was used to depict obsolete and useless laws as brought to light by Mr. Barton.

### Movietone's Coverage

Movietone took shots of both candidates for mayor and of the two candidates for the office of district attorney, Thomas Dewey, LaGuardia running mate, and Harold Hastings, who received the Democratic nomination.

Truman Talley, editor of Movietone, said the scene was not included in the national release but was a special for New York theatres. He also said Movietone probably would show shots of the successful and defeated candidates after the election. Paramount said it probably would follow the same policy and the other reels were expected to take similar action.

The motion picture industry entered the political arena on another score when Herman Gelber, recording secretary of the Moving Picture Machine Operators Union, Local 306, released a statement denouncing Mr. Mahoney.

Mr. Mahoney, the statement said, formerly served as counsel for the union and, it was charged, had billed the union for $132,000 for his services, and had threatened to throw the union into receivership when the members balked at paying the fee. The statement also declared that Mr. Mahoney had refused to accept dismissal and had continued to send bills to the union for services subsequent to the notice of dismissal.

# *MPPDA Plea in Czech Trade Pact*

Relaxation of Czechoslovak quota restrictions on the importation of American motion pictures was, last week, asked of the Committee for Reciprocity Information by the Motion Picture Producers and Distributors of America as a provision of the proposed reciprocal trade agreement between the United States and Czechoslovakia.

Original plans of the MPPDA called for a personal appearance of Fred L. Herron before the committee during its hearings on the agreement, but he was unable to come to Washington and the organization filed a brief outlining the situation and asking for relief.

**Among the restrictions which the film industry would have eliminated are the quota requirements, the pre-screening committee, the embargo on the entry of new companies into the Czech market and the ban on advertising material, it was said.**

In the negotiation of agreements with all countries which impose restrictions on American films the State Department is attempting to secure concessions in return for increased privileges for the entry here of major products of the foreign countries.

The A-B Motion Picture Studios, Prague-Barandov, Czechoslovakia's largest and only permanently occupied establishment, showed a new profit from 1936 operations of 247,000 crowns, as against 282,000 crowns in 1935, according to a report to the United States Department of Commerce from Assistant Trade Commissioner Theodore J. Hadraba in Prague.

The dividend declared was increased from 10 to 12 per cent—20 to 24 crowns per share—in view of the smaller allocations to reserves. (One crown equals $0.035 United States currency at the present rate of exchange).

Gross earnings of 4,500,000 crowns in 1936 were higher than those of 3,700,000 crowns in 1935 by almost 22 per cent. During 1936, 25 sound features and five sound versions were produced as against 19 sound features and six sound versions a year earlier.

Mr. Hadraba also reported that the Czechoslovak Ministry of Finance has granted guarantees on 11 domestic features since the Government guarantee plan on production was introduced in October, 1936. The amount involved in the guarantees was not disclosed.

The plan calls for the Government guarantee on approved Czechoslovak features up to 50 per cent of the calculated cost, within a total available amount of 10,000,000 crowns (about $350,000).

# PROFITS FOR PARAMOUNT, FOX, RKO, KEITH, PATHE AND SEAT COMPANIES

## Estimated Net Earnings of Paramount for 39 Weeks $5,276,000; 20th-Fox Consolidated Operating Profit $4,898,896

Increased earnings for the first 39 weeks of 1937 as compared with similar nine-month periods in 1936 were revealed this week when financial statements were released by Paramount, Twentieth Century-Fox, Keith Albee-Orpheum, B. F. Keith, Radio-Keith-Orpheum Corporation, Pathe, American Seating Company, and the Heywood-Wakefield Company.

**Other financial developments of the week included the Securities and Exchange Commission's semi-monthly report showing disposition in August by Maurice Newton, New York director of Paramount, of his entire holdings in various classifications of the company's securities. Stanton Griffis, also a New York director, was shown to have disposed of 42,000 3¼ per cent convertible debentures.**

The estimated net earnings of Paramount for the 39 weeks ended October 2nd were $5,276,000 after all charges, depreciation and federal taxes, except undistributed profits taxes. This was equivalent to $1.78 a share on the common stock. The earnings did not include approximately $1,420,000 equity in the undistributed earnings of partly owned subsidiaries not consolidated. Including the equity, earnings were $6,696,000 or $2.36 a share on common stock.

For the first nine months (40 weeks) of 1936, the consolidated earnings were $2,255,224, after applying $1,800,000 of inventory reserve, and Paramount's net interest as a stockholder in the combined undistributed earnings of partially-owned subsidiaries for the nine months totaled $1,032,000, a combined total of $3,287,224.

### Consolidated Net $1,958,000

Paramount estimated its consolidated net profit for the third quarter ended October 2, 1937, at $1,958,000, after charges including interest, federal taxes (except undistributed profits taxes), depreciation and reserves. In addition there is approximately $440,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. The combined estimated consolidated earnings and share of undistributed earnings of subsidiaries for the quarter aggregate $2,398,000.

The consolidated earnings for the third quarter of 1936 amounted to $2,013,764 after applying $200,000 of the inventory reserve provided as of Dec. 28, 1935, and Paramount's net interest as a stockholder in the combined undistributed earnings of subsidiaries for the quarter totaled $247,000, a combined total of $2,260,764.

### 20th-Fox Net $4,898,893

Twentieth Century-Fox reported a consolidated net operating profit of $4,898,893 after all charges including normal federal income taxes, but not including provision for surtax on undistributed profits, for the 39 weeks ended September 25th. This compares with a profit of $4,451,851 for the first three-quarters of 1936.

For the quarter ended Sept. 25, 1937, the net profit after all charges, except provision for surtax on undistributed profits, was $1,143,410, as compared with a profit of $1,682,661 for the same quarter in 1936.

On the basis of 956,740 shares of $1.50 cumulative convertible preferred stock outstanding at September 25, 1937, the consolidated net operating profit for the 39 weeks amounted to $5.12 a share. After allowing for the preferred dividend for the first three-quarters of 1937 totalling $1.12½, there remained a profit equivalent to $2.19 per share on the 1,729,352 shares of common stock outstanding.

The profit does not include any dividends from National Theatres Corporation, in which Twentieth Century-Fox holds a 42 per cent interest.

### RKO Profit $1,543,511

Trustees of Radio-Keith-Orpheum and subsidiaries, in a preliminary statement for the 39 weeks ended October 2nd, reported consolidated profit of $1,543,511 after charges including interest on outlying funded debt not currently being paid, and trustees fees, against a profit of $1,316,922 for the corresponding period of 1936.

George W. Alger, special master, said a reorganization hearing would be held before him November 15th at which time he probably would file his recommendations with the United States district court. Since the last reorganization hearing, claims totaling $500,000 have been settled.

### Pathe's $276,486 Profit

Pathe reports a profit of $276,486.70 for the nine months ended September 30th after depreciation, federal income tax and other charges, against a profit of $24,687.22 for the same period last year. The company does not figure it is liable for the surtax on undistributed profit.

The income from film developing and printing sales was $910,599.20; from film rentals, $85,806.84, and from other operations, $9,012.23, making a total of $1,005,417.27. Deductions for sales and service, producers' participation and amortization advancing and operating and other expenses totalled $975,333.96, leaving a profit from operations of $30,083.31. Other income totalled $289,924.21.

### DuPont Net Is $1,149,000

DuPont Film Manufacturing Corporation, in which Pathe owns 35 per cent of the stock, had a net profit, after all charges, including federal income tax, of $1,149,000 for the nine-month period. This compares with a profit of $861,000 in the corresponding period of 1936. Pathe's share of the earnings will be $402,000 as compared with $301,000 for 1936.

The report of the Keith-Albee Orpheum and subsidiaries for the 39 weeks ended October 2nd showed a net profit of $914,672.15 after depreciation and federal income tax, except surtax on undistributed profits as compared to a profit of $666,080.63 for a similar period in 1936. This year's profit is equal, after allowing for dividend requirements on 64,304 shares of 7 per cent preferred stock, on which there is an accumulation of unpaid dividends, to 48 cents a share on 1,206,381 shares of common stock, all of which is owned by RKO. This compared with 27 cents a common share in 39 weeks ended Sept. 26, 1936.

The report noted that the figures were, in part, estimated and subject to audit and adjustment at the end of the calendar year.

### Keith's Gain Increases

B. F. Keith Corporation, controlled by KAO, and subsidiaries reported net profit for 39 weeks ended October 2nd, after depreciation, federal income taxes but before surtax on undistributed profits, of $663,946. This compares with $531,842 in 39 weeks ended Sept. 26, 1936.

### American Seating Company

The American Seating Company's report for nine months ended September 30th shows net profit of $519,004 after depreciation, interest, normal federal income taxes, etc., but before surtax on undistributed profits, equal to $2.35 a share on 221,062 no-par shares of common stock. In the first nine months of 1936 the profit was $299,612, or $1.47 a share on 202,875 shares.

Current assets, as of September 30th, 1937 were listed at $5,229,008 and current liabilities were $1,322,784.

Consolidated income account for nine months ended September 30, 1937, compares as follows:

| | 1937 | 1936 | 1935 |
|---|---|---|---|
| Gross sales | $6,347,346 | $4,694,701 | $3,446,583 |
| Cost of sales | 4,471,759 | 3,194,627 | 2,253,004 |
| Selling and administrative expenditures | 1,067,146 | 944,693 | 752,114 |
| Depreciation | 126,351 | 114,546 | 110,265 |
| Profit | $682,090 | $440,835 | $331,200 |
| Other income | 93,666 | 63,612 | 76,226 |
| Total income | $775,756 | $504,447 | $407,426 |
| Interest | 75,060 | 87,384 | 125,561 |
| Sundry charges | 84,692 | 72,251 | 44,629 |
| Federal income tax | 97,000 | 45,200 | 26,000 |
| Net profit | $519,004 | $229,612 | $211,236 |

Consolidated Film Industries reported a net profit of $541,023 for 9 months ended Septem-

(Continued on following page)

## *MICKEY IS A $37,000,000 MERCHANT, SAYS KAMEN*

*Mickey Mouse was described last week as one of the biggest merchandisers of the country. The occasion was a meeting of the Advertising Club of Kansas City and the words were those of Kay Kamen, head of Kay Kamen, Ltd., sole representatives of Walt Disney Enterprises.*

*"Not only have Mickey Mouse characters played annually for nine years to over a billion persons in 10,000 theatres in the United States alone," Mr. Kamen said. "The volume of business also done by more than 100 large manufacturers in the United States with Mickey Mouse's aid, helps to sell amounts to over $37,000,000. So Mickey Mouse, Donald Duck and the rest of the Disney characters are first-class salesmen of silverware, foods, glasses, watches, and so on," he said. Mr. Kaman added that $5,000,000 worth of Ingersoll Mickey Mouse watches have been sold in the last five years wholesale.*

*Mr. Kamen said that Cartier's, New York jeweler, is making jewelry of "Snow White and the Seven Dwarfs" to sell from $1,000 to $2,500 each.*

*The Mickey Mouse book version of the fairy tale will be published in four editions with a $2 top, he said.*

# EQUIPMENT NET RISES

(*Continued from preceding page*)

ber 30th. This was equal to $1.35 a share on preferred stock, compared with 33 cents a share on common stock for the nine months ended September 30th, 1936, when the profit totaled $776,290.

Profit for the quarter ended September 30th, 1937, was listed at $162,606, which is equivalent to 41 cents a share on 400,000 no-par shares of $2 preferred stock.

### General Theatres Equipment

General Theatres Equipment Corporation reported a consolidated net profit of $257,805 for the quarter ended September 30th, equal to 43 cents a share on 600,922 no-par shares of capital stock.

Indicated net profit for nine months ended September 30th, as compiled from the company's quarterly reports, was $872,472, equal to $1.45 a share on 600,922 shares, comparing with $837,950, or $191 a share, on 438,485 shares for nine months ended September 30th, 1936.

Consolidated income account of General Theatres Equipment Corp. and subsidiaries excluding Cinema Building Corp., J. M. Wall Machine Co., Inc., and Zephyr Shaver Corp., for quarter ended September 30, 1937, follows: Net sales $2,283,091; costs and expenses $2,111,516; operating profit $171,575; other income $180,794; total income $362,369; other deductions $70,622; federal income taxes $23,942; net profit $257,805.

### Sonotone's Preliminary Report

The preliminary report for the September quarter of Sonotone Corporation shows a net operating profit of about $63,400, subject to writeoffs of $15,000 for year-end inventory adjustments. This compares to a net operating profit of $350 for the third quarter of 1936.

### Heywood-Wakefield Company

The Heywood-Wakefield Company earned $414,535 or $4.72 a share for the first three-quarters of this year as against $401,212, or $4.49 a share for the first nine months of last year. The company has retired $275,000 in bank loans which now total $625,000, said Richard N. Greenwood, president of the company, which manufactures theatre seats.

### Fox Theatres Dividend

Federal Judge Manton has authorized Milton C. Wiseman, receiver for Fox Theatres Corporation, to pay a second ad interim dividend of 3 per cent to creditors whose claims have been adjudicated. The receiver was directed to set aside a reserve fund of $80,000 to be used for possible dividend purposes, pending adjudication of claims filed by William Fox and Hiram Steelman, receiver of the estate of Mr. Fox, totaling $1,000,000. The court fixed November 15th as the final date for the filing of a verified statement of the Fox claims, hearings on which will be held before a special master.

### Securities Commission Report

The Securities and Exchange Commission report showed that Maurice Newton, through Hallgarten & Company, acquired and disposed of 1,400 shares of Paramount common and disposed of 95,000 3¼ per cent convertible debentures, holding at the close of the month in his own name, 8,118 shares of common and 2,813 shares of second preferred stock.

Mr. Griffis was shown to hold at the close of the month, in his own name, 1,000 shares of common, 1,000 shares of first preferred and 1,000 shares of second preferred.

Further liquidation of Twentieth Century-Fox securities held by the Chase National Bank was reported for September, when the bank disposed, under escrow agreement, of 2,284 shares of common and 4,568 shares of preferred, leaving it with 343,448 shares of the former and 687,096 shares of the latter at the close of the month.

Other deals reported to the SEC for September were as follows:

Grand National Flms: Disposition by Kirk W. Todd, Pittsburgh, director, of 1,100 shares of common, leaving him with 15,100 shares.

Loew's Boston Theatres: Acquisition by Loew's, Inc., of 132 shares of common, giving it a total of 97,754 shares.

### Disposals of Stock

Sam Katz, as an officer of Culver City, disposed of 400 shares of Loew's, Inc., common, leaving him with 100 shares, and acquisition by Charles C. Moskowitz, New York, director, of 100 shares of common, giving him 1,000 shares.

In Monogram Pictures, Sol A. Rosenblatt, New York, director, disposed of 9,765 options for common stock, leaving him with 11,228 at the end of the month. He also was shown to hold 1,000 shares of common stock.

Trans Lux Corporation reported acquisition by Robert L. Gordon, New York, director, of 500 shares of common, giving him 900 shares; by Arthur C. Payne, New York, officer, of 300 shares of common, giving him 1,803 shares.

Reports of holdings of officers, directors and principal stockholders in companies whose securities have become registered included one for Monogram Pictures, whose registration became effective September 10th, showing that W. Ray Johnston, New York, held 62,383 shares of common and 89,054 options for common, and Joseph A. Sisto, New York, through J. A. Sisto & Company, held 2,267 shares of common. Scott R. Dunlap, Hollywood; William R. Stewart, New York; Herschel Stuart, New York, and M. S. White, New York, were shown to hold no equity securities in the company.

In another report, Aaron Rosenthal, Los Angeles, who became an officer in Grand National Films on July 1 last, was shown to have held no equity securities in that date.

## Ambassador Pictures Withdraws SEC Plan

Ambassador Pictures withdrew its registration statement this week from the Securities and Exchange Commission covering a proposed issue of 1,176,000 shares of $1 par value capital stock. The statement originally was filed August 25th. The withdrawal followed several extensions of time in which to complete the registration.

A new registration statement will be filed by Ambassador with the SEC immediately upon the improvement of general market conditions, it was said. The company's attorney, Hays, Podell and Schulman, and its accountants, Arthur Anderson and Company, are now preparing additional data for the new statement.

Maurice Conn, president, is in New York to arrange for new financing for the company. He plans to return to the coast next week if the financing arrangements are completed on schedule.

## Filmack Buys Midwest Plant

The Filmack Trailer Company of Chicago last week purchased the plant and equipment of the old Midwest Film Company, Inc., trailer producers.

# *Move to Study 'U' Refused by Court*

In New York supreme court last Friday Justice Samuel I. Rosenman denied a motion for a peremptory writ of mandamus to permit the Murita Trading Corporation to inspect the books and records of Universal Picture Corporation, Inc., "to determine the advisability of instituting proceedings for the dissolution of the corporation." Justice Rosenman said, however, that the inspection would be granted if Murita could prove at trial that it is a stockholder under the Delaware law and that it is acting in good faith.

The petitioners hold 160 shares of eight per cent first preferred stock of Universal which was purchased in July, 1936, and claims to represent 10 per cent of the outstanding first preferred stock. Universal Pictures, which produces short subjects, comedies and newsreels, is a Delaware Corporation and a subsidiary of the Universal Corporation, also chartered in the same state.

Justice Rosenman said that "an inspection will not be granted to facilitate speculative schemes or gratify idle curiosity." It was pointed out that no charges of mismanagement had been made.

Willard S. McKay, vice-president and general counsel for Universal, said that an effort had been made by the petitioner to have its stock purchased at the call price of $110 plus accrued dividends, but that the offer had been refused. He also said that access to records had never been requested and that all figures were available in statements filed with the Securities and Exchange Commission and the Curb Exchange.

Murita contended that losses from November, 1929 to April 30, 1937, totaled $6,680,418 and that dissolution might be necessary to prevent impairment of the capital stock. The petitioner questioned the employment contracts of J. Cheever Cowdin, chairman of the Board, for $1,750 weekly for five years; R. H. Cochrane, president, at $1,750 weekly for five years; Charles R. Rogers, vice-president, at $2,000 weekly for five years, and Mr. McKay at a weekly salary starting at $700 and later to be increased to $1,000.

Mr. Cochrane said in an affidavit that Universal is "about to turn the corner and that the next few months will see Universal on a profit making basis." He also observed the new management which purchased Carl Laemmle's interest in April, 1936, inherited the losses.

## NBC Buys Property for New Hollywood Studios

The National Broadcasting Company revealed this week the purchase by the company of two city blocks at Sunset Boulevard and Vine Street in Hollywood for the site of NBC's new broadcasting studio. The property, comprising five acres, is the site of the original Famous Players-Lasky lot.

As now planned, the new studios will provide only for the immediate needs of NBC in Hollywood.

The studios will be patterned after the film stage unit plan. Four large individual studios each seating several hundred persons and four other studios without audience accommodations are in the plans.

# Their Love is News Again!





# *Their perfect picture together*

They were exciting in "Love Is News" . . . gaily tender in "Cafe Metropole". . . but this time, for all their gaiety, they really have their hearts in it. A new and deeper thrill from those ever-delightful lovers!



*They parted in Reno . . . kissed impulsively under the Miami moon . . . and the damage was done all over again!*

*Tyrone* **POWER** · *Loretta* **YOUNG**

*in*

# Second Honeymoon

Another hit from 20th Century-Fox

STUART ERWIN · CLAIRE TREVOR
MARJORIE WEAVER · LYLE TALBOT
J. EDWARD BROMBERG

*Directed by Walter Lang*

*Associate Producer Raymond Griffith.* Screen play by Kathryn Scola and Darrell Ware. Based on the Red Book Magazine story by Philip Wylie.

20th CENTURY FOX

*Darryl F. Zanuck* in Charge of Production



*Tyrone*

# POWER

*Loretta*

# YOUNG

*in*

# Second Honeymoon

*THEY'RE GOING TO MAKE HOLDOVER NEWS AGAIN . . .* ONLY MORE SO!

20th CENTURY FOX

The Keystone of Your Future

# THE HOLLYWOOD SCENE

## *Very Good Eddie*

On the fallish evening of October 28th in the commodious Fiesta Room of the swankish Ambassador Hotel on starchy Wilshire Boulevard, some 600 or more marquee representatives of screen, stage, radio state and municipality, society, charity, journalism and politics, broke bread and cracked jokes with Eddie Cantor in celebration of his 25th anniversary before the footlights, behind the microphone, upon the screen and, said the speakers, within the hearts of his countrymen.

**The affair was large and ceremonious, even for Hollywood, and—especially for Hollywood—sincere, for most of those present deported and bespoke themselves in a manner suggesting that they would have been as glad to come if the bill had not been paid in advance and "Ali Baba Comes to Town" were not to open in 53 cities the morning after. It had, and it was, as listeners-in upon the CBS broadcast were able to deduce from passing mention of both circumstances by various speakers, but no secret had been made of these matters.**

No secret was made, either, of guests' and speakers' esteem for the banjo-eyed comedian. Georgie Jessel, taking over from Darryl Zanuck as toastmaster, was in better than his usual after-dinner form, seemingly because he meant what he said this time. Dr. A. H. Giannani's earnest remarks touched a mainspring of the Cantor popularity when he remarked that his words had never raised the cry of censorship. Louis B. Mayer eulogized him as a member of the industry and Governor F. Merriam praised him as a citizen of California and for his persistence in adding to the population thereof.

### Benny Steals Show

It was Jack Benny, though, who paid the troupers' tribute, at the close of a solo routine that stole the show as decisively as his Jello program has stolen Sunday evening. The gelatine vendor had ribbed his serious predecessors at the microphone, the toastmaster, the guest of honor and all hands, to a point where proceedings were in sore danger of turning into a Benny party by popular acclaim, when he finished off with the assertion that his gibes derived their sparkle from the brilliance of his target. A roomful of the generation's most conspicuous talent relished that even above his story about trying to buy a 100-year-old vase in Mr. Cantor's antique shop and wheedling the merchant down, after prolonged bargaining, to settling for 50 years.

The guest of honor had tears in his voice as he concluded the speeches.

After that there was a vaudeville show—Sophie Tucker, Bob Burns, Bill Robinson, Edgar Bergen, Jimmy Durante, Deanna Durbin, Judy Garland, Igor Gorin and others—and after that there was slow exit through long corridors lined with gaping idolators to the carriage ramp, where the top executive of a top studio amused immensely, involuntarily, by trying to bribe the uniformed but sensitive "boy" several years his senior to bring up his Rolls ahead of turn and being left, storming, to roar his discomfiture for the edification of the laity.

### *"SUIT CLUBS" HELD ILLEGAL IN IOWA*

*In defense of charges that the operation of "suit clubs" is illegal, two Des Moines clothing stores contended the operation of the clubs was similar to that of chance games in theatres and therefore should be ruled lawful.*

*But Loy Ladd, district court judge in Des Moines, refused to uphold the contention, and convictions were recorded. The defendants plan to appeal to the state supreme court which recently ruled "Bank Night" legal in theatres.*

## *Finish 12, Start 7*

They didn't do much about this business of new production during the waning days of October. Only seven pictures started. Of the group, it is likely that only one will be regarded with considerable interest. The others appear to be that sort of grist that keeps the wheels turning. It was different on the other side of the ledger. There the records show that twelve productions were completed. Several of these could not be considered ordinary films.

When the whole list of starters is considered, it hardly would be debatable that "Bluebeard's Eighth Wife," Paramount, is the most important. Gary Cooper is "Bluebeard" and it must be that Claudette Colbert is the eighth wife, inasmuch as at the moment she is the only feminine player listed. However, in the early days of shooting Edward Everett Horton, Luis Alberni, David Niven and William Brisbane were also among those present who hearkened to director Ernst Lubitsch's calls.

Harry Sherman started a picture for Paramount, "Gun Smoke," a "Hopalong Cassidy" featuring Bill Boyd, Russell Hayden, George Hayes, Natalie Moorhead, John Beach and Dorothy Short. Les Selander is the director.

### Columbia Starts Two

Columbia started two pictures. In "The Night Before," which Harry Lachman is directing, will be seen Richard Arlen, Mary Astor, Lionel Stander, Virginia Dale, Thurston Hall, Marjorie Gateson and Arthur Loft. The cast for "Singing Rangers" lists Charles Starrett, Iris Meredith, Dick Curtis, Donald Grayson, Art Mix and Ed LeSaint. Sam Nelson is directing.

"Thank You, Mr. Moto" started at 20th Century-Fox. With Norman Foster directing, it will present Peter Lorre, John Carradine, Thomas Beck, Jayne Regan, Pauline Frederick and Philip Ahn.

RKO-Radio's contribution to the new work is "Lights Out," which will feature Lee Tracy, Joan Woodbury and Lee Patrick under Lew Landers' direction.

With Tom Keene and Beryl Wallace in the leading roles, Monogram started "Romance of the Rockies." R. N. Bradbury is both producing and directing.

### RKO Completes 4

RKO-Radio cut a fulsome swath in its active shooting schedule. Four, half the number of films it had in production, were completed. Included was Fred Astaire's solo picture, "A Damsel in Distress," in which he is supported by Joan Fontaine, Gracie Allen and George Burns, Ray Noble and Reginald Gardiner.

Finished also was "Hitting a New High," which will present Lily Pons, Jack Oakie, John Howard, Eric Blore, Edward Everett Horton, Eduardo Cianelli and Marek Windheim. Raoul Walsh directed.

The third completed RKO-Radio production "She's Got That Swing," again teams Gene Raymond and Ann Sothern and Victor Moore and Helen Broderick.

The last of the quartet. "Taking the Town," has Fred Stone, Berton Churchill, Paul Guilfoyle, Gordon Jones and Dorothy Moore.

Warner completed three productions. "Gold Is Where You Find It" (in color) features George Brent, Olivia de Havilland and Claude Rains, with Margaret Lindsay, Tim Holt, Jr., Russell Simpson, John Litel, George Hayes, Marcia Ralston, Willie Best and Barton MacLane.

Listed in the cast of "Blondes at Work," which Frank McDonald directed, are Glenda Farrell, Barton MacLane, Tom Kennedy, Ralph Sanford, Tommy Jackson, Frank Shannon, Rosella Tone, Donald Briggs, John Ridgely, Kenneth Harlan, George Guhl, Joe Cunningham, Betty Compson and Carole Landis.

"Highway Pirates" will offer Beverly Roberts, Dick Purcell, Gloria Blondel, and Charles Roy.

### Republic Finishes Two

Two pictures were finished at Republic. In "The Lady Misbehaves" are Sally Eilers, Neil Hamilton, Joseph Schildkraut, George Ernest, Marcie Mae Jones, Robert Greig, Mary Gordon and Laurette Puck. Lloyd Corrigan directed. "News Is in the Air" will feature Wallace Ford, June Travis, Arthur Lake and Sid Saylor. Nick Grinde directed.

For Paramount Cecil B. DeMille completed his latest lesson in history and romance, "The Buccaneer." The best known names in the lengthy cast are Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame, Walter Brennan, Anthony Quinn, Ian Keith, Douglas Dumbrille, Fred Kohler, Sr., Robert Barratt, Hugh Sothern, John Rogers, Stanley Andrews, Beulah Bondi, Spring Byington and Montagu Love.

At Twentieth Century-Fox, "Charlie Chan at Monte Carlo" not only was finished but announced as a Halloween preview. Warner Oland, Keye Luke, Virginia Field, Harold Huber, Robert Kent, Sidney Blackmer, Kan Linaker, Edward Raquello and George Lynn worked in it under Eugene Forde's direction.

"You're a Sweetheart" wound up at Universal. Directed by Dave Butler, it will feature Alice Faye and George Murphy with Charles Winninger, Andy Devine, Ken Murray and his stooge, Oswald, Harry Stockwell, Diamond Brothers, Casper Reardon and Marian and Irma.



THIN ICE 20th Century-Fox



LOST HORIZON Columbia

# *September Box Office Champions*

**THIN ICE:** Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Director, Sidney Lanfield. Screen play by Boris Ingster and Milton Sperling. Play by Attila Orbok. Music by Lew Pollack and Sidney D. Mitchell; Mack Gordon and Harry Revel. Dances staged by Harry Losee. Assistant director, William Forsyth. Film editor, Robert Simpson. Photographers, Robert Planck and Edward Cronjager. Cast: Sonja Henie, Tyrone Power, Arthur Treacher, Raymond Walburn, Joan Davis, Sig Rumann, Alan Hale, Leah Ray, Melville Cooper, Maurice Cass, George Givot, Greta Meyer, Egon Brecher, Torben Meyer, George Davis. Released September 3, 1937.

**LOST HORIZON:** Produced and directed by Frank Capra. Screen Play, Robert Riskin. Story, James Hilton. Assistant director, C. C. Coleman. Technical advisor, Harrison Forman. Photographer, Joseph Walker, Aerial photogaphy, Elmer Dyer. Musical score, Dmitri Tiomkin. Film editor, Gene Havlick. Special camera effects, E. Roy Davidson and Ganahl Carson. Art director, Stephen Goosson. Musical director, Morris Stoloff. Costumer, Ernst Dryden. Sound engineer, Edward Bernds. Cast: Ronald Colman, Jane Wyatt, Edward Everett Horton, John Howard, Thomas Mitchell, Margo, Isabel Jewell, H. B. Warner, Sam Jaffe, Hugh Buckler, John T. Murray, John Burton, David Clyde, John Miltern, Max Rabinowitz, Milton Owen, Val Durand, Willie Fung, Victor Wong, Ruth Robinson, Margaret McWade, Carl Stockdale, Wyrley Birch, Matthew Carlton, Joe Herrera, Noble Johnson, Stella Le Saint, Beatrice Curtis, Mary Lou Dix, Beatrice Blinn, Neal Fitzgerald, John Kascier. Released September 1, 1937.

**BROADWAY MELODY OF 1938:** Producer, Jack Cummings. Director, Roy Del Ruth. Screen play, Jack McGowan from story by Jack McGowan and Sid Silvers. Musical presentation, Merrill Pye. Musical direction, Georgie Stoll. Musical arrangements, Roger Edens. Vocal and orchestral arrangements, Leo Arnaud and Murray Cutter. Dance ensembles, Dave Gould. Music and lyrics by Nacio Herb Brown and Arthur Freed. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright and Edwin B. Willis. Gowns by Adrian. Montage effects, Slavko Vorkapich. Film editor, Blanche Sewell. Cast: Robert Taylor, Eleanor Powell, George Murphy, Binnie Barnes, Buddy Ebsen, Sophie Tucker, Judy Garland, Charles Igor Gorin, Raymond Walburn, Robert Benchley, Willie Howard, Charley Grapewin, Robert Wildhack, Billy Gilbert, Barnett Parker, Helen Troy. Released August 20, 1937.

**STELLA DALLAS:** Produced by Samuel Goldwyn. Associate producer, Merritt Hulburd. Director, King Vidor. Novel, Olive Higgins Prouty. Screen play, Victor Heerman and Sarah Y. Mason. Dramatic work by Harry Wagstaff Gribble and Gertrude Purcell. Assistant director, Walter Mayo. Art director, Richard Day. Photographer, Rudolph Mate. Cast: Barbara Stanwyck, John Boles, Anne Shirley, Barbara O'Neil, Alan Hale, Marjorie Main, Edmund Elton, George Walcott, Gertrude Short, Tim Holt, Nella Walker, Bruce Satterlee, Jimmy Butler, Jack Egger, Dickie Jones, Anne Shoemaker. Released August 6, 1937.



BROADWAY MELODY OF 1938 . MGM



STELLA DALLAS United Artists



PRISONER OF ZENDA United Artists



100 MEN AND A GIRL Universal

**THE PRISONER OF ZENDA:** Produced by David O. Selznick. Assistant producer, William H. Wright. Director, John Cromwell. Assistant director, Frederick A. Spencer. From the novel by Anthony Hope and the play by Edward Rose. Adaptation by Wells Root. Screen play by John L. Balderston. Additional dialogue by Donald Ogden Stewart. Art director, Lyle Wheeler. Technical advisers, Prince Sigvard Bernadotte and Colonel Ivar Enhorning. Musical score, Alfred Newman. Film editor, James E. Newton. Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey, David Niven, Lawrence Grant, Ian Maclaren, Byron Foulger, Howard Lang, Ralph Faulkner, Montague Love, William von Bricken, Philip Sleeman. Released September 3, 1937.

**ONE HUNDRED MEN AND A GIRL:** Charles R. Rogers, executive producer. Associate producer, Joe Pasternak. Directed by Henry Koster. Screen play by Bruce Manning, Charles Kenyon and James Mulhauser, based on an idea by Hans Kraly. Assistant director, Frank Shaw. Director of photography, Joseph Valentine. Associate musical director, Charles Previn. Film editor, Bernard W. Burton. Sound, Joseph A. Lapis and Bernard B. Brown. Production designed by John Harkrider. Sets, Jack Maetin Smith and Scollards Maas. Gowns, Vera West. Cast: Deanna Durbin, Adolphe Menjou, Alice Brady, Eugene Pallette, Mischa Auer, Billy Gilbert, Alma Kruger. With Leopold Stokowski conducting music from Wagner, Tschaikowsky, Liszt. Mozart and Verdi. Released September 12, 1937.

# *Exhibitors Vote to End "Boycott" in Philadelphia*

The battle waged against Paramount by the United Motion Picture Theatre Owners in eastern Pennsylvania for the last four months came to a peaceful conclusion Wednesday when 100 exhibitors gathered in Philadelphia and unanimously voted to declare their "buyers' strike" settled.

**The vote was taken after a one week armistice of the fight over Paramount's reputed failure to deliver six pictures, "High, Wide and Handsome," "Souls at Sea," and four others, which the exhibitors claimed were listed in the 1936-37 contracts. During the armistice period a number of exhibitors discussed new deals with Paramount, in accordance with the settlement terms, and, it is understood, all in this group are satisfied that they can reach satisfactory agreements.**

During the discussion at Wednesday's session, several objections were raised from the floor and, as a result, a conciliation committee of 12 was formed to hold three meetings next week to hear all complaints. Four members of the committee will sit at each of the meetings which will be held Monday, Wednesday and Friday. If any complaint is deemed justified, the committee will take the matter up with Paramount directly.

As a guard against any future controversies reaching the stage that the "strike" did, David Barrist, chairman of the organization's "war board" proposed continuation of the board. At the same time he offered his resignation from the board, but it was not accepted.

The motion to settle the dispute which has involved court proceedings, was made by William Butler and seconded by Harry Pearlman.

With the Philadelphia dispute settled, Paramount now is expected to turn its attention to similar battles being waged in other territories.

Settlement terms for the exhibitors' "strike" in the Northwest were to be discussed with leaders of the movement by Charles M. Reagan, Paramount western division manager, in Minneapolis at the end of the week.

Mr. Reagan declined to make any statement until after he had conferred with W. A. Steffes, president of Northwest Allied.

Under the settlement with the Philadelphia exhibitors Paramount agrees not to demand the right to inspect the books of theatres where pictures are played on percentage. A cancellation privilege will be accorded in clearing up unplayed pictures on last season's contracts, but the terms of these arrangements will be handled with exhibitors individually.

New contracts also will be negotiated on an individual basis and the company will not adhere to a fixed sales policy. New deals may be either on a flat rental or a percentage basis.

### Affidavits in Indianapolis

Coincident with the Philadelphia settlement, Paramount filed affidavits in federal court, Indianapolis, in connection with a suit instituted by Gary Theatre Company for a mandatory injunction compelling delivery of 10 pictures which, the complainant charged, were listed in last season's contract.

Paramount contended the pictures in dispute were not available and that production delays in making the pictures cost the company more than $1,500,000. The affidavits were signed by Russell Holman, Paramount eastern production head; Allen Usher, Chicago district sales manager; Jules Rubens, head of Great States Theatres, and E. J. Barnard, Paramount's Indianapolis manager.

### Seek Same Terms

Members of the Independent Theatres Protective Association of Wisconsin and Upper Michigan will seek the same terms as given Philadelphia exhibitors, it was decided this week at the organization's convention at Hotel Schroeder, Milwaukee.

The group also agreed that no current Paramount product will be purchased by members unless the Philadelphia plan is made available.

Other action taken included the endorsement of the suggestion of Abram F. Meyers, chairman of the board and general counsel of Allied States Association, calling for federal legislation in the form of a "Guffey Act."

The exhibitors went on record as being opposed to producer sponsored radio programs. The drafting of plans for a revision of the association's constitution was postponed until the next convention, between January 10th and 20th.

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# *Alger's Report Is Due Nov. 15*

Developments this week in RKO Radio activities were:

**1. Special Master George W. Alger will not present his tentative report on the reorganization plan until November 15th;**

**2. Samuel J. Briskin resigned as production chief and Leo Spitz, president, who is now on the coast, assumed charge of the studio.**

**3. Selznick International's long negotiated deal with the company was reported to have collapsed, and**

**4. Phil Reisman, foreign head, announced plans to circle the globe with the company's own offices.**

The Alger report, which had been scheduled for last Thursday, was delayed because the company's consolidated earnings statement for the first nine months of the year, which is expected to have an important bearing on the special master's report, was not made available until the day the report was scheduled.

The financial report, subsequently released, appears on page 21. It shows a consolidated net profit of $1,543,511 after all charges.

The expected resignation of Samuel J. Briskin as vice president in charge of production in Hollywood, came Wednesday with official announcement from RKO's home office in New York, which added that Mr. Briskin would remain only until Leo Spitz, president, and now in temporary charge, is prepared to take over actual operations, pending selection of a successor.

Mr. Briskin will receive from RKO somewhere between $100,000 and $150,000 as a settlement figure under the provisions of his pro tem agreement, it was reported.

The collapse of the deal by which Selznick International would merge with RKO was reported caused by "the inability of RKO to meet the demands of Selznick International." The report followed a meeting of officials of the two companies including Floyd Odlum, of RKO, John Whitney, chairman of the S-I board of directors, David O. Selznick and John Wharton, legal counsel and comtproller of S-I.

In announcing his plans to circle the globe Mr. Reisman said that seven new foreign branches had been opened recently and four more are contemplated. Indicating that few situations remain open, Mr. Reisman said that that as soon as local conditions warrant the company will establish its own offices in these spots.

# *Court Approves Two Settlements For $2,150,000*

Formal approval of the settlement of two suits brought against former former officers, directors and associates of Paramount by the trustees in reorganization was granted Wednesday by Alfred C. Coxe, judge of the United States district court in New York.

The defendants, who originally were sued for approximately $12,500,000 for alleged misfeasance and malfeasance, will pay $2,150,000 in cash and notes, under the terms of the settlement.

The court's approval of the settlement formally closes the reorganization proceedings of the company as the litigation was the only matter over which the court and Charles D. Hilles, Paramount trustee, retained jurisdiction when the company's reorganization plan was approved in June, 1935.

The law firm, Root, Clark, Buckner & Ballantine, counsel for the trustee, was granted a final allowance of $150,000 for service in connection with the settlement. A petition for $215,000 has been filed, but Paramount, through its counsel, Thomas D. Thacher, recommended $150,000. On Mr. Hilles' petition for a final fee of $7,500, Mr. Thacher recommended payment of $2,500, but the court allowed $5,000.

The bulk of the settlement amount is payable to Paramount in cash immediately. Approximately $650,000 is payable in one to 10-year notes.

Among the defendants were Adolph Zukor, Eugene J. Zukor, Samuel Katz, Jesse L. Lasky and Jules W. Brulatour.

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# *Schenck Delays Stock Purchase*

A plan to purchase the Twentieth Century-Fox stock held by the Chase National Bank has been postponed indefinitely because of the current stock market situation, Joseph M. Schenck, chairman of the film company's board of directors, announced in New York this week.

Mr. Schenck also said he is not concerned over a suit filed by L. Tally and the Corbar Corporation, against Fox West Coast, a subsidiary of National Theatres which, in turn, is a subsidiary of Twentieth Century-Fox. The complaints charge lessors lost millions of dollars through the disaffirming of leases in reorganizing FWC. Mr. Tally is asking $421,510 and the Corbar company, $419,500.

A discussion on Twentieth Century-Fox's British production plans was held by the company's board this week, Mr. Schenck said, adding that no decision was reached. He declared he was in favor of producing 10 pictures a year in England.

At present, New World, a subsidiary, is producing four to five features a year in England.



"Napoleon" by Delaroche

# Masterpiece!

—and destined for screen immortality, Greta Garbo as Marie Walewska and Charles Boyer as Napoleon in M-G-M's "Conquest."





# CONQUEST

BOX OFFICE

*Greta Garbo and Charles Boyer in Clarence Brown's Production of "Conquest" with Reginald Owen Alan Marshal · Henry Stephenson Leif Ericson · Dame May Whitty C. Henry Gordon · Vladimir Sokoloff Screen Play by Samuel Hoffenstein, Salka Viertel and S. N. Behrman Directed by Clarence Brown Produced by Bernard H. Hyman A Metro-Goldwyn-Mayer Picture*

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Charlie Chan At Monte Carlo

***(20th Century-Fox)***

**Mystery Melodrama**

For entertainment and commercial purposes this latest episode in the career of "Charlie Chan" offers several combinations that should excite the interest of patrons and exhibitors. First is the story, in which are combined melodrama, mystery, comedy, a thin but definite trace of love interest, suspense and action.

Second is the cast. Warner Oland and Keye Luke are featured. Virginia Field, Sidney Blackmer, Harold Huber and Robert Kent, who have been seen in other numbers, again are presented. A promising newcomer, Edward Raquello, is introduced.

Third is production quality, not only in superior settings and locales, but also in a combination of skillful story creation by Robert Ellis and Helen Logan and screen transcription by Charles Belden and Jerry Cady, plus showmanship direction by Eugene Forde.

The fourth component is novelty. This has been so thoughtfully incorporated that "Charlie Chan at Monte Carlo" might just as well have been the first, instead of the fifteenth or sixteenth, of the series. Some hint of the novelty may be gained from the information that about one-third of the dialogue is in French, but it has been so intelligently included that it does not make understanding of the plot or its development difficult.

From the pleasures of a Monte Carlo holiday, "Chan" and "Lee" are tossed into a murder-robbery mystery. Bonds have been stolen, a man killed, several persons are implicated and many lives are tangled up. Thus birth is given to the spirit of melodrama and its entertainment twin, comedy. "Chan" and "Karnoff," French and sputtering Monte Carlo police chief, are stumped. Lee's high school understanding of French, plus his eagerness to be of assistance, are a hindrance rather than a help in resolving the mystery. But shrewd "Charlie" applies a bit of psychology.

As melodramatic suspense holds, but with the importance of tension-easing comedy contrast recognized, he brings the story to a surprise conclusion in which the culprit is accidentally killed.

*Previewed in the Uptown theatre, Los Angeles. The Sunday night audience, celebrating Hallowe'en, greeted the announcement with a burst of applause. For the ensuing 65 minutes, its attention remained on the picture. Utilization of French dialogue caused a visible impact and further served to concentrate attention. Alert for anything that Warner Oland, Keye Luke or Harold Huber might say or do, the patrons also were attentive to the actions of Edward Raquello, Virginia Field, Kay Linaker, Robert Kent, Sidney Blackmer and George Lynn. The low comedy contributions of Louis Mercier, driver of a decrepit Paris taxi, also added to their enjoyment. Lobby comment indicated that the gathering thought this the best of all "Chan's" to date.*—Gus McCarthy.

Produced and distributed by 20th Century-Fox. John Stone associate producer. Directed by Eugene Forde. Screenplay by Charles Belden and Jerry Cady. Original story by Robert Ellis and Helen Logan. Based on the character created by Earl Derr Biggers. Saul Wurtzel, assistant director. Nick De Moggia, film editor. Photographed by Daniel B. Clark. P. C. A. Certificate No. 3797. Release date, Feb. 15, 1938. Running time, 65 minutes when seen in Los Angeles. General audience classification.

CAST

| | |
|---|---|
| Charlie Chan | Warner Oland |
| Lee Chan | Keye Luke |
| Evelyn Grey | Virginia Field |
| Victor Karnoff | Sidney Blackmer |
| Jules Joubert | Harold Huber |
| Joan Karnoff | Kay Linaker |
| Gordon Chase | Robert Kent |
| Paul Savarin | Edward Raquello |
| Al Rogers | George Lynn |
| Taxi driver | Louis Mercier |
| Pepite | George Davis |
| Ludwig | John Bleifer |
| Renault | Georges Renavent |

## Murder in Greenwich Village

***(Columbia)***

**Mild Mystery**

Formerly called "Park Avenue Dame," the production presents in the change of title and locality as baffling a problem as the murders in the story. The nearest thing to an artist's canvas is a commercial photographer's tripod.

The two crimes are presented in an off-stage manner. Clues are meager and sketchily detailed while the suspects are few and patently unsuspicious. Of course, the murderer is the least suspected person and, in the case of this film, practically a stranger to the audience.

Much effort was given to endowing the script with gay and witty dialogue for sequences wherein the romantic leads bat back and forth cutely barbed retorts.

As the energetic young couple, Fay Wray and Richard Arlen keep things moving. The comedy moments of Raymond Walburn as an alcoholic senator and Gene Morgan as the customary dumb detective stand out. Wyn Cahoon, Scott Colton, Thurston Hall and Marc Lawrence figure prominently in the supporting cast.

"Steve Jackson," a commercial photographer, saves "Kay Cabot" from an incriminating misadventure, but they are involved in the murder of the man from whom "Kay" was fleeing at the time she ran into "Jackson." Circumstances bring the couple into such close contact that they as well as the audience soon realize that love has bloomed from their verbal battlings.

*Seen at the Rialto theatre, New York, where a crowded pre-election evening audience showed a more marked response to the film's comic material than to the mystery element.*
—Joseph F. Coughlin.

Produced and distributed by Columbia Pictures. Associate producer, Wallace MacDonald. Director, Albert S. Rogell. Assistant director, Sam Nelson. Story, Robert T. Shannon. Screen play, Michael L. Simmons. Photography, Henry Freulick. Film editor, Dick Fantl. Sound engineer, Lodge Cunningham. Art director, Morris Stoloff. P. C. A. Certificate No. 3458. Running time, 68 minutes. Release date, October 20, 1937. General audience classification.

CAST

| | |
|---|---|
| Steve Jackson | Richard Arlen |
| Kay Cabot | Fay Wray |
| The Senator | Raymond Walburn |
| Flo Melville | Wyn Cahoon |
| Larry Foster | Scott Colton |
| Charles Cabot | Thurston Hall |
| Rusty Morgan | Marc Lawrence |
| Henderson | Gene Morgan |
| "Angel Annie" | Mary Russell |
| Officer | George McKay |
| Rodney Hunter | Leon Ames |
| Murphy | Barry Macollum |
| Molly | Marjorie Reynolds |

## Bulldog Drummond's Revenge

***(Paramount)***

**Melodrama**

The same crew which accounted for "Bulldog Drummond Comes Back" are very much in evidence in "Bulldog Drummond's Revenge." It is adapted from H. C. McNiele's "The Return of Bulldog Drummond," as "Bulldog Drummond Comes Back" was adapted from his "Female of the Species." Again Edward T. Loew prepared the screen play and again Louis King directed. Further carrying out the association, John Barrymore, Louise Campbell, John Howard, E. E. Clive and Reginald Denny, all bearing the same screen identities, are again the featured principals.

"Bulldog" wants to marry "Phyllis," but Scotland Yard's ace detective, "Colonel Neilson," learns that someone is going to steal a munitions secret. "Phyllis" must wait, but while "Tenny" and "Algy" are given opportunity to exercise their comedy talents to take some of the tension off the melodrama, "Bulldog" teams up with the worried "Neilson." Follows a chase through fogbound London, aboard a train, over the Channel to Paris, during which all the mechanics that accent menace and adventure are utilized. The quarry, suavely sinister "Nogais," is rounded up in Paris, the secret formula returned.

*Previewed in the Tower theatre, Compton, Cal., where the other "Bulldog" also was first shown. The audience gave no indication that it would be standing in line waiting for the next one to come along.*—G. M.

Produced and distributed by Paramount. Directed by Louis King. Screen play by Edward T. Lowe. Based on a story by H. C. McNiele. Edited by Arthur Schmidt. Dick Templeton, assistant director. Photographed by Harry Fischbeck. P. C. A. Certificate No. 3652. Release date, Jan. 28, 1938. Running time, 55 minutes, when seen in Compton. General audience classification.

CAST

| | |
|---|---|
| Colonel Neilson | John Barrymore |
| Phyllis Clavering | Louise Campbell |
| Capt. Hugh "Bulldog" Drummond | John Howard |
| Tenny | E. E. Clive |
| Algy Longworth | Reginald Denny |
| Draven Nogais | Frank Puglia |
| Gwen Longworth | Nydia Westman |
| Hardcastle | Robert Gleckler |
| Mr. Smith | Lucien Littlefield |
| Sumi Kanda | Miki Morita |

## A Girl with Ideas

***(Universal)***

**Comedy**

Showmen who play up the names of Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent and George Barbier for what they are worth, and wax informative and adjectival in behalf of "A Girl with Ideas" will have emphatically on their side the reaction of a preview audience by no means handpicked. It will not be the easiest kind of exploitation campaign to manage, but the picture is of a kind to prompt outlay of the effort required.

This is another newspaper story but different and better than most, if not in fact different and better enough to make it a newspaper story to

(Continued on page 36)

# "ROSALIE" ZIEGFELDIAN



A DECADE ago the operetta "Rosalie," as presented by Florenz Ziegfeld, was "packing them in" along Broadway. Ziegfeld is gone, but the man who helped write and produce that show, William Anthony McGuire, now producing MGM's cinematic version of it, is carrying on in Hollywood with one intent, that the Ziegfeld tradition of picturesque and spectacular beauty shall endure.

Only in name and in some traces of thematic content, however, will the picture conception of "Rosalie" bear close resemblance to the original.

"The Great Ziegfeld"—and there is a very definite connection between that and this—made a great impression, yet "Rosalie" is being produced on such a scale that comparison with the stage show is out of the question.

Since the Ziegfeld-McGuire association has been recalled, it might be well to remember other associations. The plot may be described tersely. It's the love story of a West Point cadet and the princess of the mythical Balkan kingdom, Romanza, who went to Vassar. More briefly, it is operetta. William S. Van Dyke, who directed "The Great Ziegfeld," is directing "Rosalie." Merrill Pye, who created the picturesque "A Pretty Girl Is Like a Melody" episode in that picture, designed the equally spectacular Romanza sequence.

The leading players are Nelson Eddy, whose appearances in "Naughty Marietta" and "Rose Marie" made him a star after several years spent in the limbo of picturedom, and Eleanor Powell, of "Broadway Melody" repute. Ray Bolger, Frank Morgan, Virginia Grey and Reginald Owen, who were part and parcel of "Ziegfeld," again will be presented. Other names are Edna May Oliver ("Romeo and









## *A "HERALD" PICTORIAL PREVIEW*

by GUS McCARTHY
*in Hollywood*

Juliet"), Clay Clement, Janet Beecher, George Zucco, Tom Rutherford and Billy Gilbert.

The supplementary dances and evolutions were arranged by Albertina Rasch and Dave Gould, Academy Award winner. The lyrics and music of new numbers are credited to Cole Porter.

Yet, while full credit is accorded to abilities and accomplishments of individuals, the picture, after all, is the thing. Thus, a serious consideration of the accompanying illustrations is recommended. Sometimes, as everybody knows, money has been spent unwisely, and talent has been squandered. We who have watched the picture in work for weeks are familiar, to an extent, with the possibilities of "Rosalie" as entertainment; we are enthusiastic about its exploitation potentialities and its eventual commercial success. We know that Bill McGuire and Bill Van Dyke don't like to slip on banana peels. We feel quite sure that "Rosalie" will be a desirable decoration to exhibition programs subsequently to December 25, 1937.



(*Continued from page 33*)

end newspaper stories, and it wouldn't have to be a newspaper story to be as fast and funny as it is.

It is the first picture directed by S. Sylvan Simon. Some of the more veteran troupers appearing in it were inclined to scoff at his methods of procedure in the making of the film but experienced a swift change of heart for the better when press and public let go roar after roar of laughter as the picture unreeled.

Specific copy may mention performances of the first three name players as their best and Dorothea Kent's as revealing talent and a personality audiences will want to see more of. On the adjectival side, all the words except those denoting bulk, magnitude and expense are available for use. The production, an Edmund Grainger work, falls among the growing number of films fabricated with greater pains and intelligence than budgets.

The story, a little complex for brief synopsis and strong in that complexity, is about a wealthy girl who sues a publisher for libel and takes over his newspaper in satisfaction of a judgment, whereupon he strives by divers and devious devices to depress its value, so that he can buy it back cheaply, while the young woman's unsuspected editorial sagacity runs the property into steadily mounting earnings. He and the managing editor, with whom he seeks to conspire at the new owner's expense, both fall in love with her, and the picture ends with the romantic competition a draw.

*Previewed at the Pantages theatre, Hollywood, where a mixed audience manifested unmixed pleasure in frequent sustained and healthy laughter.*—WILLIAM R. WEAVER.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, S. Sylvan Simon. Story by William Rankin. Screen play by Bruce Manning and Robert T. Shannon. Photographed by Milton Krasner. Film editor, Philip Cahn. P. C. A. Certificate No. 3695. Release date, November 7, 1937. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

| | |
|---|---|
| Mary Morton | Wendy Barrie |
| "Mickey" McGuire | Walter Pidgeon |
| Frank Barnes | Kent Taylor |
| Isabelle Foster | Dorothea Kent |
| John F. Morton | George Barbier |
| Pete Dailey | Ted Osborn |
| William Duncan | Henry Hunter |
| Rodding Carter | Samuel S. Hinds |
| Toni | George Humbert |
| Al | Horace MacMahon |
| Eddie | Ed Gargan |
| Hanlon | Norman Willis |

## The Barrier

### *(Paramount-Sherman)*

### Alaskan Melodrama

There are almost as many approaches to exploitation of "The Barrier" as there are types of audiences, all of them susceptible, according to booksales records, to the Rex Beach appeal. Possibly the most direct and all-purpose route is by way of the novel itself, a fiction of fabulous popularity and ever-green memory. Then there is the fact that this is a wholly modern but not modernized picturization of the story, with a notable cast and all else thus implied.

For use in straight marquee billing are, outstandingly, the names of Leo Carrillo, Otto Kruger, Jean Parker, Robert Barrat, Andy Clyde and James Ellison. Open-stop adjectives may be applied with complete safety to their performances of the principal Beach characters.

In description of the picture, as to kind, the original Beach terminology—"red-blooded," "he-man," "primitive," elemental" and so forth—is as suitable for use as any that has been improvised in the years since these phrases worked their magic upon the reading public. The names of Harry Sherman as producer and Leslie Selander as director would inform the customers that the project has been dealt with by masters of the out-of-doors subject matter so expertly treated by the author.

The story, it will be recalled, is about "Necia," supposed half-breed daughter of "John Gale," squaw-man storekeeper in an Alaskan outpost, whose mixed blood gives pause to the romantically attracted "Lieutenant Burrell." Efforts of "Poleon Doret," trapper, "Stark," a gambler and her real father, and "No Creek Lee," prospector, to bring their halted romance to happy conclusion by proving the girl is white, result in complications marked by death and bloodshed before the final satisfactory fadeout.

Bernhard Schubert wrote the screen play, Jack Stern and Harry Tobias the two songs worked into quiet stretches of the story. Cinematographer George Barnes achieved sensationally effective results in bringing the north country background to the screen.

*Previewed at the Paramount theatre, Los Angeles, where applause acknowledged individual performance achievements of Messrs. Carrillo and Barrat and Miss Parker, with a round of general approval for all concerned at the picture's end.*—W.R.W.

Produced by Harry Sherman. Distributed by Paramount. Directed by Leslie Selander. Screen play by Bernhard Schubert from the book by Rex Beach. Additional sequences and dialogue by Harrison Jacobs and Mordaunt Sharp. Songs by Jack Stern and Harry Tobias. Musical score, Maurice Lawrence. Musical direction, Borris Morros. Film editors, Thomas Neff and Robert Warwick. Photography, George Barnes. P. C. A. certificate No. 3751. Release date, November 12, 1937. Running time, when seen in Hollywood, 93 minutes. General audience classification.

CAST

| | |
|---|---|
| Poleon Doret | Leo Carrillo |
| Necia | Jean Parker |
| Lieutenant Burrell | James Ellison |
| John Gale | Robert Barrat |
| Stark | Otto Kruger |
| No Creek Lee | Andy Clyde |
| Runnion | Addison Richards |
| Alluna | Sara Haden |
| Sergeant Thomas | J. M. Kerrigan |
| Molly | Sally Martin |
| Johnny | Fernando Alvarado |
| Sergeant Tobin | Alan Davis |

## Portia On Trial

### *(Republic)*

### Woman Versus Man

Quite some time has elapsed since a legitimate "sleeper" picture last came along. A "sleeper" usually is a film about which little has been heard and of which little is expected. Generally, when they appear and quality is the term applicable to the story content, individual and group acting, production merit and caliber of direction, they prompt the question, "How long has this been going on?" Later, those who for any number of diverse reasons see the show invariably become enthusiastic and are quite insistent that their friends likewise go to see it.

"Portia On Trial" comes within that category. On the surface there doesn't seem to be much to recommend it. The title suggests that the story has something to do with a woman up before the bar of justice on a criminal charge. None of the personalities featured is found listed among top flight screen names. But all this on-the-surface stuff is beside the point.

Evidences of a sincere attempt to make a good show crop out in practically every sequence. "Portia" is a sympathetic, emotion-stirring story of a woman lawyer. It is mainly serious, but there is comedy to lessen the tension. The meager suggestion of man-woman love interest is hardly a part of the plot premise. But the manner in which Samuel Ornitz transcribed Faith Baldwin's story and the way in which Edward E. Paramore, Jr., dramatized and contributed added dialogue to it, plus the quality of performances by Frieda Inescort, Clarence Kolb, Heather Angel, Ruth Donnelly, Barbara Pepper, Neil Hamilton, Walter Abel, John Kelly and George Cooper, together with the direction of George Nicholls, Jr., establish it primarily as a strong picture for women and one that should engage the attention of any mature audience.

"Richard Condon" becomes aware that the lawyer, "Portia Merriman," is his mother, that "John Condon," newspaper-political czar, never wanted such a thing to happen, and that "Richard's" father, "Earle Condon," is planning to marry "Elizabeth Manners." But, forced by "John," "Earle" double-crosses "Elizabeth" and she murders him. Prevailed upon by secretary "Jane," who knows all the details of "Portia's" relationship to the "Condons," she assumes the girl's defense. She permits "Elizabeth" to testify that her deed was premeditated. Her purpose is to get "John Condon" on the stand. Follows one of the finest staged courtroom scenes this reporter has ever seen, as "Portia" backtracks over her own life and forces "Condon" to admit that it was only a stroke of Fate, years ago, that prevented her ("Portia") from standing trial for "Earle's" murder. As "Condon" confesses that his pride forced an annulment which deprived "Richard" of mother love, "Elizabeth" is acquitted on the grounds of justifiable homicide and the boy is reunited with his mother.

*Previewed in Warners' Beverly theatre, Hollywood. Only rarely has it been noted that a picture held such a grip on its auditors. There was not one walkout, and the audience was composed entirely of adults. Except for a few bursts of applause which interrupted continuity, it sat in hushed silence.*—G.M.

Produced and distributed by Republic. Albert E. Levoy, associate producer. Directed by George Nicholls, Jr. Screen play by Samuel Ornitz. Adaptation by Edward E. Paramore, Jr. Original story by Faith Baldwin. Photographed by Harry Wild, Howard O'Neill, film editor. Albert Colombo, musical director. P. C. A. certificate number 3701. Release date: Oct. 29, 1937. Running time, 70 minutes when seen in Hollywood. Adult audience classification.

| | |
|---|---|
| Dan Foster | Walter Abel |
| Portia Merriman | Frieda Inescort |
| Earle Condon | Neil Hamilton |
| Elizabeth Manners | Heather Angel |
| Jane Wilkins | Ruth Donnelly |
| Evelyn | Barbara Pepper |
| John Condon | Clarence Kolb |
| Richard Condon | Anthony Marsh |
| Judge | Paul Stanton |
| Efe | George Cooper |
| Hank | John Kelly |
| Governor | Hobart Bosworth |
| Father Casicz | Ian Maclaren |
| Barker | Chick Chandler |
| Inspector | Bob Murphy |
| Mrs. Gannow | Inez Polonge |
| Joe Gannow | Leo Gorcey |
| Dr. Thorndike | Huntly Gordon |
| Mrs. Manners | Marion Ballou |
| Jack Madden | Hooper Atchley |
| First Committeeman | Nat Carr |
| Switchboard Operator | Lucie Kaye |

## Tex Rides with the Boy Scouts

### *(Grand National)*

### Tex Becomes a Boy Scout

The title of this latest Tex Ritter western invites the readiest amount of audience response from that international organization of youth to whom the production is dedicated. Opening with newsreel scenes of the Scout Jamboree held in Washington, the early footage describes and extolls the aims and work of the boy groups. When the film does get into the main part of the plot, the adventures of a local troop of Scouts figure in the narrative.

As far as the plot action, in the light of other Ritter features, the pace is almost pedestrian. It is only in the final reel that things begin to move.

Tex is his usual singing, riding, unassuming self. The youngster Tommy Bupp plays the part of a Chief Scout with an appealing naturalness. Snub Pollard and Horace Murphy as Tex's pals provide the comedy moments, while Marjorie Reynolds takes care of what there is of a romantic angle.

When Tex comes across a mysterious mining camp, he suspects it's the hideout for a gang of railroad robbers. With the comic cooperation of his partners, Ritter begins to do a piece of private sleuthing. When "Stubby" brings a shirt to the laundry he discovers that the Chinese laundryman is being used as a "fence" for the stolen gold. Further investigations reveal that one "Stark" is the leader. This discovery offers a minor complication in Tex's romance with "Norma," who is innocently employed by the chief gangster. When the girl's brother "Buzzy" comes upon some real clues, he is shot, and then things begin to pop. Organizing a posse of Boy Scouts and townsfolk, Ritter

(*Continued on page 39*)

she sings again!

she thrills again!

"maytime" box-office
magic

gives way to



jeanette macdonald's
greatest m-g-m hit

"THE FIREFLY"



# THE GLORY of a great musical romance enriches the screen *and you!*

THE BLOCK 24 SHEET




THE PICTORIAL 24 SHEET




First again, M-G-M's simple copy 24-sheet (*above*) strikes a new note in outdoor film advertising. The pictorial poster (*left*) is also used in the current nationwide billboard campaign, 9,000 stands in 1,500 cities, month after month.



(*Continued from page 36*)

rounds up the culprits after a "shoot 'em up-knock 'em down" pursuit.

*Previewed at a trade press showing in New York.*—J. F. C.

Produced and distributed by Grand National Pictures. Producer, Edward F. Finney. Director, Ray Taylor. Supervisor, Linsley Parsons. Original story, Lindsley Parsons and Edmund Kalso. Screen play, Edmund Kelso. Editor, Frederick Bain. Cameraman, Gus Peterson. P. C. A. Certificate No. 3750. Running time, 66 minutes. Release date, October 29, 1937. General audience classification.

CAST

Tex ..... Tex Ritter
Norma ..... Marjorie Reynolds
Pee Wee ..... Snub Pollard
Stubby ..... Horace Murphy
Buzzy ..... Tommy Bupp
Stark ..... Charles King
Kemp ..... Karl Hackett

## The Love Life of a Gorilla

***(Jewel)***

**Catchpenny Sensationalism**

Breathes there an exhibitor with conscience so dead—well, if such there be, he'll get mats of the ads that have been running in Los Angeles newspapers recently and serve notice on his public, as Tally's Criterion has served it, that this hodge-podge of cuttings and splicings purports to depict the findings of various expeditions into darkest Africa, including that of one Col. Hubert Winstead, F.A.A., and that these findings include indications that native women and gorillas get along pretty happily together. There is even a shot of a child at its mother's breast, during exhibition of which the narrator suggests that the audience scan the child's features and draw its own conclusions. That is, by the way, but one of the shots showing the maternal breast, singularly and plurally, which may be one of the reasons why the picture does not carry a Production Code seal.

In its earlier footage the picture is a badly photographed and substantially routine exploration of the jungle country. When time comes to make good on the sensational advertising copy which would appear to be the justification, if that's the word, for the picture, camera facility is employed to make it seem that native women, one of whom it is a tribal custom to offer to the gorillas annually for mating purposes, live their lives contentedly under the kindly ministrations of giant gorillas. From here on the picture gives signs of efforts to make it appear controversial, scientifically, eugenically, biologically and so on. The efforts aren't very successful.

*Previewed at Tally's Criterion theatre, Los Angeles, where the kind of persons who respond to the kind of advertising used for this kind of picture sat, and looked and saw something like they expected to see, maintaining the silence that persons like that always maintain in cases like that.*—VANCE KING.

Produced by Samuel Cummins and Raymond Lewis. Based on an expedition by Col. Hubert Winstead, and others. No P. C. A. certificate. Running time, 80 minutes. Adult, if any, audience classification.

## Criminals of the Air

***(Columbia)***

**Melodrama**

A story of a border patrolman tracking down a gang of smugglers, "Criminals of the Air" winds itself up as it goes along and races to an exciting climax.

The cast is composed of comparative newcomers to the screen. Charles Quigley plays the pilot and Rosalind Keith the girl reporter.

A member of the border patrol is commissioned to track down a gang who for some time have been smuggling aliens across the Mexican border. For this purpose the operative obtains a position as pilot on an airplane used to transport couples to Mexico to be married.

A girl newspaper reporter, who had been trying to obtain a special story, becomes suspicious of the actions of the pilot. She hides in the plane as the plane leaves with a couple. They are members of the gang and force the pilot to land at the gang's hideout. The reporter helps the pilot get away with the gang in pursuit.

Most of the action comes when the criminals' plane overtakes the honeymoon ship and fires on it. Out of the clouds drop three border patrol planes who disable the gang's craft. A patrol plane is dispatched to intercept the others fleeing in a car. The plane, with machine guns blazing, wrecks the car.

*Reviewed at the Central theatre, New York. An early afternoon audience, composed mostly of men, viewed the picture in silence.*—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by C. C. Coleman, Jr. Screen play, Owen Francis. Story, Jack Cooper. Photography, George Meehan. Film editor, Dick Fantl. Musical director, Morris Stoloff. P. C. A. certificate No. 3053. Running time, 61 minutes. Release date, April 30, 1937. General audience classification.

CAST

Nancy Rawlings ..... Rosalind Keith
Mark Owens ..... Charles Quigley
Rita ..... Rita Hayworth
Ray Patterson ..... John Gallaudet
Blast Reardon ..... Marc Lawrence
Mamie ..... Patricia Farr
Captain Wallace ..... John Hamilton
Williamson ..... Ralph Byrd
Camera-Eye Condon ..... Walter Soderling
Kurt Feldon ..... Russell Hicks
Bill Morris ..... John Tyrrell
Trigger ..... Lester Dorr

## Paradise for Two

***(New World-20th Century-Fox)***

**Romantic Melodrama**

Patricia Ellis balances the typically British Jack Hulbert in this ingeniously plotted and amusingly developed farce-comedy story with musical additions. Song and dance and stage spectacle as a climax are, with the plot, compensation for any difficulties which parts of the dialogue may offer to American audiences.

A chorus girl, for personal publicity, has exploited an imaginary conquest of a millionaire playboy. When the rich young man comes around to protest she mistakes him for a reporter. The show being in danger of crashing, she persuades him to impersonate her millionaire lover (himself) in order to impress the producer. It ends with the rich young man backing the show and falling in love with her.

The material is presented with sparkle and with a wealth of good musical material, dancing, and comedy. Miss Ellis sings "Kiss Me Good-night" very fetchingly.

*Viewed at a Piccadilly theatre trade show in London. The audience received it very warmly.*—B. A.

Produced by Alexander Korda and Gunther Stapenhorst for London Film Productions. Distributed by United Artists. Directed by Thornton Freeland. Scenario by Arthur Macrae. Musical score by Michael Spolianski. Lyrics by William Kernell. Photographed by Gunther Krampf. Costumes by Rene Hubert. Dances supervised by Jack Donahue. Art director, Shamoon Nadir. Running time, 70 mins. "G."

CAST

Martin ..... Jack Hulbert
Jeannette ..... Patricia Ellis
Jacques ..... Arthur Riscoe
Miki ..... Googie Withers
Miss Claire ..... Sydney Fairbrother
Clarence ..... Wylie Watson
Marcel ..... David Tree
Renad ..... Cecil Bevan
Brand ..... Anthony Holles
Paul Duval ..... Roland Culver

## Pick Your Favorite

***(Paramount)***

**Effective Contrast**

Pointing the question whether the audience desires to pursue its sports amid crowded surroundings or in solitude, Ted Husing offers in a narrative written by Grantland Rice, and sounding more doggerel than poetic, some striking shots to illustrate opposite modes of recreation. An urban thoroughfare with its speed and congestion is placed in juxtaposition to lonely mountain climbing. Swimming off a city dock is followed by sports in a beautiful and secluded lake. A crowded fishing boat loaded down with metropolitan fishermen is contrasted with a lone angler somewhere far up a hill stream. Skillfully screened with an expert eye for compelling comparisons, the subject should hold some pleasant entertainment for the general audience whatever the sport preference may be. Running time, 10 minutes.

## Love Sick

***(Universal)***

**Oswald Cartoons**

Love comes to Oswald's pooch, Doxie. In the lot of the unappreciated swain, the canine moons around with an appropriately hangdog expression. His efforts to win favorable notice from his beloved are of no avail. Finally, the payoff, along with a cure for his romantic aspirations, comes for the dog when he learns that the lady of his yearnings is a matron with a long line of mongrel offspring. Fairly amusing, it perhaps will find favor with the none too discriminating cartoon fancier.—Running time, eight minutes.

## The Dancing Bear

***(Educational)***

**Cartoon**

A rather slow paced cartoon not overly burdened with comedy, in fact leaning to the anemic side, features farmer Al Falfa and the dancing bear. The bear, who is to the violin player as the monkey to an organ grinder, invariably goes into a dance when music is played. While his master sleeps the bear escapes and comes upon Al Falfa. Follows a chase through the house, with the farmer avoiding the bear by means of victrola, saxophone and player piano.—Running time, 6½ mnutes.

## Jungle Juveniles

***(MGM)***

**Amusing**

A cute and chubby youngster, aided by the antics of a pair of chimpanzees as foils, makes this subject a natural bit of minor humor. In the style of the candid camera technique, the little fellow is seen as a miniature Tarzan on the loose from home. His encounter with the tricky chimps is detailed in a set of situations that hold genuine appeal for the general audience. That funny fellow, Peter Smith, supplies wise remarks.—Running time, nine minutes.

## Paramount Pictorial, No. P 7-4

***(Paramount)***

**Informative**

The magic trick of weaving feminine headwear from the common fiber of tropical trees provides the interesting opening for the latest number from this Pictorial group. Some attractive young women, against the lovely backgrounds of the Bahamas, model the fashions. Then the patron is transported in a lightning change to the rugged northern wilds of Oregon for a huckleberry harvest. A final sequence is devoted to the eternal existence of steel, with the process of recasting into scrap metal. The diversity of the items and the breezy pace at which they are presented should provide lively and informative screen moments.—Running time, 10 minutes.

## All Aboard

***(Universal)***

**Passable**

A railroad terminal is utilized as a vaudeville stage for the parading of some routine and passably entertaining variety acts. A singer who swings "The Beautiful Blue Danube" into modern tempo, a couple of sailors more adept at their acrobatic turns than their comic sallies, a western cowboy band and with a black and white set of tap dancers are introduced rapidly but without any spectacular revelations.—Running time, 17 minutes.

# ONE OUT OF FOUR THEATRES OPEN IN CHINA; FEW RAZED BY SHELLS

## Shanghai's First - Runs Giving Three Shows a Day; One Theatre Used as Front Line Stronghold by Defenders

by J. P. KOEHLER
*in Shanghai*

*The accompanying article by J. P. Koehler,* Motion Picture Herald *correspondent in Shanghai, received this week, was written in the harassed city on October 5th, long before the Japanese forces forced the Chinese to evacuate Chapei and Kiangwan and withdraw to the socalled Chang Kai-Shek line, intensifying the danger to the International Settlement.*

Certainly early reports that Shanghai's theatres were practically destroyed or abandoned, as in Motion Picture Herald issue of August 21st, were decidedly exaggerated.

[*The item consisted of first reports of the effects of the Japanese invasion and included an expression by an official of the Chinese consulate in New York that all theatres in Shanghai were believed to have been closed. Since that date several eye-witness articles by Mr. Koehler, describing the actual situation, have appeared in the* Herald. *Apparently the August 21st issue had just reached Mr. Koehler when he wrote the account herewith, which was dated October 5th.*]

### Theatre Used by Troops

The truth is that the only theatres which were abruptly evacuated and left in the care of a house employee were such as were located in the districts north and east of the Soochow Creek in areas under Japanese military control. And even after August 14th, courageous managers returned to some of the houses under fire and removed valuable equipment. To date, it is known definitely that the more expensive part of machinery have been removed from the Ritz, Willies, Broadway and Eastern theatres, all subsequent runs, and that the Willies theatre is practically a total loss, even though the concrete projection booth is still intact. The Isis theatre is so deep in the worst center of street battles and shelling that it also has suffered damages that will require practically rebuilding. The Pantheon theatre has been a front line stronghold for Chinese troops and the center of bombing, fires and severe street battles for six weeks, which may mean little left of this house.

Beyond these facts no other important theatre damage has been reported in the Shanghai area. Shanghai's regular first-run houses now are going, with three full performances daily, and five subsequent runs also, while in the provinces it is definitely established that at least 70 to 75 cinemas are still in operation, either in part or whole with Chinese or foreign films, and can be served in some fashion from Shanghai exchanges, though it must be admitted that many of these are at a distance that makes exhibition slow and even doubtful at times; while in Hongkong there does not seem to be any general closure of cinemas though business is naturally affected by the surrounding upheaval.

### Japanese Censorship

Estimates as to the percentage of losses in receipts are impossible at present. Even in normal times it is very difficult to obtain data on the theatre income owing to the refusal of exhibitors or distributors to disclose such information, except in rare cases. With 75 per cent of China's cinemas closed at present and with many of the remaining doing below normal business, perhaps it is not exaggerating to say that receipts are now about 30 per cent of normal, if not less. However, this cannot be actually ascertained and the statement may not hold good at all for some distributors who have been fortunate in releasing timely pictures in good locations, as against some others who have done practically no business at all. For instance, the 1,000-seat Cathay theatre in Shanghai (owned by the Cathay-Grand Company) is running to larger receipts at present than ever before, mainly due to its location in an area considered farthest from danger, and also because it has been releasing a series of pictures which "took hold" on the remaining public in Shanghai.

Predictions as to the future are many, but one can draw some conclusion from past experience of Japanese invasion. Previous to the Japanese seizure of Manchuria, Shanghai distribution offices served all that territory. Today it is all under Tokyo with local censorship rules, very similar to those effective in Japan. If Japan succeeds in forming the five northern provinces of Hopei, Charha, Shansi, Suiyan and Shantung into a separate state under Japanese advisors, similar conditions may be expected, with the revenue from Peiping, Tientsin, Tsingtao, Chefoo and other exhibition centers falling into Japanese hands and still further reducing the income of the Shanghai exchanges, which as yet have had no reduction in Chinese censor fees and other costs, which mount steadily with diminishing distribution. Furthermore, should Japan apply the restriction on Japanese controlled territory that she has applied in Japan, ending further importation of foreign films after Dec. 31, 1937, American distribution will suffer heavily in China also.

**With the heavy costs of war to meet and pay, the Chinese government can be expected to increase taxes also, which would reflect itself in increased rentals and higher admission charges, with a proportionate reduction in attendance. These are facts that must be faced and met as they develop.**

A considerable degree of foresight will have to be observed in dealing with future contracts and distribution possibilities. While business by no means is lost entirely, and while any "alarmist" attitude is totally out-of-place, careful consideration must be given and local general managers undoubtedly will be prepared to meet coming events.

### Ask License Extensions

An appeal already has been made by the members of the Film Board of Trade (China) for an immediate extension of all licenses issued by the Chinese Government censors, such extension to be not less than the period covered by the hostilities and resumption of normal distribution. The results of this petition are not yet made public, but the movement shows that American distributors are alive to the situation and meeting it as quickly as possible.

Speaking of the Film Board of Trade (China), readers are probably not aware that, apart from the ordinary routine business of any film board, this board maintains a "Film Censor Service," which three years ago took over from several small commercial companies all the work of translation, printing and handling of members' films for Chinese Government censorship, and the charges for this work are less than those charged by the former private Chinese film service companies, while all profits are reinvested for the benefit of members.

Thus it has been possible to maintain a splendid projection room with modern installation. It recently purchased a "Moviola" with sound attachments, and a film mutilator. It maintains a newspaper theatre advertising checking system in about 40 of China's cities, which give a valuable daily check on members' and other films playing in these key locations. Many times this system has served a valuable purpose in detecting "bicycling" and other unauthorized playing. The service is approved by a firm of Public Accountants and Auditors, who have much of the members' work in their hands.

It must be remembered that all this has come at considerably less cost to members than they formerly paid to Chinese film service companies for censor service only, with the additional important item of having their films strictly under their own control at all times, a much improved and more rapid censorship service, and many other minor services. It is a very good example of cooperation service for the benefit of the American distributors in China. In like manner this service will prove a valuable aid in reestablishment of business and a quite possible deterrent to any abrupt governmental activities affecting the foreign film industry.

### Business Carries On

As for Shanghai, the daily bombardment by heavy artillery, planes, anti-aircraft, the rattle of machine guns, scarcely half a mile north of the central district south of Soochow Creek, are being accepted in a matter-of-fact way by business in general. Naturally, there is concern over the situation, what with rising prices on all commodities, with delayed mails and, occasionally, narrow escapes from death or injury. But a glance at the business streets reveals little of the nearby destruction going on hourly, except some shop windows boarded up for protection against stray shells, and many of these boardings already have been removed. The number of motorcars parked at 9:00 A. M. in the downtown business district looks almost normal, and trams, busses and streets are filled with employees going to and from offices, while shoppers abound.

There is less flying of planes over the Central and Western districts, and this gives a feeling of at least better security from repetition of the bombing accidents of August 14th and August 23rd, which caused such havoc in three imporant centers and a panicky evacuation. Many foreign refugees are returning simply because they need their jobs or want to be with relatives who remained here, and many concerns are feeling the urgent need of the services of the experienced foreign women on their staffs.

## Friars Club Election

The annual election of the Friars Club was held in New York this week with Jay C. Flippen becoming abbot, Bobby Clark, dean; Maurice Rose, treasurer, and Lester L. Hammel, secretary. The board of governors comprises Milton Berle, Edwin G. Bruns, Sr., George N. Burns, Emmet R. Callahan, Harry Delf, Henry Jaffe, Harry H. Oshrin, Sam Sax and Elias E. Sugarman.

# IN THE CUTTING ROOM

## Rebecca of Sunnybrook Farm

***(20th Century-Fox)***

**Comedy with Music**

That old expression, "everything new but the title," is applicable to this production. Probably its primary showmanship feature is the fact that it's a Shirley Temple picture, one which returns her to musical comedy after adventures in the more seriously toned "Wee Willie Winkie" and "Heidi." The plot has to do with the discovery and eventual adoption of "Rebecca Winstead," idol of the radio world. Threaded through that idea is the full allotment of romance, comedy, music, dancing and human interest. In it Shirley will sing several new songs prepared by Lew Pollack and Sidney Mitchell and Mack Gordon and Harry Revel, as well as some of her older ones, including "Animal Crackers" and "Good Ship Lollypop."

Listed among the principals who will support the star are Randolph Scott, borrowed from Paramount, who has been in half a dozen 20th Century-Fox films from "Professional Soldier" to "Life Begins at College"; Jack Haley, the surprise performer of "Wake Up and Live"; Phyllis Brooks, Helen Westley and William Demarest, and Slim Summerville and Bill Robinson, who have been with Miss Temple before. Others to be seen are Alan Dinehart, Paul Harvey, Mary McCarthy, the Raymond Scott Quintet, the Peters Sisters, Dixie Dunbar, Ruth Gillette, Paul Hurst and Sam Hayes.

While "Rebecca of Sunnybrook Farm" has been made twice before, the second time in 1932, when it was a Box Office Champion, the knowledge that this version, save for a similarity of locale, bears no resemblance to the original should give exhibitors some idea of the type of exploitation to follow. Names, headed by Miss Temple, and fresh story content seem to be the chief points to emphasize.

*Release date*: *About Christmas time,* 1937.

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## American Legion

***(Columbia)***

**Non-Historical**

No history of the World War will be narrated in this production, nor will the story of the birth, development or accomplishments of the soldier-sailor-marine organization be told. Instead will be presented a modern melodrama against the background of national convention of the Legion. Of course, the organization as a whole and individual members of it will be given heroic treatment.

The production is based on a story by Martin Mooney, contributor to "Bullets and Ballots" and "The Great O'Malley," and author of "You Can't Buy Luck." The screen play is by Michael Simmons, credited with "Venus Makes Trouble" and "Girl of the Ozarks." The director, C. C. Coleman, Jr., recently did "Fight to a Finish" and "Criminals of the Air."

Personalities to be seen include Don Terry, Mary Russell, Thurston Hall, Arthur Loft, Robert Warwick, Marc Lawrence, Dick Curtis, George McKay, Ed LeSaint, Ivan Miller and Jimmy Hollywood.

*Release date:* To be determined.

## Taking the Town

***(RKO-Radio)***

**Small Town Politics**

Here's something that looks like a poser. The story reads well. Watching bits of it in production leads one to the conclusion that it should contain plenty of amusing entertainment. The cast does not contain any big names, but many capable actors have been assigned. All of them have done well in other pictures.

The story has to do with the heroic, if comic, one-man fight a small town mayor wages to prevent a pair of crooks from looting the town treasury and flim-flamming the citizens.

The mayor is Fred Stone, better remembered for his Montgomery and Stone fame than for his picture appearances, even though his films included "Alice Adams," "My American Wife" and "Trail of the Lonesome Pine." The head crook is Berton Churchill, noted for his suave heavy portrayals; his aide is Paul Guilfoyle, now in "Fight for Your Lady" and Flight from Glory." The romance will feature Gordon Jones and Dorothy Moore, who were similarly presented in "The Big Shot." Others are Sherwood Baily, juvenile, Dorothy Vaughn, Harland Briggs, Dick Elliott, Frank M. Thomas, Jack Carson, Fuzzy Knight and Leona Roberts.

The original is by Arthur T. Horman, whose credits include "You Can't Buy Luck" and "The Big Shot." He collaborated on the screen play with Franklin Coen, associated in the preparation of "We're on the Jury" and "Till We Meet Again," and Bert Granet, of "Meet the Missus" and "The Big Shot." Direction is in charge of Edward Killy, who did the current "Saturday's Heroes" and "The Big Shot."

*Release date*: *December 7,* 1937 (*tentative*).

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## Big Town Girl

***(20th Century-Fox)***

**Melodrama**

Although the story to be told is basically melodramatic, and full of bits of menace and thrill action, it is also one that combines the values of comedy, music, romance, and battles between police and gunmen. It traces the experiences of a cabaret singer who tries to escape from her criminal husband, becomes a masked radio singer, falls in love with a man who tries to expose her and thereby drive her back to her husband, who has sworn to kill her.

The time is the present and the locale might be any metropolitan city. The plot is based on a series or original stories by Darrell Ware and Francis Whiting Reid. A quartet of 20th Century-Fox writers, Lou Breslow, John Patrick, Robert Ellis and Helen Logan, who, individually and in various groupings, have prepared several of the company's action productions, evolved the screen continuity. Alfred Werker, most recently credited with Universal's "We Have Our Moments," directed.

Claire Trevor, outstanding in "Dead End" and "Time Out for Romance," will be seen in the leading role. Sharing the romantic contrast with her is Donald Woods, who won this assignment on the strength of his performance in "Charlie Chan on Broadway." Alan Baxter will be seen in the heavy role. The limited supporting cast will feature Alan Dinehart, George Chandler, Maurice Cass and Lillian Yarbo.

*Release date*: *Dec.* 17, 1937.

## Navy Blue and Gold

***(MGM)***

**Annapolis Story**

This production is being compounded of two dependable standbys, the Annapolis service story and the football story. The list of both is long — "Shipmates," "West Point," "Here Comes the Navy," "Flirtation Walk," "Brown of Harvard," 'The Spirit of Notre Dame," and so on, down to the present crop of topical football yarns.

In this instance the theme is familiar. Three middies are roommates. Two become rivals for the affection of the sister of the other.

Cast strength lends a little more importance to this forthcoming production than ordinarily is associated with routine topical service-sport pictures. The middie trio is composed of James Stewart, last in "Seventh Heaven," Robert Young, Seen in "I Met Him in Paris" and "The Bride Wore Red," and Tom Brown. The girl in the case is Florence Rice, now appearing in "Double Wedding." Billie Burke, Lionel Barrymore, Samuel S. Hinds, Paul Kelly and Barnett Parker have important supporting roles. Frank Albertson, Minor Watson, Robert Middlemass, Phillip Terry, Charles Waldron, Pat Flaherty, Stanley Morner and Matt McHugh have assignments of lesser consequence.

The picture is being directed by Sam Wood, maker of the two latest Marx Brothers films for MGM, "A Night at the Opera" and "A Day at the Races." Production is under the guidance of Sam Zimbalist who served his apprenticeship with Hunt Stromberg.

*Release date*: *November* 19, 1937.

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## Murderers Welcome

***(Columbia)***

**Melodrama**

The knowledge that this is a Larry Darmour production in which Jack Holt is starred is probably the best tip-off as to the potential showmanship in "Murderers Welcome." It may be helpful, too, to know that in theme and subject matter the story is very different from any of the recent ones which Mr. Darmour has chosen for Holt. Also, as has been his custom, the producer has completed his cast with players who not only have demonstrated that they are talented and capable but are also personalities with whom the public is familiar.

The story revolves about a simple and interesting premise. A motor magnate wants to retire from business. For devious reasons, all of which have a selfish nature, various forces do not want him to do so. Thereby is precipitated a train of exciting melodramatic events which have for their anti-climax several attempts on the man's life and a mysterious murder.

In support of Mr. Holt will be seen Katherine DeMille, Luis Alberni, Craig Reynolds, Granville Bates, Esther Muir, Purnell Pratt, Robert Keane, Maurice Murphy, Rosalind Keith, Margaret Irving and Morgan Wallace.

Joseph Hoffman and Jefferson Parker are authors of the original screenplay and adaptation. Lewis D. Collins, maker of "The River of Missing Men" and "The Mighty Treve," is the director.

*Release date:* To be determined.

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Note for Mohammed:

Still standing on MGM Studio's back-lot in Culver City is the rocky declivity down which wound the lugubrious procession bearing Juliet to the tomb of the Capulets. Papier-mache it may be, and the "Romeo and Juliet" for which it was created a dim memory—but wind and rain have not yet battered it into shapelessness, nor sun-peeled bare its painted edges.

Last week Philip Scheuer, on the hunt for news for his Los Angeles *Times* chanced upon it and stood transfixed, staring not so much at its jagged glories as at the sign astonishingly suspended from it: "MOUNTAIN. DO NOT MOVE. HOLD FOR J. H. TURBERG."

Reporter Scheuer brooded for days afterward, wondering about J. H. Turberg, who He is, whence His omnipotence, when He would come for the mountain. He was just getting over the jitters, Scheuer was, when a truck missed his nose by inches. Attached to the truck was a small trailer, and attached to the trailer was a sign scarcely less disturbing than the first. It read: "LIVE CELLOPHANE HOOPS. KEEP UNDER COVER FOR J. H. TURBERG."

Of an industry in which moving mountains and live cellophane are not only possible but probable, it hardly came as a surprise to Mr. Scheuer to learn that J. H. Turberg is Metro's property man. He has everything.

▽

*Hollywood stars wail loudly and long over the Senate's publication of their unbelievably large salaries. They complain, but bitterly, at the federal government's all too eagle-eyed attention to their income tax reports. Yet, they glory in such fantastical published stories as the one appearing in the Los Angeles Times, the other day, in which Anna Sten and others in Hollywood histrionics were mentioned as engaging in Hollywood's newest hobby—the collection of handkerchiefs costing* $5,000 *apiece—enough to buy red bandanas for* 50,000 *Pennsylvania coal miners.*

▽

BULL-ETIN, from the French Government Tourist Bureau, New York:

> "With the American dollar shining doubly big and bright in France, and the high cost of living and Wall Street casting a blight on the family budget here, many Americans . . . are treking to the land of milk and honey on the sunny French Riviera."

▽

**Many theatres in the South which play to backwoods southern folk of the colored race play and re-play the same pictures every now and then. One of the steady repeats is "Scarface," but now the patrons are starting to complain that those "Scarface" pictures "is getting to be all the same."**

▽

Moshe Menuhin, father-manager of Yehudi Menuhin, voiced strong opposition in Hollywood to the 20-year-old violin prodigy accepting any film studio offers. "When a concert artist exhibits himself in films, it can be only for money," cracked the father.

P. S.: The altruistic Mr. Menuhin charges from $4,000 to $5,000 for a single concert appearance by his son.

*Darryl Zanuck and Joe Breen in Hollywood evidently have had considerable influence over Gypsy Rose Lee (Zanuck-Fox call her Louise Hovick).*

*Before Gypsy Rose went to Hollywood, to work for Mr. Zanuck's Movietone City studio, from burlesque, she would strip at the drop of a pin. The other night, at the Newspaper Guild benefit performance in New York, Joe Heppner, of Metropolitan News Photos, succeeded in getting Gypsy's photograph only after many difficulties. "Hollywood sure has done something to her," Joe wailed to Barret McCormick. "Now she insists on the cameraman helping her on with her fur coat before she'll be photographed."*

▽

*Word was received at the National Broadcasting studios in New York that Jascha Heifetz, violinist of the concert stage and violinist-to-be of Samuel Goldwyn's movies, wished to go on a Guided Tour through the broadcasting rooms. The tour was duly arranged with an extra-special guide who was instructed to treat the distinguished visitor with the greatest deference and to be as helpful and as interesting and as courteous as he could be while explaining the inner workings of NBC.*

*Mr. Heifetz arrived, and the guide turned, first, to the big, imposing looking man, and then to his valet, who looked quite slight and unassuming, as all good valets should be. The guide set out with the two of them, and, in accordance with his instructions from NBC's high powers, he paid great attention to Mr. Heifetz, addressing all of his remarks to him, none to the valet, opening doors for him, explaining all the studio processes with the most careful accuracy, and repeatedly asking the visitor if there was anything else he wished to see or do. Meanwhile the stooge valet trailed along, appearing grateful for the chance to get in on the tour.*

*When the trek was over, the thunderbolt fell on the guide. The big, imposing looking man turned out to be the valet, and the slight and unassuming trailing-behind guy was Heifetz.*

▽

**Joe Weil, Universal home office chief exploiteer, is presenting a broadside on the company's forthcoming fun-picture, "Merry-Go-Round of 1938." The paper contains "feature" stories for newspaper publication, one of which contains an explanation of the pitfalls of feature comedy production, concluding with the sage observation: "When a million-dollar comedy lays an egg, it's no laughing matter."**

▽

The match-making mail department of National Broadcasting's radio station in San Francisco is in receipt of a request from a woman radio fan asking the station to broadcast for "a good Irishman, who doesn't drink."

▽

Walter Semeyn, manager, has an eye for business for his Grand Rapids Roxy theatre—an eagle eye. When that Michigan city's water supply acquired a peculiar taste the other day, Mr. Semeyn cut into his air conditioning deep-well water supply, piped it to his theatre lobby and invited all to partake thereof. They did, and stopped at the box office window, too—in large numbers.

Cecil Blount DeMille was making satisfactory progress in his direction of "The Buccaneer," for Paramount, in Hollywood, until his scenario writers and yes-men thrust themselves on the big chief, the other day, during filming, bringing with them the idea that Mr. DeMille should make Dolly Madison, wife of President Madison, an integral character in the film. Hadn't Dolly introduced the first lipstick and the first bathtub into the White House at Washington, thereby scandalizing all the neighbors? they reasoned. What a magnificent opportunity, the DeMille assistants thought-outloud, for the man who sunk the purple bathtub into the homes of the world, to show a representation of the wife of a former President in a uniform consisting only of soapsuds in a bathtub such as even DeMille had never dreamed.

It would be a handsome tub, a gorgeous tub, a big tub, a golden tub with golden cherubs on it, in the best Victorian tradition. It was, they reasoned, Mr. DeMille's chance to make the greatest bathtub scene of all time. But DeMille scorned it. Not only that, he turned on his heels and announced an announcement that virtually stunned his production staff listeners. Said Mr. DeMille:

> "I have directed bathtub scenes which were influential in changing the ablutional habits and environments of all civilized countries.
>
> "Gloria Swanson and Leatrice Joy and Claudette Colbert, to mention a few, were among the lovely ladies who have bathed—and bathed beautifully—for my cameras.
>
> "These ladies and myself have had considerable influence in improving the appearance, if not the efficiency, of plumbing throughout the world.
>
> "Inevitably I am identified with the more luxurious bathing fixtures, but now the time has come to call a halt. I shall never, never direct another bathtub picture."

Thus does a speech by Cecil B. DeMille take its place in American history along with the "I do not choose to run" of Calvin Coolidge, and the "Chicken in every pot" of Herbie Hoover.

▽

**The *Daily News*, in New York, rushes into print with a picture running four inches wide by thirteen inches deep, to prove to its 2,000,000 readers that Robert Taylor has hair on his chest! Robbie is shown in running trunks at Denham, England, where he's making a picture for MGM.**

▽

Broadway's Entertaining Waiters' Association, in the throes of unionizing, and affiliating with the American Federation of Labor, called a MASS Meeting to be held at Union Church, off Times Square.

▽

*The Twentieth Century-Fox Film Corporation announces that the title of Sonja Henie's new musical motion picture has been changed from "Bread and Butter Rhythm" to "Hot and Happy."*

▽

Rollins College, at Winter Park, Florida, last Washington's Birthday gave Harry M. Warner a cap and gown and a parchment degree of Doctor of Humanities.

Harry M. Warner, in New York, last week, gave Rollins College a brand new sound machine.

# A DAMSEL IN DISTRESS



New daring dance creations!...
New bluezy song swingsations!...
New knockout laugh sensations!..
with Fred in finest fettle and George and Gracie funnier than ever...in a dizzical, dancical, musical show thrilled to the top with a lavish load of living high!

# FRED ASTAIRE

GEORGE **BURNS** and GRACIE **ALLEN**

## "A Damsel in Distress"

with

**JOAN FONTAINE**

**REGINALD GARDINER • RAY NOBLE**

CONSTANCE COLLIER • MONTAGU LOVE • HARRY WATSON

From the story by **P. G. WODEHOUSE**

**A PANDRO S. BERMAN PRODUCTION**
**DIRECTED BY GEORGE STEVENS**

Screen play by P. G. Wodehouse, Ernest Pagano, S. K. Lauren

Music by
**GEORGE GERSHWIN**
Lyrics by
**IRA GERSHWIN**

THE *Gershwin* HIT SONGS

"Foggy Day"—"Nice Work If You Can Get It"—"I Can't Be Bothered Now."

RKO RADIO PICTURES

# PRODUCT LISTED FOR 3,518 THEATRES

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified) |
|---|---|---|
| N. D. Dipson | *(Continued from page 13)* | MGM<br>20th-Fox<br>United Artists |
| | Wheeling, W. Va.. | RKO |
| Dubinsky Brothers ..... | 12, Kansas, Missouri... | Columbia<br>Grand National<br>RKO |
| | 11, Kansas, Missouri... | Paramount (10 year franchise—1943)<br>20th-Fox<br>United Artists<br>Warner |
| Durkee Enterprises ... | 20, Maryland ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Essaness Theatres ..... | 27, Illinois ..... | MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Evergreen State | 35, Oregon, Washington ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Fabian, Si .... | 7, Albany, Brooklyn, Schenectady, Troy, N. Y..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| | 3, New York..... | Republic |
| Famous Canadian .... | 150, Canada ..... | MGM<br>Paramount<br>RKO<br>20th-Fox<br>Universal<br>Warner |
| Fanchon & Marco ..... | 5, St. Louis ..... | Columbia<br>Grand National |
| Fanchon & Marco | *(Continued)* | Paramount<br>RKO (10 year franchise—1946)<br>20th-Fox<br>United Artists<br>Universal<br>Warner (10 year franchise) |
| Fourth Avenue. | 18, Indiana, Kentucky.. | Columbia<br>Paramount<br>RKO<br>20th-Fox<br>Warner |
| Fox Intermountain ..... | 65, Denver territory... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Fox Midwest... | 120, Illinois, Iowa, Kansas, Missouri, Nebraska ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>Republic (Serials)<br>20th-Fox<br>United Artists<br>Warner |
| | 16, Kansas City territory ..... | Universal (10 year) |
| Fox West Coast | 169, Arizona, California | Columbia<br>Grand National<br>MGM (franchise expires 1940)<br>Paramount (franchise expires 1938)<br>RKO<br>20th-Fox<br>Universal<br>United Artists<br>Warner |
| | 27, ..... | Republic |
| Fox Wisconsin. | 42, Michigan, Wisconsin | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |

*(Continued on page 48)*

# VICTORIA IS "GRE

"WITHOUT DOUBT ONE OF THE FINEST OF THIS OR ANY YEAR!"

*—William Boehnel, N. Y. World-Telegram*

"SPONTANEOUS APPLAUSE WILL BE REPEATED AT EVERY SHOW!"

*—Kate Cameron, N. Y. Daily News*

"DEEPLY STIRRING PICTURE OF A QUEEN WHO WAS A WOMAN!"

*—Bland Johaneson, N. Y. Daily Mirror*

"ONE OF THOSE RARE GEMS OF A SCREEN YEAR!"

*—Frank S. Nugent, N. Y. Times*

# VICTORIA THE GREAT

# AT!"

# BOOMS THE NEW YORK PRESS . . . AS JOYOUS, CHEERING CRITICS SWELL THE CHORUS OF PRAISE THUNDERING 'ROUND THE WORLD! . . .

"BEAUTIFUL . . . ENTERTAINING . . . A HAPPY SENSE OF HUMOR!"

*—Eileen Creelman, N. Y. Sun*

"DEEPLY MOVING . . . ABSOLUTE AUTHENTICITY KNOCKS YOU DOWN!"

*—Archer Winsten, N. Y. Post*

"IMAGINATIVELY DOCUMENTED TALE OF LOVE AND DEVOTION!"

*—Howard Barnes, N. Y. Herald Tribune*

"MADE ON AN IMPOSINGLY LAVISH SCALE . . . IMPRESSIVE!"

*—Rose Pelswick, N. Y. Journal & American*

with

**ANNA NEAGLE • ANTON WALBROOK • H. B. WARNER • WALTER RILLA**

PRODUCED AND DIRECTED BY **HERBERT WILCOX** •

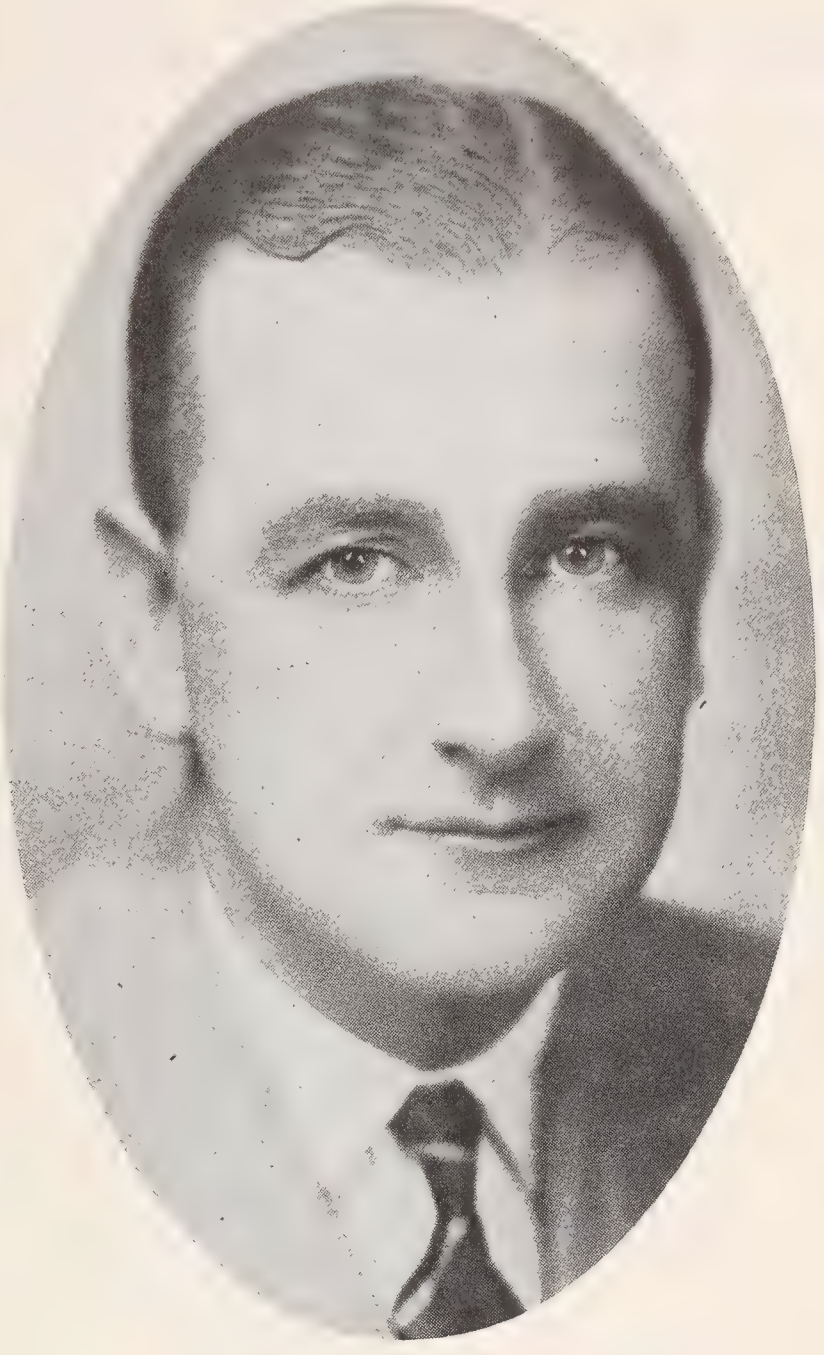
Screen Play by Miles Malleson and Charles de Grandcourt
With Scenes in TECHNICOLOR • RKO RADIO PICTURE

# BUYING ACTIVITY HEIGHTENED

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts for complete feature programs, unless otherwise specified) |
|---|---|---|
| | *(Continued from page 45)* | |
| Fulton, W. D... | 7, Kansas, Missouri... | Columbia<br>MGM<br>Warner |
| Golden States Theatres ..... | 31, California ..... | MGM<br>Paramount<br>RKO<br>20th-Fox<br>Warner |
| Griffith Amusement ... | 95, Oklahoma, Texas.. | Columbia<br>Grand National<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Harris Amusement ... | 12, Michigan, Ohio, Pennsylvania ..... | Columbia<br>Grand National<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Universal |
| Interstate ..... | 16, New England ..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Interstate ..... | 92, New Mexico, Texas ..... | Columbia<br>Grand National<br>MGM<br>Monogram<br>Paramount<br>RKO<br>20th-Fox<br>United Artists |
| | 52, ..... | Universal<br>Warner |
| Jefferson Amusement ... | 60, Texas ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| | 30, ..... | Republic |
| Kallett Theatres | 15, Upper New York... | Columbia<br>MGM<br>Paramount<br>RKO |
| Kallett Theatres | *(Continued)* | 20th-Fox<br>United Artists<br>Warner |
| Lam Amusement | 10, Alabama, Georgia. | MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Libson, Ike .... | 5, Cincinnati, Dayton. | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Lightman, M. A. | 47, Arkansas, Tennessee | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Loew's ..... | 120, California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada .... | Columbia<br>Grand National<br>MGM<br>Paramount<br>20th-Fox<br>United Artists |
| | 67, Met. New York... | Republic |
| | 40, Met. New York... | Universal<br>(half product) |
| | Ohio, Indiana..... | Warner |
| E. M. Loew.... | 13, New England ..... | Columbia<br>Paramount<br>RKO<br>Republic<br>(Serials)<br>20th-Fox<br>United Artists<br>Warner |
| Long, Louis F... | 5 Arizona ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>United Artists<br>Warner |
| Lucas & Jenkins | 39, Georgia ..... | Columbia |

*(Continued on page 50)*





# ANNA NEAGLE and HERBERT WILCOX

**(Queen Victoria)** **(Producer and Director)**

**We wish to express our thanks to the entire RKO organization for their magnificent co-operation, exploitation and support in presenting**

# "VICTORIA THE GREAT"

AN IMPERATOR FILM PRODUCTION

# SEASON EARLIER THAN LAST YEAR

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified) |
|---|---|---|
| Lucas, Jenkins | *(Continued from page 48)* | MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| | 35, ..... | Universal |
| Maine and New Hampshire | 29, New England ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| | 25, ..... | Universal |
| Minnesota Amusement ... | 83, Minnesota, North and South Dakota, Wisconsin ..... | Columbia<br>MGM (franchise expires 1939)<br>Paramount (long term)<br>RKO<br>20th-Fox (franchise expires 1939)<br>United Artists<br>Universal<br>Warner |
| Monarch ..... | 6, Indiana, Ohio ..... | Columbia<br>MGM<br>Paramount<br>RKO |
| Mullins & Pinanski ..... | 100, New England ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Neighborhood Theatres ..... | 15, Virginia ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal |
| Notes ..... | 4, Washington, D. C.. | Columbia<br>MGM<br>20th-Fox<br>Warner |
| Perry, Hunter.. | 4, Virginia ..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists |
| Phoenix ..... | 10, Kentucky ..... | Columbia<br>20th-Fox<br>United Artists |
| Pizor ..... | 9, Pennsylvania ..... | MGM<br>20th-Fox<br>Warner |
| Publix Bamford. | 5, North Carolina.... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>Warner |
| Publix Great States... | 60, Illinois, Indiana... | Columbia<br>Grand National<br>MGM<br>Monogram<br>Paramount<br>RKO<br>20th-Fox<br>Universal<br>United Artists<br>Warner |
| Publix Salt Lake | 6, Idaho, Utah ..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists |
| Prudential & Playhouse ..... | 35, Connecticut, New Jersey, New York.. | Columbia<br>MGM<br>Warner<br>20th-Fox<br>United Artists |
| RKO ..... | 100, California, Colorado, Illinois, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Rhode Island ..... | Columbia<br>Grand National<br>MGM<br>Paramount<br>RKO<br>Warner<br>United Artists<br>Universal |
| | 84, ..... Met. New York and first runs in Boston, Columbus, Brunswick, Rochester, Syracuse, Trenton.. | 20th-Fox |
| Randforce .... | 44, Brooklyn, N. Y..... | MGM<br>Paramount<br>20th-Fox |

# DEALS SET 28,800 PLAYDATES

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified) |
|---|---|---|
| Randforce *(Continued)* | | United Artists<br>Universal<br>Warner |
| Reade, Walter. | 25, New Jersey, New York..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Warner |
| Robb & Rowley | 75, California, Oklahoma, Texas..... | Columbia<br>MGM<br>Paramount<br>RKO<br>Universal<br>Warner |
| | First runs in Oklahoma and Texas... | 20th-Fox |
| Rome Enterprises .... | 11, Maryland ..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>Universal<br>United Artists<br>Warner |
| Saenger Theatres ..... | 114, Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas.. | Columbia<br>Grand National<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Warner |
| Saxe Amusement ... | 11, Wisconsin ..... | Columbia<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Schine ..... | 96, New York, Ohio... | Columbia<br>MGM<br>Monogram<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Universal<br>Warner |
| Shea, M. A.... | 45, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania. | Columbia<br>Grand National |
| Shea, M. A. *(Continued)* | | MGM<br>Monogram<br>Paramount<br>RKO<br>Warner |
| | 34, ..... All but New York and New Jersey... | Universal<br>20th-Fox |
| Shearer ..... | 4, Alaska ..... | Columbia<br>Grand National<br>MGM<br>RKO<br>Republic<br>United Artists |
| Simons ..... | 53, New York, New Jersey ..... | Columbia<br>Paramount<br>RKO<br>20th-Fox<br>United Artists |
| Sparks, E. J.... | 74, Florida ..... | Columbia<br>Grand National<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>Universal<br>Warner |
| Stevenson .... | 6, North and South Carolina ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox |
| T. & D., Jr., Enterprises .... | 21, California, Nevada. | MGM<br>Paramount<br>Universal<br>Warner |
| Thalheimer .... | 6, Virginia ..... | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>RKO<br>United Artists<br>Warner |
| Theatrical Managers ..... | 21, Indiana ..... | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Tri-State ..... | 17, Oregon, Washington ..... | Columbia<br>MGM<br>Monogram |

*(Continued on following page)*

# 83 CIRCUITS' CONTRACTS LISTED

| *Circuits* | *Number of Theatres Contracting and Locations* | *Product Under Contract* (All 1937-38 contracts for complete feature programs, unless otherwise specified) |
|---|---|---|
| Tri-State *(Continued from preceding page)* | | Paramount<br>RKO<br>20th-Fox<br>United Artists<br>Warner |
| Tri-State | 27, Iowa, Illinois, Nebraska | Columbia<br>MGM<br>Paramount (long term franchise)<br>RKO<br>20th-Fox<br>Warner |
| | Nebraska and Iowa | 20th-Fox |
| United Detroit | 12, Detroit | MGM<br>Monogram<br>Paramount<br>20th-Fox<br>United Artists<br>Warner |
| Warner | 446, California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin | Columbia<br>RKO<br>MGM<br>Paramount<br>United Artists<br>Warner |
| | 402, | Universal |
| | 300, | 20th-Fox |
| Waters | 9, Alabama | RKO<br>20th-Fox<br>Warner |
| Western Massachusetts | 14, Massachusetts | Columbia<br>MGM<br>Paramount<br>RKO<br>20th-Fox |
| Wilby-Kincey | 121, Georgia, North and South Carolina, Alabama | Columbia<br>Grand National<br>MGM<br>Paramount<br>RKO<br>20th-Fox<br>Warner<br>United Artists |
| | 80, | Universal |
| | 30, | Republic |
| Wilmer & Vincent | 20, Pennsylvania, Virginia | Columbia<br>MGM<br>Paramount<br>20th-Fox<br>United Artists<br>Warner |
| Wometco | 13, Florida | Columbia<br>Grand National<br>20th-Fox<br>United Artists<br>Warner |

## Accounts Far Ahead Of Last Year, Says GN

With the closing of various circuit deals Grand National accounts are now approximately 75 per cent ahead of the same number this time last year, it was announced this week. Deals covering the company's product have been effected with the Loew circuit in New York and in their "A" situations throughout the country; RKO, nationally; Fox West Coast Theatres in Los Angeles, San Francisco, Milwaukee, Kansas City, St. Louis, Denver, and Salt Lake City; Spark's Circuit, Jacksonville; Publix-Kincey Circuit, Charlotte; Saenger Theatres, New Orleans; Griffith Circuit, Oklahoma City; Warner Circuit in Ohio and Wisconsin; Great States Circuit, Chicago; Starr Circuit, Nashville; Chesbrough Circuit, Cincinnati; Sterling Theatres, Seattle; Shearer Circuit, Seattle; Harris Amusements Company, Pittsburgh, the Shea Chain, Inc., New York, and the Butterfield Circuit, Detroit.

## Paramount and Wilby Agree on New Contract

Paramount and R. B. Wilby, of the Wilby-Kincey theatres in the South and Southeast, have agreed upon a new five-year operating deal.

Mr. Wilby left New York for Atlanta last Thursday and plans to return immediately the final papers have been drafted.

## GB Adds to Sales Staff

Additions to the GB sales staff this week included Mel Levenson, Indianapolis exchange; Harry Stern, Los Angeles sales staff, and Sam Oshry, booker at Cincinnati, promoted to salesman in the same territory. "Non Stop New York" is the first picture in GB's new season releases. "Look Out for Love" will be the first of the new Anna Neagle starring productions to be released by the company. "Sailing Along," Jessie Matthews musical, is nearing completion and will be set for early release.

## Berkowitz Western Sales Manager for Ambassador

Sam Berkowitz has been appointed western sales manager for Ambassador Pictures, Inc. He is to make his headquarters at the Conn studios in Hollywood, but, at the same time, will retain his interest in the Far West Exchange, Los Angeles, which he has operated for several years.

Franchises for Ambassador's 1937-38 product have been given to Harry Segal for New England, Monarch Pictures for western Pennsylvania, and Ann O'Donnell for Michigan.

## Film Aid for Jewish Appeal

Arrangements are being made in Hollywood by Louis K. Sidney, chairman of the producing committee of "Night of Stars," for a group of motion picture celebrities to fly across the continent to make personal appearances at the fourth annual staging of the event to be held at Madison Square Garden, New York, November 17th.


RUSH
RECORD SMASHING FILM • INFLAMMABLE!
TO Theatres Everywhere
VALUE A Million Dollars
UNITED ARTISTS CORPORATION
USE NO HOOKS

# A new all time high for your house... wrapped up...shipped...and delivered to your door!




with
**CHARLES WINNINGER**
**WALTER CONNOLLY**

*Directed by*
William A. Wellman
*Presented by*
Selznick International Pictures
*Released thru* United Artists

PRINTED IN U.S.A.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THE AWARDS INSPIRE

Results of four fruitful years have now established the importance of the Quigley Awards as a definite means of rating manpower; as an incomparable boxoffice stimulant. That these Competitions have also been the inspiration for a successful campaign to put over an entire community is something else again—a something that reads like a "believe it or not" and demands retelling.

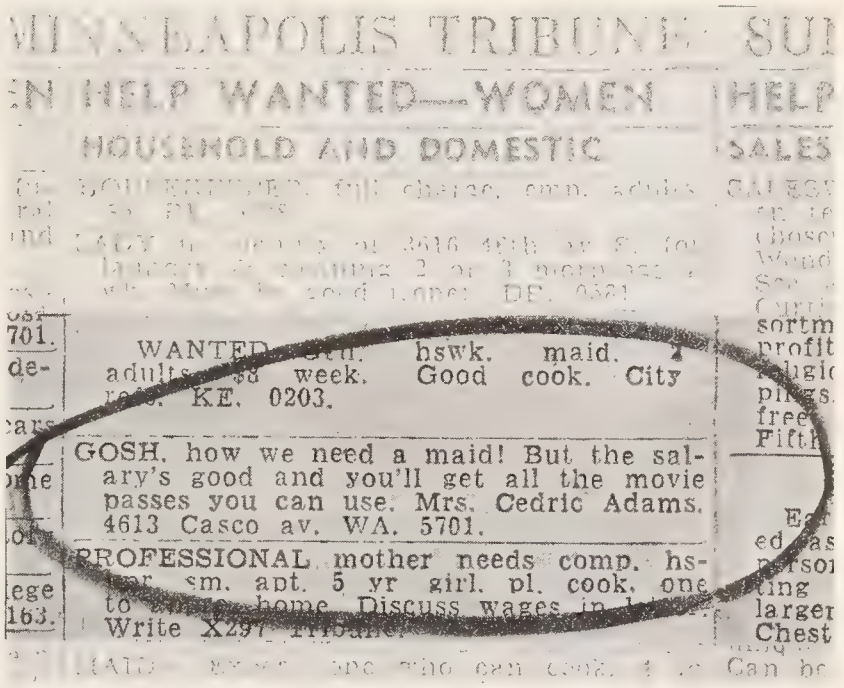
In 1935, Manager Larry Woodin, of the Arcadia, in Wellsboro, Pa., was voted the September Bronze. The Award gave him confidence to approach an idea long fancied, a project to bring nationwide attention to the community he so well serves. Argued Woodin, if intense publicity behind a motion picture would result in long lines at the ticket window, why would not a similar publicity effort to promote a town and what it had to offer, result likewise in an influx of visitors, all to be considered as potential theatre patrons. So — — —

*"I began looking around (Larry speaking) and found that just ten miles from the theatre entrance was a magnificent gorge 1,000 feet deep and 50 miles long. The road to it passed my theatre. I gave it a name—Pennsylvania's Grand Canyon—and then went to work with the same enthusiasm and effort I had put behind my Plaque campaign. Sounds funny, doesn't it? Selling scenery to build theatre grosses. Did it work? Well, it's a long story. I have scrap books full of the dope on the campaign with clippings representing a combined circulation of about 40,000,000 in everything from the front page of Sunday rotos down.*

*"What has been the result? Well, it has not only boosted my business considerably, but it has resulted in an influx of over 800,000 visitors to Wellsboro so far. It has resulted in much extra revenue for a community hotel next door to my theatre and has reached the point where New York newspapers have carried stories and rotogravure pictures.*

*"To make a long story short the final result has been the entire State going nuts over publicity. Yes, the State of Pennsylvania is now spending $500,000 to sell our Canyon and the rest of the State's scenery. We have never bought one inch of space."*

Your Round Table has long become accustomed to the high score of accomplishment credited to the membership in the development of the Quigley Awards. But that the Competitions have inspired a project to rivet nationwide attention upon one community, enrich its coffers, encourage a Commonwealth to expend a fortune in advertising, leaves us a bit limp in admiration for the audaciousness of the Wellsboro member who conceived the idea of "selling scenery to build theatre grosses."


MINNEAPOLIS TRIBUNE

HELP WANTED—WOMEN

HOUSEHOLD AND DOMESTIC

WANTED ... hswk. maid. 2 adults ... $8 week. Good cook. City ... KE. 0203.

GOSH, how we need a maid! But the salary's good and you'll get all the movie passes you can use. Mrs. Cedric Adams. 4613 Casco av. WA. 5701.

PROFESSIONAL mother needs comp. hs- ... sm. apt. 5 yr girl. pl. cook, one ... to ... home. Discuss wages in ... Write X291 ...

**The above classified advertisement is reproduced from the Minneapolis *Tribune*, of Sunday, Sept. 19, 1937.**

**"In This Corner," a column regularly featured by the Minneapolis *Star* and devoted largely to motion picture news, is conducted by Mr. Cedric Adams.**

▽ ▽ ▽

And only to keep the record straight, it may now be recorded here that with Christmas just 49 days away the battle-cry echoes o'er the land as the membership joins in shouting:

"Let's Lick December."

A. Mike Pagel

# QUICK REPORTS FROM THE FIELD

## *Dance Team*

Through cooperation of local merchants, Paul Binstock, Marboro Theatre, Brooklyn, ushered in his Greater Show Season campaign, stores advertising the event and dressing their windows in gala attire. Tie-up was effected with the Board of Trade which paid for expenses in connection with appearance of team dancing on platform mounted on 100 foot pole atop roof of theatre (see photo in Round Table picture section). Team performed on stage thrice daily, amplifiers announced appearances on roof and supplying music for the dancers.

Merchants also paid for cost of cameraman taking movies of crowds gathered which were later shown at the Marboro, lobby and display boards were decorated gratis by local florist and a large cake promoted from baker bore inscription "Congratulations Marboro Greater Show Season." Special parades were held, teaser banner on roof arc lighted at night plugged the season, apartment houses were circularized regarding the campaign and daily papers ran stories and cuts playing up the stunt.

## *Premiere*

Dignified was the opening "Victoria the Great" was accorded in Toronto with His Excellency Lord Tweedsmuir, governor general sponsoring and attending the premiere with Prime Minister and members of his cabinet. In Montreal Miss Neagle headed parade which marched to monument of Queen Victoria, star placing wreath at base of statue, procession proceeding to theatre where they were hosted by the management. Stories and photos were run in local dailies and large store cooperated by tying in 18 of their departments with the film, serving a special Victorian style luncheon in main dining room and devoting three large windows to displays. Star was also made honorary member of Black Watch.

## *Music Tieins*

One of Stokowski's recordings was played in advance on the stage of the Strand, Albany, to give patrons a taste of the music to be expected in "100 Men and a Girl." Following the record, Andy Roy made an announcement on the film, plugging Deanna Durbin and the maestro. Letters were mailed to all music lovers, department stores devoted large windows to displays of Durbin fashions and five-foot illuminated letters were used to spell out the star's name atop marquee.

### BILL EXTON COMPILES EXPLOITATION MANUAL

**To inaugurate the "Managers Individuality Drive" originated by L. F. Gran for the Standard Gateway Theatres, Bill Exton, Kenosha and Gateway Theatres, Kenosha, has compiled and edited a manual containing exploitation suggestions gathered from all Standard managers.**

**Running approximately 50 pages, each on different brightly colored stock, Bill includes outlines of campaigns covering Hallowe'en, kiddie activities, farm products week, Armistice Day, Thanksgiving Day, Christmas shows, birthday parties, etc.**

**All stunts successfully tried last year credit the men responsible for them and are offered for repeat around the circuit.**

## *Radio*

Through hookup with local furniture store, Manager Ed Miller and Publicist Manny Pearlstein, Warner's Hipp, Cleveland, for "100 Men and a Girl" offered passes to people whose questions were accepted for the store's quiz-bee radio program over WHK. During the half hour program, several plugs for the picture were given. Due to Deanna Durbin's return to the air on the Texaco program, a tieup was made with them whereby 300 special jumbo cards were spotted at all their stations three days ahead of opening and during engagement.

For "That Certain Woman" the boys promoted women psychoanalyst who was stationed in lobby booth giving gratis readings to patrons. Special cards with title and playdates telling of the presence of the analyst were distributed week ahead in beauty shops and leading department stores. Teaser ads were run in classified columns of all three dailies and special block type ad containing copy directed to women was run on the woman's page of all papers week ahead.

## *Invitations*

Special invitations were mailed by Syd Poppay, Rialto Theatre, York, Pa., to local prominents inviting them to attend "Devil is Driving" preview. Papers ran stories and radio announcements were made daily. Light and Power company used special display plugging picture and the AAA also devoted window to effective exhibit.

## *Innovation*

Something new in theatre lobby displays, an interchangeable permanent lobby setpiece was designed by Mort Blumenstock, advertising manager Warner's Pictures and put into operation at the New York Strand. The new design permits enormous panorama effects running the entire length of the lobby or the space can be blocked out and panels of various dimensions inserted.

Displays 50 feet long and six feet in height are equipped with footlights, top and border lights in three colors, which can be augmented by additional strips of light as the display may require. (See photo in Round Table picture section.)

## *Pigs is Pigs*

Lloyd Mills, Centre Theatre, London, Ontario dug into the bag and came up with a "baby adoption night," advertising for parents to adopt a six month's old baby girl. Lloyd sends along newspaper stories substantiating the fact that the Children's Aid Society, officials of the Ontario Department of Welfare and other Provincial authorities investigated the adoption gag. But of course it was all in good clean fun and the baby was a well fattened porker.

## *Song Plugger*

For the engagement of "Variety Show" at the Palace, Lawrence, Mass., Harry Furst promoted an entire window in five-and-ten. Placed in the center was a small piano with player and singer who plugged hit tunes from the picture over amplifying system wired from window to street. Between songs lad plugged picture and theatre. Window was illustrated with song sheets, stills, playdates and picture plug.

## *Store Tieup*

Lillian Nadel, handling local and national publicity on "Mayerling," for its premiere at the New York Filmarte Theatre effected a tieup with Fifth Avenue store which devoted eight windows to a fashion display. Highlight of stunt was contrast shown between styles in vogue in 1889 era depicted in picture and modern trends in fashion. In addition to windows, stores also used page ad in New York Times and two national magazines which included cut of Danielle Darrieux, who stars opposite Boyer in the picture.



# TUESDAY . . .
# NOVEMBER, 9th

*Culminating two years of ceaseless preparation – two special expeditions to the far-off South Seas – the astute expenditure of an almost unbelievable investment, Samuel Goldwyn's mightiest masterpiece . . .*

*"The Hurricane"*

*opens at the*

## ASTOR THEATRE
### NEW YORK CITY

*Proudly it reflects its great production cost. Vividly it recreates its madly exciting story by the authors of "Mutiny on the Bounty". Eagerly a grateful industry will receive it as one of the truly great pictures of all times . . .*

# Round Table In Pictures




*Model of sailboat together with correct boating gear, such as anchors, buoys, lights and nets, was created for lobby by Manager Len Grotte for "Captains Courageous" at Loew's Prospect, Flushing, N. Y. Title and stars were lettered in real rope.*

*Against a black velvet background, Walter League, Palace, Jamestown, N. Y., paraded his models in latest modes to plug his fur fashion show. Both juvenile and adult styles were displayed at matinee and evening performances for three days. Complete description found elsewhere in this section.*

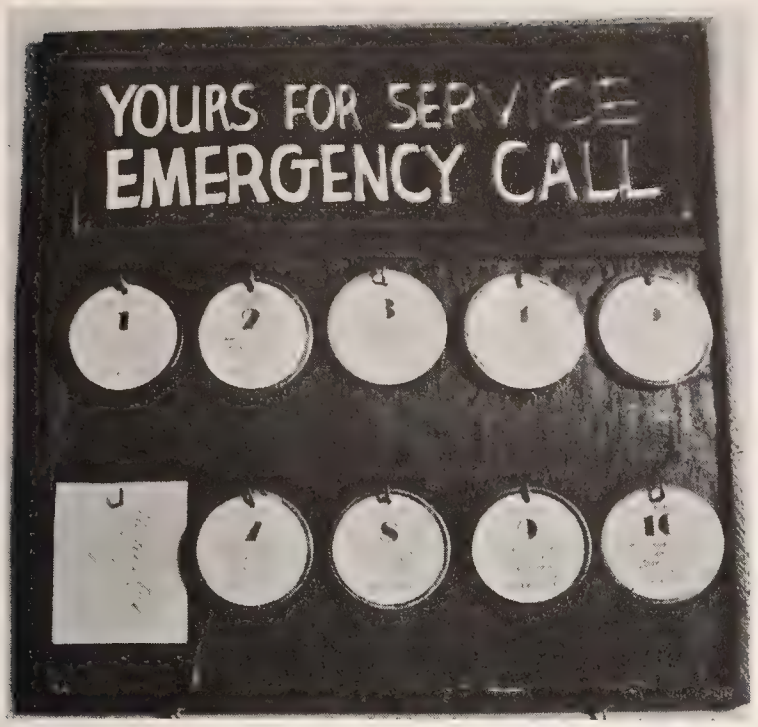







*To celebrate Mickey Mouse's ninth birthday at all Paramount-Miami Theatres, publicist Jonas Perlberg put on local ceremony which was witnessed by those shown above. Included in the party were (left to right) Perlberg, W. R. Lynch, general manager of the theatres, Miss 1937 Miami and Al Weiss, Jr., manager of the Olympia there. Citywide celebration was held, with stories and photos landing in local dailies. Description found elsewhere in this section.*

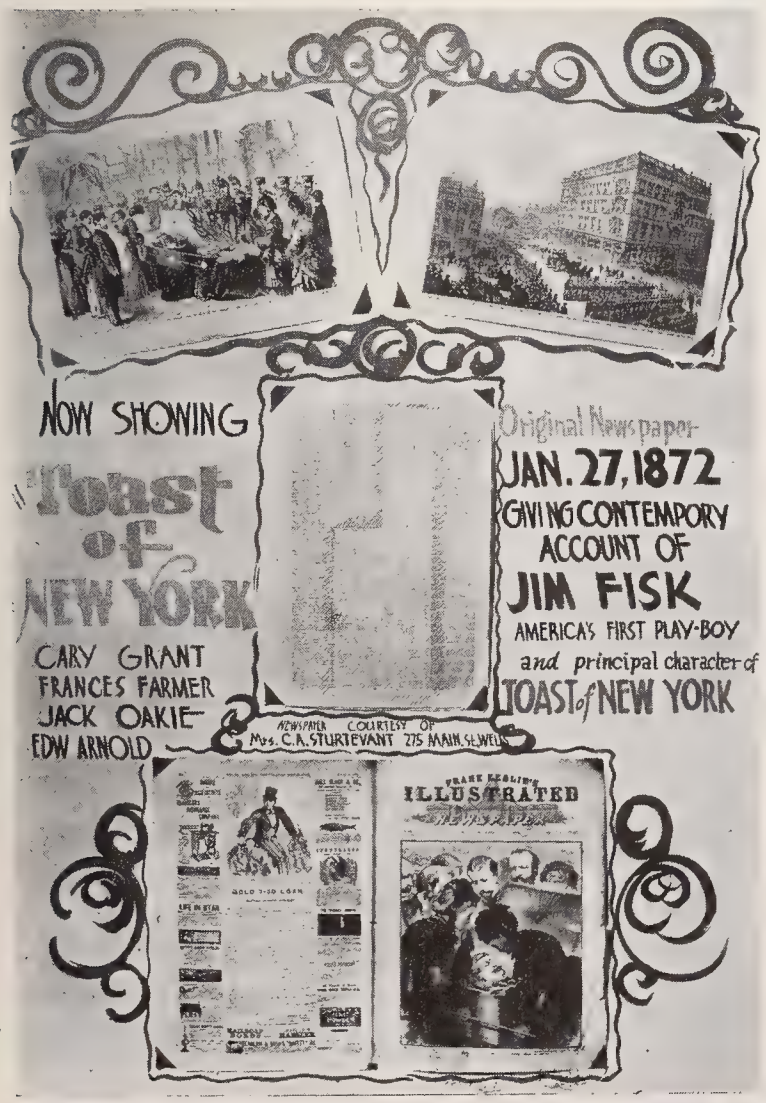
*For the date of "Souls At Sea" at the China Theatre, Stockholm, Sweden, Manager Alfred Bjorck promoted window display in leading jewelry store to plug the attraction, with over-sized portrait of the star. Card in lower right-hand corner calls attention to the fact that Gary Cooper was recently chosen most popular star in Sweden.*






*Doctor's emergency call board used by Les Pollock, Loew's, Rochester. Patron leaves name and is given check. When call comes, number is flashed on side of stage, patron reporting to manager's office. . . . Above, right, is shown Paul Binstock's dance team atop flagpole, Marboro Theatre, Brooklyn, described elsewhere in this section.*

*Digging into the files of local newspaper office, C. L. Hollister, Babcock Theatre, Wellsville, N. Y., unearthed issue of January 27, 1872, containing account of Jim Fisk's death. Same was mounted on display frame in lobby, together with playdates and cast of "Toast of New York."*







*Created by Mort Blumenstock, Warner Pictures advertising head, is this new permanent lobby display. Complete description found elsewhere in the Round Table section. . . . Street bally used by Jack Gibbs, manager, Regent Theatre, Auckland, New Zealand, to exploit "Prince and the Pauper." Entire front was covered with compo board to represent castle, and either side of box office was flanked with scene stills.*



# NOW—SMASH

*You've read the raves!*

*tried out*

AND *Held Over*

## SAN DIEGO—*third week!*

## PHILADELPHIA · FRISCO

## WASHINGTON · ST. LOUIS

## MILWAUKEE · CLEVELAND

## NEW ORLEANS · STOCKTON

## ATLANTIC CITY · MIAMI

# PERFORMANCE!

## IN 11 TEST ENGAGEMENTS!

*Just the beginning of an avalanche of HOLD OVERS! Blasting records sky-high! Clicking everywhere! Phenomenal word-of-mouth value proven by box-office figures!*

*Now playing Radio City Music Hall*



## IRENE DUNNE
## CARY GRANT

## THE *Awful Truth*

"NOW THEY CALL ME MR. SMITH!"

Ralph Bellamy · Alexander D'Arcy · Cecil Cunningham · A LEO McCAREY PRODUCTION
Screen play by Vina Delmar · Associate Producer EVERETT RISKIN · Directed by LEO McCAREY
Based on Stage Play by ARTHUR RICHMAN

COLUMBIA PICTURES

# Fashion Show, Pop Eye Club Build Grosses for League

*Jamestown Warner Theatreman Details Plans of Operation*

Offered as an interesting example of a fashion show and revue in the smaller community is the one completed recently by Manager Walter League at the Palace, Jamestown, N. Y., in cooperation with leading local furriers. To insure maximum interest, not only were the newest adults' and children's fur styles shown, but giveaways by the cooperating merchant and other representative stores in town were offered. Show held on the stage of the theatre was presented for three days, matinee and evening, September 30th to October 2nd. League furnished stage set, talent of dance team, singer, magician and orchestra and lobby display. Items furnished by the merchant were as follows:

Eight models and five children to model juvenile clothing, adults' and children's fur coats for giveaways and a number of the newest fur styles for display purposes. Other stores furnished dresses, hats and shoes, children's dresses and shoes. Hairdressing for all models was also promoted as was a permanent wave for giveaway. The fur company stood the cost of advance in current trailers, printed and forwarded notices to all names on their mailing list, ran special ads in advance and current, plugged the show over the air.

### Effective Stage Set Used

Setting at the theatre arranged by League consisted of black velour backdrop, center opening back with painted gold drape with white sateen columns bordering opening. Also used were ground rows and trees, compo painted white and sprinkled with flitter trimmed with silver tinselled strands. Setpiece placed on platform against gold drop was white with solid silver panels.

Show routine ran as follows: Orchestra picked up instrumental music for trailer, cut for announcement, then into special music for opening group, eight girls on stage wearing sport models and exiting in pairs. Close in as last pair exited and followed with announcement for next number tango dance team. On closein of team, next flash showed the models again in pairs wearing semi-sport clothing, this followed by magician working in one, followed in turn by children's parade in one consisting of five youngsters from three to eight years showing fur coats and dresses.

### Models Exhibit Fashions

Full stage again for the models exhibiting new dresses followed by singer and then again the magician. Models then came back in a number entitled "A Study in Black" wearing semi-formal coats and gowns accompanied by announcements for the singer and for the dance team which again appeared this time in an adagio number. Then after closein for bows, open on full stage again for finale with models in evening gowns and wraps who entered center singly, parading and take positions on stage, while singer did number over hidden microphone. As last model turned to take position in line, entire line moved forward, joined by dance team left, singer and magician right to slow curtain closein and fast curtains for bows. Running time was 37 minutes.

Although the show in itself brought business, League reports the extra vaudeville and the giveaways as a further incentive. He reports the set produced very inexpensively and, most important, cooperating merchants satisfied with the show which allows the Round Tabler to busy himself now for tieins for week before Christmas. The local papers were promoted to do a thorough job on the publicity and the store went for a series of large display ads on the tiein.

*(See picture in Round Table photo section.)*

### Pop Eye Club Clicks

Starting out exclusively as a screen show for the youngsters League's Popeye Club which shortly celebrates its second anniversary has jumped his Saturday kid matinee attendance to up around the 1,400 mark. Contests and other attractions were added soon after the inception of the organization and later came amateur shows, a weekly feature which League refers to as Talent Quests. Youngsters proved sufficiently entertaining to be taken on by leading station on sustaining basis. Since then the hour has been sold Dairylea for one year with the milk people paying radio line charges, awarding cash prizes weekly for act receiving most votes. To stimulate further interest sponsors distribute voting blanks throughout all grocery stores, blanks of course crediting theatre.

*"Tell Us What You Did"*

## Pollock Celebrates Mickey's 9th Birthday

Highlighting his campaign with a five-day contest on WSAY, Manager Lester Pollock, Loew's Rochester, Rochester, N. Y., asked listeners who they preferred: Mickey, Donald Duck and why. Contest was surrounded by a teaser campaign and spot announcements, with Mickey Mouse dolls going to winners. One thousand tagged Mickey Mouse charms were distributed, as were balloons with theatre imprint and cut of the "star."

All bulletin boards in schools, libraries, playgrounds, etc., were covered with 11 by 16 cards calling attention to the special matinee at the theatre, and orphans were guested by Pollock, stories running in local dailies. Three of the city's leading department stores cooperated by using window and counter displays of the Mickey Mouse dolls, sweaters, books, etc. Lobby displays plugged the cartoon show and for street bally Les used giant bannered truck which covered the main thoroughfares.

## *Quigley Awards Information*

QUIGLEY AWARDS—Silver and Bronze Plaques, inscribed—are being presented each month during 1937 for the two entries selected by majority vote of the monthly Judging Committees as the best of all contest campaigns submitted to Managers' Round Table Club on single pictures played that month. . . .

△

QUIGLEY FIRST MENTION and HONORABLE MENTION Sheepskin Certificates are being presented each month during 1937 for meritorious campaigns submitted in the Quigley Awards which are not awarded the Silver or Bronze Plaques. . . .

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, and the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product, from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. Actual playing dates of pictures on which campaigns are submitted should be displayed prominently. . . .

△

ENTRIES must be forwarded as soon after completion as possible to arrive at address below before the monthly deadlines announced sufficiently in advance. Entries received after deadline will not be eligible. . . .

△ △ △

Entries should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - New York

# WARNER CLEVELAND THEATRE ADS

*Newspaper displays on this page are representative of the work turned out by Hank Harold, Warner Brothers Cleveland zone art chief, and Publicist Manny Pearlstein. The ads here shown continue the individual adman series current now in the Round Table pages.*

































# THERE IS GOLD in "KING It's A

PARAMOUNT, BROOKLYN

BALABAN & KATZ
CIRCUIT

ROXY, NEW YORK

PUBLIX
CIRCUIT

WARNER
CIRCUIT

FOX WEST COAST
CIRCUIT

KEITH'S, BALTIMORE

INTERSTATE
CIRCUIT

RKO
CIRCUIT

METROPOLITAN, WASHINGTON

SCHINE
CIRCUIT

GRAND, ALBANY

BUTTERFIELD
CIRCUIT

PROCTOR'S, TROY

WORLD, MINNEAPOLIS

WILMER & VINCENT
CIRCUIT

PROCTOR'S, SCHENECTADY

KINCEY
CIRCUIT

ALHAMBRA, CLEVELAND

VIRGINIA, WHEELING

CENTRAL STATES
CIRCUIT

STATE, OKLA. CITY

COLONIAL, ERIE

TRI-STATES
CIRCUIT

T & D
CIRCUIT

HARRIS
CIRCUIT

ESSANESS
CIRCUIT

WORLD, ST. PAUL

LAFAYETTE, BUFFALO

SAENGER
CIRCUIT

LOUIS DENT
CIRCUIT

KING SOLOMON HAD A THOUSAND WIVES — QUITE AN EXPENSIVE HOBBY — HOW DID HE SUPPORT THEM?

# SOLOMON'S MINES"

## Gold Mine For All Theatres!

*What the Picture Did for Me*
MOTION PICTURE HERALD

GB

**KING SOLOMON'S MINES:** Cedric Hardwicke, Roland Young—This picture outgrossed many of the colossal hits from the major companies and pleased the majority of the patrons. Some good singing by Paul Robeson and convincing acting by Cedric Hardwicke. Roland Young drew many laughs and chuckles. Despite the fantastically incredulous theme the film often held a mixed audience delightfully spellbound.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

GB Pictures

**KING SOLOMON'S MINES:** Paul Robeson, Ann Lee. Before playing this subject I would recommend that every exhibitor turn back the pages of the Herald and read the recent review of Bruce Allan. Sell yourself the picture first, then go out and sell it to your customers. ..King Solomon's Mines," will bring into your theatre people you seldom see, for it is one of the classics of fiction. I concur in everything that Mr. Allan said in his review. Running time, 78 minutes. Played October 10 11.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

**ANNA LEE**
**Cedric Hardwicke • John Loder**
**Roland Young • Paul Robeson**
Adapted from the famous Sir Rider Haggard novel. Directed by Robert Stevenson.

GB
Canada Distributors,
Empire Films, Ltd.

**HE HAD A GOLD MINE—PLAY "KING SOLOMON'S MINES" AND YOU'LL HAVE A GOLD MINE, TOO!**

# *Miami Paramount Theatremen Report Recent Activities*

Stepping along briskly on various tieins for the benefit of the boxoffices are the Paramount theatremen in Miami who, through Jones "Perly" Perlberg, zone publicity director, report their recent doings. On "Varity Show" Manager Al Weiss, Jr., at the Olympia planted five-foot title letters, cut out of sign cloth, on the close in curtain. For ten days ahead title was shown at opening and close of the curtain between each unit of the program, full stage and balcony floods used for further effect. Special cutout letters and pennants were also used for front decorations. For street stunt Weiss had boy dressed in raccoon coat and skull cap making the downtown areas. Boy carried theatre banner on cane to convey college atmosphere, and as was to be expected, the wearing of a fur coat in Miami during September attracted the attention aimed for by "Perly" and his crew.

### Promotes Twin Tiein

On "Double or Nothing" Al invited all twins in the greater Miami area to be his guests, and among the breaks obtained in the newspapers was one showing Perlberg presenting the first pair of twins to arrive with the house courtesies. "Make a Wish" was also sold by the Olympia manager by means of a tiein with United Cigar Stores, which distributed coupons for guest tickets, certain of these being good for admissions to the theatre.

At the Paramount, Manager J. Howell Luther made much of an amateur show tiein sponsored by leading dry cleaners, main prize being all-expense trip to New York. Preliminaries of contest and finals were held on the Paramount stage with merchant contributing radio plugs, newspaper advertising, trailers and other publicity. Extra business on this was obtained by two of the contestants, who gave a special performance before the student body of local college. Students came to theatre in body to plug for the entrants in the finals.

### Honors Local Boy

The fact that Grant Richards, appearing in "On Such a Night," was a former student at the University of Miami, allowed Manager James Barnett an opportunity for a tiein on the date at the Community, Miami Beach. Barnett had a giant telegram from the star made up in the form of an invitation to the college drama club. Wire was presented by uniformed messenger and photo of club accepting invitation cracked the local dailies. Further use was made of the wire for display in Western Union office.

The flood sequences in the picture were publicized by Barnett with a special display made up of newspaper "scare heads" and actual pictures taken of the recent Mississippi floods. Copy from the picture was tied in. Newspaper publicity was topped by two feature stories on Richards' career, which were written by leading columnists, both friends of the star, during his residence in Miami.

Another stand-out reported by the Miami Paramounteers was a citywide campaign on the observance of Mickey Mouse's ninth birthday, celebrated at all the theatres with radio, newspapers, schools and civic clubs cooperating. Programs in all spots included the extra Disney shorts and the cutting of the birthday cake was photographed and carried by local papers. The ceremony, witnessed by W. R. Lynch, general manager; Perlberg, Al Weiss and Miss 1937 Miami, is shown in the photo section of this Round Table issue.

*"Tell Us What You Did"*

# SHOWMEN'S LOBBY LAFFS




This cartoon was created by Willard Hatch, Hayward Theatre, Hayward, Calif.

## Newspaper Contest Plugs "Stella Dallas"

Highlight of Matt Saunder's "Stella Dallas" campaign at the Poli Theatre, Bridgeport, Conn., was a mother and daughter picture contest in the Times-Star week ahead of opening and running during engagement. Readers were invited to send in their photos, each day paper chose what they considered best looking pair and to them cash prize was awarded. Newspaper also ran winners' photos with names, addresses, playdates, etc.

For street bally girls dressed in slacks carried six foot cardboard cutout letters spelling title and covered business districts where the stunt received the attention aimed at. Week ahead Saunders constructed lobby setpiece containing stills from picture, poetic tribute to mother love and Mrs. Roosevelt's article. Also posted on lobby floor was full 24 sheet with baby spot focused on figure of Barbara Stanwyck as she appeared in the picture.

*"Tell Us What You Did"*

## Free Ad

Free three-column ad in the *Evening Telegram,* Rocky Mount, N. C., was landed by Manager H. S. Orr of the Center Theatre for his showing of "100 Men and a Girl." Through a tieup with the paper, guest tickets were awarded to readers discovering errors in the classified columns.

## Street Float Bally Used by Pentecost

Three days ahead of opening of "Stella Dallas" at Loew's Grand, Atlanta, Ga., Edwin Pentecost covered sides of truck with flowers spelling out theatre and title. On float was five piece string instrument orchestra and two attractive girls handing out heralds as crowds gathered.

For front of theatre title was illuminated and spelled out in six-foot letters, giant cutout of Barbara Stanwyck was also planted atop marquee. Oversized invitational telegram was delivered through streets by three boys to Mayor Hartsfield's office, photo and stories running in dailies. Contest was also planted in paper on whether blondes make the best mothers, cash prizes going to those submitting best 200 word letters on the subject.

*"Tell Us What You Did"*

## Radio Angles Plug "100 Men" for Barcroft

Radio commentators devoted time to discussing "100 Men and a Girl" for John Barcroft, publicity director of the Columbus RKO Theatres, and C. H. Schreiber, manager of the RKO Palace, and music critic of WBNS discussed the Stokowski music at great length. Man-in-the-street broadcast was staged, with tickets awarded for best answers. Six daily spot announcements were worked in on a tieup with furniture store program.

Tieup was arranged with department store, which included co-ops on Durbin merchandise; special front window displays; children's floor counter displays; and giveaways of autographed, colored star photos.

*Ohio State Journal* used front window display of candid-camera pictures showing the progress in Deanna Durbin's career; *Life* Magazine carried a several-paged feature on the star, trucks of newsdealers were bannered, and tack cards placed in all newsstand windows.

# "I PRESCRIBE THIS PICTURE"

*That's what Jimmie Fidler told the world on his national radio broadcast last week . . . .*




THE NEW UNIVERSAL'S

# MERRY GO ROUND of 1938

**"If you're in the mood for sheer nonsense in large doses—I prescribe this picture. The director was given a cast of veteran comedy stars–and he turned them loose in the arena with a single command; 'Go to it!' And they did go to it. Mischa Auer, Alice Brady, Bert Lahr, Louise Fazenda and Jimmy Savo slap enough broad comedy into seven reels of film to do for two ordinary pictures...The story is about four vaudeville comedians who are entrusted with the problem of raising a romantic young girl. When she falls in love—trouble commences for the godfathers...Joy Hodges plays the romantic young girl. She puts over three songs in fine fashion—and with more experience and care, she's a charming bet for the future . . . For a rollicking, fast-moving evening of fun—old folks and young folks should go to see—'MERRY GO ROUND OF 1938'"**

**—JIMMIE FIDLER**

# personalities

DAVE TITELMAN
former manager of the Lawndale, Philadelphia, is now at the new Suburban in Ardmore, Pa.

▽

PAT NATARRO
is promoted from assistant at the Warner, Pittsburgh, to manage the Regent, Pittsburgh, succeeding SAM GOULD, transferred to the Kenyon, replacing WILLIAM MAHONEY, resigned.

▽

J. C. TUNSTILL
has been transferred to Owensboro, Ky., to manage the Malco Theatres there, which were recently acquired from Warners. He is succeeded as manager of the Malco houses in Pine Bluff, Ark., by CHARLES MENSING.

▽

F. R. ABRAMS
is the new advertising and publicity director for the State Theatre, Hartford, Conn.

▽

JOE GREEN
is now managing the Brookside, Kansas City, Mo.

▽

ELLIOT DAVIS
manager of the Strand, Westfield, Mass., is now managing the new Paramount, Brattleboro, Vt.

▽

FRANK BLANDI
is now managing the Playhouse, Pittsburgh, Pa.

▽

IRVING HILLMAN
former assistant at the Roger Sherman, New Haven, Conn., has been named manager of the Warner Capitol, Danbury, with I. HATKOFF moved from the Capitol to the reopened Alhambra, in Torrington. PAUL HODGINS, former chief usher, has replaced Hillman.

▽

DON CALLAHAN
has reopened the Roxy in Remington, Ind.

▽

TOM SHIELDS
is now operating the newly remodeled Royal, Evansville, Ind.

▽

ED BURKE
formerly in Colorado, is now managing the Varsity in Lincoln, Neb., replacing ALVIN HENDRICKS.

▽

ALLAN ROBBINS
has been appointed assistant at the Poli, Bridgeport, Conn., and ROBERT MUNZNER is in the same post at the Majestic.

▽

EARL PEPPER
has been named as manager of the new Markham Theatre, Columbus, Ohio, with DARLEY THOMPSON, assistant at the State, succeeding him as manager of the Cameo.

▽

HAROLD GARFIELD
formerly at the Cameo and American Theatres in Newark, is now managing Schine's Oneonta in Oneonta, N. Y.



*On Saturday, October 16th William F. Moody, Jr., to Anna Milbut, Port Carbon, Pa. The groom is manager of the Ritz Theatre there.*

▽

MARLOWE CONNER
is now managing the new Warner Rhodes Theatre, Chicago, Ill.

▽

K. R. ROBERTS
and J. H. DAVISON, co-owners of the Rand, Lynchburg, Ohio, have purchased the lease of the Lyric, Greenfield.

▽

WARD KREAG
has been shifted from the Strand, Schenectady, N. Y., to the Community, Catskill, and PHIL RAAP, formerly at the Rivoli, Schenectady, has replaced KREAG.

## Birthday Greetings

Tazwell L. Anderson
Robert Anthony
Bob Atkinson
Donald K. Ayres
W. Richard Bartholomew
James R. Bartlow
Tan Boon Bee
Robert Lee Bell
Oliver H. Bradbury
Lew Bray
Celas Camerlin
Robert W. Chambers
James W. Christian
Edward J. Cline
Maurice A. Cohen
Arthur Cohn
Walter N. Correll
Wilbur N. Degenhart
Alfredo Escamilla
Irving Feinman
H. M. Francisco
Theodore J. Friedman
E. O. Gabriel
Paul H. Garns
George E. Gemming
Frank C. Goldquist
Mort Goodman
Stanley Gross
R. F. Hardin
Will Harper
Laverne C. Ingersoll
Sterling Jermstad
Tom Johnson
Guy Jones
Fordyce J. Kaiser
Sam A. Kimball
Morris Kinzler
Frank La Bar, Jr.
A. G. W. La Shelle
Sol J. Levoy
Cy Londner
Ralph H. Lundgren
Sidney Magen
Fred Meyer, Sr.
Paul E. Michaud
J. Lloyd Miller
Oscar H. Miller
Nat Mutnick
R. W. O'Donohue
Albert O'Neil
R. D. Olson
Harry Pickett, Jr.
James V. Pisapia
Burleigh G. Rose
Samuel Rose
Harry Rosenbaum
William S. Samuel
Theodore Schlosser
L. W. Scott
C. Don Sheedy
Sidney Arthur Sommer
Allison Stanford
Al Stevens
Richard M. Thomason
Vern T. Touchette
Johnnie Turner
Dave Unger
Karl Walzer
Max Weg
Harvey Hill Whaley
O. B. Wood, Jr.
C. W. Woodall
Gordon Woodruff
Louis V. Young

HOMER HARMON
former ad manager of the Ambassador Theatre, St. Louis, Mo., has succeeded MORRIS KINZLER as publicity director of the Roxy Theatre, New York City.

▽

HARRY T. JORDAN
former assistant at the Trans Lux, Washington, has been promoted to the managership of the Philadelphia house.

▽

DONALD DUNN
has succeeded MORGAN CREEDON as manager of the Trendle Alger Theatre, Detroit, Mich. Other United Detroit Theatres changes include: JAMES EASSON, transferred from the Fisher to Alber as assistant; CLARK FIELDS promoted from assistant at the Ramona to manager of the Regent, succeeding ROY MILLER, with JOSEPH BONINO, former assistant at the Broadway-Capitol, as his assistant. GILBERT GREEN, assistant at the Annex, goes to the Ramona.

▽

DONALD KUHN
ex-manager of the Madison, Detroit, Mich., has moved to the Cinderella, succeeding GEORGE RANSHAW. FRANK UPTON, former assistant at the Michigan, promoted to manager of the Madison.

▽

PAUL JONES
manager of the Rialto Theatre, Camden, Ark, has been transferred to the Saenger at Pine Bluffs; STEVE COAN, assistant at the Camden, has been promoted to manager of the Rialto and Strand Theatres there.

▽

FRANK BROWN
is the new manager of the Lyric at Granite Falls, N. C., having purchased the equipment and lease from E. S. SHERRILL.

▽

FRANK NEWMAN, JR.
manager of the Orpheum, Portland, Ore., has resigned to join Republic at Hollywood. He is succeeded by RON J. HARRINGTON. ORVILLE H. REYNOLD succeeds Harrington.

▽

CHARLES E. SIMPSON
has been appointed manager of the Bexley Theatre, Dover, Ohio.

▽

THOMAS J. SIMMONS
former manager of the Strand, Clarksville, Ark., has been transferred to Princeton, Ky. Succeeding him is JACK THOMAS.

▽

GEORGE DANIELS
assistant at Loew's State, New York City, has been promoted to managership of the Dyckman as has FRANCIS DOUGHERTY from assistant at the Valencia to manager of the Post Road.

▽

WOODY BARRITT
who has been house manager at the Fox Miller, Wichita, Kan., has been made assistant to H. E. JAMEYSON, district manager there. J. H. KUEFEL, assistant at the Fox Uptown, succeeds Barritt at the Miller.

# THE MOVIE-GOING PUBLIC IS CRYING FOR A GOOD DOWN-TO-EARTH DRAMA!

## "A THREE BELL PICTURE,"

## says Jimmy Fidler

'--Terse, direct, thoroughly
enjoyable drama that will grip your
attention from start to finish..."

*Here it is!*

THE Hollywood REPORTER

### Writers And Cast Share The Honors

**"PORTIA ON TRIAL"**
**(Republic)**

Here is a picture which sets out determinedly to please, on the dramatic side, and succeeds so well in its direct audience appeal that it merits a good spot on any program. Without a "big name" in the cast, it offers an interest-gripping portrayal of a typical Faith Baldwin story, full of human emotion and a somewhat different play on the "mother love" motif.

As the title indicates, the story is one of life among the legalites, especially Portia Merriman, highly successful woman lawyer The mystery of her past crops up early in her bitter feud with John Condon, head of a powerful newspaper syndicate, whose wastrel son once had been her husband, and to whom she had surrendered her infant son 17 years before The return to America of the ex-husband with a new mistress and the son, sets the stage for the drama which leads to the shooting of the ex-husband and Portia's dynamic courtroom defense of the murderess.

All the individual performances are exceptional Frieda Inescourt gives a splendid portrayal of Portia Neil Hamilton never gave a better performance than his interpretation of the prodigal. Walter Abel is excellent as the district attorney, as is Clarence Kolb as the flinty newspaper chief Ruth Donnelly always seems to be at her best. She is again. Heather Angel is effective as the justifiably homicidal mistress. Anthony Marsh is pleasing as the juvenile Barbara Pepper's snappy though brief witness stand scene is almost a triumph. All the minor roles are adequately handled.

With the exception of the too-heavy pointing up of some of the scenes, George Nicholls has turned in a smooth, capable directing job Edward Paramore's adaptation and Samuel Ornitz's screenplay provide well-constructed action, tensity and bright dialog. Al Levoy gives the picture lavish production which is well above par Harry Wild's photography is tops. The sound production is unusually good.

DAILY VARIETY DAILY

If laughs, tears, intense drama, suspense are the stuff from which good pictures are made, 'Portia on Trial' is due to go over big with audiences everywhere, more especially among the femmes who will go for the mother love angle like a hungry horse for its oats. 'Portia on Trial' strikes a variant on the 'Madame X' theme but it has original and surprising slants all its own and, while some may consider a few of the situations forced, the whole makes topping film material and turns out to be A1 entertainment.

Frieda Inescort loves Neil Hamilton, the weakling son of Clarence Kolb, a wealthy and powerful newspaper publisher. Hamilton fathers her son and wants to wed her but the old gentleman steps in and nixes it, agreeing, however, to give the baby his name provided the mother signs affidavits completely discrediting herself.

The baby is educated in England and years later returns to New York as Anthony Marsh. Hamilton falls in love with Heather Angel, a British girl, just as he had fallen for Miss Inescort years before. Miss Angel's baby dies but she accompanies Hamilton to America. Old man frames Miss Angel with the immigration authorities, she escapes, returns and murders Hamilton.

Miss Inescort, who has become a successful attorney, defends Miss Angel. The trial, the frantic efforts of Kolb to discredit Miss Inescort, the mounting drama of retributive justice that whirls the vengeful old millionaire to ultimate confession of his wrongdoing, constitute material from which a powerful and moving document has been evolved.

Like all superior pictures, this one had a soundly conceived story to begin with. Samuel Ornitz has taken the Faith Baldwin original and molded it into a drama of swift climaxes, punctuated by vibrant dialog. George Nicholls, handed a swell script, turns in an evenly paced directing job, taking every advantage of the opportunities for piling suspenseful climaxes on top of one another until at the finish the audience is putting out those nervous, jittery little laughs that are the unfailing sign that it's emotionally involved with the story.

Frieda Inescort captures the major acting honors. She is a player of commanding and beautiful dignity, a real Portia, and her enunciation is a joy to hear. Walter Abel plays a suave and effective district attorney who is hopelessly in love with Miss Inescort, and does a bangup job of it. Neil Hamilton contributes an excellent and well studied characterization while Clarence Kolb, as the elderly Titan with a Jove complex, never let down for a moment. His scene on the witness stand is masterly. Anthony Marsh makes a personable juvenile and does well with a difficult part. One of the memorable characterizations is turned in by Ruth Donnelly as Miss Inescort's professional assistant and confidante.

Heather Angel brings beauty and sympathy to the role of the girl who kills Hamilton and she, too, has a witness chair sequence that grips the audience powerfully. Barbara Pepper handles a smaller role with appealing skill, and the same is true of Hobart Bosworth and Ian Maclaren. George Cooper and John Kelly were good for plenty of giggles and the remainder of the cast acquits itself with credit.

Albert Levoy, as associate producer, has made this picture one that Republic can be proud of and also one that will do much to boost Republic's standing among exhibs lucky enough to book it An outstanding contribution to the general excellence of the film is the RCA Victor High Fidelity sound, which comes through under control at all times. Harry Wild turns in a thoroughly satisfactory camera job.

Inescapable conclusion is that in 'Portia on Trial,' Republic has a box office bell ringer, a product that will fill houses with afternoon as well as evening crowds, for the femme word-of-mouth on it is bound to be terrific.

Faith Baldwin's

# PORTIA ON TRIAL

A *Republic* PICTURE

# TRAILER GOING TO ALL THEATRES WILL AID CENSUS OF UNEMPLOYED

## Frank R. Wilson, Director of Information, Reaching Exhibitors Through Circuits and Mayors' Committees in 5,000 Cities

The support of the motion picture industry has been enlisted by the United States Labor Department in its campaign to acquaint the public with the plans for a nationwide census of unemployed persons, which was authorized at the last session of Congress.

**The story of what the census is and how it will be conducted is told in a 200-foot trailer which the five largest national theatre circuits, Warner Brothers, Paramount, RKO, Loew's and Fox, already have agreed to run. In addition, smaller circuits and exhibitors owning one and two houses will be contacted and asked to show the film.**

Support of the exhibitors was gained through an appeal to the Motion Picture Producers and Distributors of America by Frank R. Wilson, former distributor and exhibitor who is now director of information in the unemployment census. Mr. Wilson's request was turned over to a committee composed of the general managers of the five affiliated circuits, and they voted to aid the movement.

### 5,000 Mayors' Committees

Exhibitors in smaller communities will be appealed to through mayors' committees which, Mr. Wilson said, have been formed in 5,000 cities not reached by the large national circuits.

Approximately 1,000 prints have been made and Cecil Maberry, former film executive, is handling the distribution details.

The trailer, "Counting the Jobless," was made in Washington, under the supervision of Mr. Wilson, by a Pathe News cameraman. It opens with a foreword by John D. Biggers, president of Libbey-Owens-Ford Glass Company, of Toledo, who was appointed by President Roosevelt as administrator of the census.

Following Mr. Biggers' explanation of the census there is a sequence showing how the country's postmen will deliver cards on November 16th. Then a person is pictured filling out a card and dropping it in a mailbox. After a closeup of one of the cards with its 14 questions, the tabulating machinery that has been set up in Washington to handle the deluge of replies is pictured.

The thoroughness with which the census will be taken is illustrated by a recent news dispatch from Washington saying the checkup will be so complete that even President Roosevelt will be obliged to fill out a card.

It is planned to distribute 32,000,000 cards through post offices on November 16th and the returns are to be filed by November 20th.

Mr. Wilson, who has been associated with the motion picture industry in various capacities, was living at his Dutchess County farm in New York a few weeks ago when he received a long distance telephone call from Mr. Biggers, informing him he had been appointed to the post of director of information by the White House.



*JOHN D. BIGGERS, president of the Libbey-Owens-Ford Glass Company and administrator of the federal unemployed census, explains the aims and purposes of the census in a trailer which will be shown in theatres throughout the country.* (Acme Photo).

He immediately went to Washington where he has established headquarters in Room 6829 of the Department of Commerce Building.

He first came into contact with the motion picture industry when he was appointed national director of publicity for the Federal Farm Loan Bureau, of the United States treasury department, in 1916. He served in this capacity until 1917 when he was appointed national director of the treasury department's Liberty Loan campaigns in 1917 and 1918.

### Used Screen and Stars

In both positions he was concerned with the use of the screen and screen personalities to aid in successfully floating the Liberty and Victory loans.

After the World War, he became financial director for D. W. Griffith, Inc., and from that he went into motion picture finance, becoming president of the Producers Finance Corporation. Later he became engaged in the promotion of motion pictures and handled the Martin Johnson picture, "Simba" which was a roadshow.

Other positions which he held, in order, include president of Motion Picture Capital Corporation, president of North American Theatres, Inc., president of Talking Picture Epics, Inc., and vice-president of Principal Distributing Corporation.

The new governmental bureau, Census of Unemployed, will attempt to chart and analyze the jobless of the nation. President Roosevelt will deliver a radio address November 14th, discussing the plan, and Mr. Wilson is making arrangements for a broadcast November 16th over the three national networks to give instructions on the method to be used in filling out the cards. Mr. Wilson hopes to have Gabriel Heatter, radio commentator, voice the directions over the Mutual Broadcasting System; Edwin C. Hill, over the Columbia Broadcasting System, and Lowell Thomas, over the National Broadcasting Company.

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# *Warners to Stage Plays in London as Screen Material*

Warner Brothers will produce one play every two months in London in association with British producers, bring the shows to New York for presentation on Broadway and then make them into pictures, Jack L. Warner, vice-president in charge of production, said Monday on his arrival on the *Queen Mary*.

"Blondie White," which opened recently in London, is to be staged in New York in six weeks, Mr. Warner said.

The plays will be put on in New York without outside affiliations. Mr. Warner said the works of foreign writers are not controlled by the Dramatists Guild contract.

Warner production plans in England call for 16 next season and that at least one picture will be of major importance with Hollywood stars and director, Mr. Warner said. If the plan works out additional films of this type will be produced, he said. No other foreign production is contemplated.

Mr. Warner signed two English actors to long term contracts while abroad. They are Bruce Lester, leading man, and Paul Williams, character player.

Away for five weeks Mr. Warner visited France, England and Budapest. About France and England he observed that "the theatre business in those countries is at its height." "One of the reasons for booming exhibition in England," he said, "is because theatres charge $2.15 for reserved seats and the minimum price is 40 cents. This applies to small towns as well as big cities."

Mr. Warner said that in England he did not believe there were 1,000,000 unemployed. As for a war scare there is no such thing, he said.

Mr. Warner stayed in New York five days, during which time he conferred with home office executives.

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## Wallace in Pathe Post

John D. Wallace, sportsman, last week was made western representative of Pathe International. Mr. Wallace will make his headquarters at the Pathe laboratories on the coast.

# *'Victoria the Great' Plays in New York And Washington*

The United States premieres of RKO Radio's "Victoria the Great," produced in England by Herbert Wilcox and starring Anna Neagle as Queen Victoria, took place last Thursday at Radio City Music Hall, New York, and in Washington on Tuesday night, in Boston on Wednesday, and in Chicago on Friday of this week. The New York opening climaxed a series of premieres in London, Ottawa, Montreal, and Toronto.

The day the picture had its premiere at the Music Hall Mr. Wilcox and Miss Neagle were guests of the Associated Motion Picture Advertisers at its weekly luncheon held at the International Casino in New York. This was followed by a reception for them by the English Speaking Union, at which Sir Gerald Campbell's, British Consul General in New York, daughter, Naomi Campbell, was host, and by a party in their honor by W. G. Van Schmus, managing director of the Music Hall, in his reception rooms.

At nine o'clock Miss Neagle and Mr. Wilcox were introduced by Mr. Van Schmus on the stage of the Music Hall, after which they were hosts to a private party of friends at the Ritz-Carlton Hotel.

On the following day, Friday, Mr. Wilcox was host to members of the Italian Consulate and to prominent leaders in Italian cultural and social circles in New York, in appreciation of the honor bestowed upon his picture with the winning of the Cup of Nations at Venice, for "outstanding picture of the year."

On Sunday Miss Neagle and Mr. Wilcox left New York for the Washington opening.

Mack Littman, formerly representing Criterion Films in the United States, this week was appointed American representative for Mr. Wilcox. He will handle all matters pertaining to Herbert Wilcox Productions and Imperator Films and will cooperate with RKO and GB, distributing Wilcox productions.

"Victoria" has entered on its seventh week at the Leicester Square theatre, London, and this week opened at the Rotenturm theatre, Vienna, under the patronage of the British legation.

"Victoria the Great" was reviewed by Terry Ramsaye, editor of MOTION PICTURE HERALD, in the September 25th issue.

## O'Donnell Reported Ready To Drop William Fox Deal

Joseph O'Donnell, who is believed to be representing William Fox, is reported to be ready to drop a deal made some time ago to acquire the Kromocolor Laboratory at Paramus, N. J. Although no official confirmation could be obtained, William Krimsky, Newark attorney and co-receiver for the property, said this week that there has been a slight delay in the consummation of the transaction. He said there was a question as to some details and he had every reason to believe that they would be worked out satisfactorily.

Mr. O'Donnell purchased the property at a public sale with a bid of $105,000. He put up $21,000 in cash as a deposit.

## Wilcox, Campbell Address AMPA

Approximately 250 persons attended the weekly luncheon of the Associated Motion Picture Advertisers at the International Casino in New York last Thursday. Designated "International Day" the guest list contained representatives from Great Britain, Australia, South Africa, Canada and other countries besides executives from the home offices. Captain Harold Auten, American representative for Greater Union Theatres, Ltd., of Australia, was toastmaster.

Speakers included Sir Gerald Campbell, British consul-general in New York, and Herbert Wilcox, producer of "Victoria the Great." Sir Gerald spoke on the troubled condition of the world and pointed out that actors and entertainers could do a lot towards "cheering things up." Sir Gerald concluded his address by presenting Anna Neagle, star of "Victoria the Great" with a medal from the Black Watch, a Toronto regiment.

Mr. Wilcox paid tribute to RKO Radio and especially Ralph Rolan, RKO executive and president of AMPA, for their cooperation in the handling of "Victoria." In referring to the picture he said, "it is a great tonic to make a picture which is accepted in the United States and Canada."

## Budd Rogers and Hoffberg Close for British Pictures

Budd Rogers, vice-president of Alliance Film Corporation, United States distribution representative for Associated British Picture Corporation, Ltd., last week sold the American rights of a group of ABP pictures to J. H. Hoffberg Company, Inc. The pictures include "Invitation to the Waltz," with Lilian Harvey; "I Give My Heart," with Gita Alpar; "Kathleen Mavoureen," with Sally O'Neil, and "Student's Romance," with Patric Knowles.

Under the arrangement first run deals throughout the United States are to be concluded directly with exhibitors by the Hoffberg Company. Deals already have been closed with first run houses in Washington, Miami Beach, Rochester and Chicago. Mr. Hoffberg leaves New York shortly for a trip through the midwest and to the coast. While on the coast Mr. Hoffberg will continue negotiations with the Rosener Circuit which recently booked "I Give My Heart" in Los Angeles, San Francisco, Seattle and Salt Lake City.

## National Decency Legion Classifies 15 Productions

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, six were listed as unobjectionable for adults, one was classed as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Borrowing Trouble," "Federal Bullets," "Galloping Dynamite," "Look Out, Mr. Moto," "Non-Stop New York," "Submarine D-1," "Valley of Terror." Class A-2, Unobjectionable for Adults: "High Flyers," "Living on Love," "Night Club Scandal," "Obligacion de Asesinar" (Spanish), "Perdoname Hijo" (Spanish), "Vienna Burgtheatre" (German). Class B, Objectionable in Part: "Ali Baba Goes to Town." Class C, Condemned: "Club de Femmes" (French).

# *Australian Censor Lauds Production Code Operations*

*From Vancouver, B. C., came the following statement this week from W. Cresswell O'Reilly, chief film censor of the Commonwealth of Australia, on his way home to Sydney after a visit to Hollywood on a world tour:*

"During my brief stay at Los Angeles with my wife and daughter, the concluding stage of a nine months' holiday tour around the world, we have taken the opportunity of visiting the major producing companies' film studios, and have gained useful and interesting information regarding their organization, methods, and activities generally. We did the same in England, but, of course, the American studios are on a much larger scale.

"My visits were in a semi-official capacity, but the knowledge gained will be of much value when I resume duty in Sydney at the end of next month.

"Not the least interesting contact was a Saturday morning conference with the representatives of the producers organization at their offices in Hollywood where we exchanged ideas and gained illuminating information respecting each other's viewpoints. I have great admiration for the splendid work which has been done during the last three years, or so, by Mr. Breen and his associates and the thoroughness with which they have exercised control over the productions of the studios from the time the story is considered right down to the final preview and release for exhibition. It is a great achievement to have secured the agreement of producers not to release any film without the Certificate of Approval issued by the Hays organization.

"The work done is reflected in the censorship figures for Australia. For instance, about five years ago, 16 per cent of feature films were rejected, and over 50 per cent suffered excision. In 1936 the corresponding figures were 1.7 per cent and 20.9 per cent respectively.

Last year in Australia, an organization was formed under the auspices of the Roman Catholic Church similar to the Legion of Decency in the U. S. A., and our Censorship cooperated with them in the preliminary discussions, and, as a result, the lists issued by the Australian organization are practically identical with the classification made by the Commonwealth Censorship.

"We are deeply indebted to the executives of producing companies for facilities which have been made available to us in England, Canada and the United States, and I appreciate the kindness and courtesy extended to me by the officers of the Hays organization."

W. CRESSWELL O'REILLY,
Chief Film Censor
Commonwealth of Australia

## Butler's Contract Renewed

Twentieth Century-Fox has renewed the long-term contract of David Butler, director, who recently completed "Ali Baba Goes to Town," starring Eddie Cantor.

# IATSE WINS SCREEN CREDIT DEMAND; STUDIOS FACE STATE LABOR INQUIRY

## Elevation of Frank Gillmore to Active Control of the Actors' Association Is Temporarily Delayed; More Unions Sign

The producers' labor committee in Hollywood this week acquiesced in the demand of the International Alliance of Theatrical Stage Employees that it be given screen credit on all releases. Retroactive to October 19th the IATSE symbol will be on the lower right hand corner of the screen title card which bears the Production Code Administration seal in the lower left hand corner and will be the same size as the code seal.

**Other later developments within the film industry included reports that a California state assembly committee, appointed to study capital and labor relations in that state, would launch an investigation of the screen industry union situation within the next week.**

**Elevation of Frank Gillmore, president of Actors Equity Association, to active control of the Associated Actors and Artistes of America, originally set for November 1st, was postponed for several weeks.**

**Projectionists, stage hands and other theatre employee unions signed contracts or began negotiations in New England, Missouri, Cleveland and Milwaukee.**

The IATSE demand for screen credit, made some time ago with announcement of the IATSE claim of jurisdiction over all film groups, was accompanied by the explanation that its purpose was "to insure projection of pictures by our member projectionists throughout the country." American Society of Cinematographers members will retain their screen credits with the ASC appearing after cameramen's names under the terms of a contract extending to 1939.

Official explanation of the delay in Mr. Gillmore's transfer to his new post as executive head of the Four A's was that the organization's new offices in New York would not be ready for some weeks. Until that time, it was said, the Equity president would continue in the post which he was to relinquish to Paul Dullzell, executive secretary, this week. Mr. Dullzell two weeks ago submitted his resignation to the Equity council but it has not yet been acted upon.

Copies of the Screen Actors' Guild producer contract, revised to include a supplementary letter covering the proposals of Educational Pictures for arbitrating in New York disputes which arise in that state, were received in New York City this week and forwarded by the Guild eastern office to Educational. Indications were that the producer would sign the contract following which the Guild eastern office would concentrate on signing Pathe Commercial Films and Mentone. A final stand on the March of Time contention that it is a newsreel and hence outside the province of the contract was expected this week with the arrival of Kenneth Thomson, executive secretary of the Guild, in New York.

District managers of three Cleveland circuits this week met representatives of the stagehands union to discuss wage scales and working conditions as they affect cashiers and ushers. A demand for wage increases ranging from 25 to 33 per cent was rejected, the circuit executives refusing to enter negotiations on that basis. Concessions in working conditions agreed upon were elimination of split shifts for cashiers, one day a week off for all girls, and strict adherence to the 40 hour week for all service employees.

Felix Snow, IATSE representative, last week closed one year contracts with Joplin, Mo., theatres, calling for a five per cent increase for both stage hands and projectionists except in two theatres where the increase amounted to 22 per cent.

Fox theatres in Milwaukee signed an agreement with the Theatrical Employees union, American Federation of Labor affiliate, covering approximately 150 doormen, ushers and cashiers in 20 houses. The agreement called for an increase of 10 per cent in wages and a 40 hour week.

The Loew-Poli circuit in New England signed contracts with projectionists and stage hands unions for the next three years for 10 houses of the circuit's 15.

Delegates representing 70 New England locals of IATSE unions will convene in Springfield, Mass., for their annual meeting on December 5th.

Employees of Local 54 of the Service Employees in Amusement and Cultural Buildings, AFL affiliate, won a 25 per cent wage increase, a six-day week and a closed shop, from the Cinema Circuit, New York, of which Max Cohen is president. Thirty members of the local are employed in the circuit, operating the New Amsterdam, George M. Cohan, Bronx Prospect, and Brooklyn Astor theatre. The negotiations followed the arrest of seven pickets at the New Amsterdam and dismissal of the case. Lou Conway is president of the local.

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## *ASCAP Members Now Total 1046*

The American Society of Composers, Authors and Publishers held a luncheon and its third annual meeting last Thursday at the Hotel Astor in New York with more than 400 of its 1046 members in attendance. The membership, it was revealed, consists of 927 writer members and 119 publisher members.

Gene Buck, president, presided at the dais, at which were seated E. C. Mills, general manager; John G. Paine, chairman of the administrative committee; Louis D. Frohlich, counsel; Louis Bernstein, vice-president; Shelton Brooks, Joseph Weldon Johnson, John Abbott, Irving Caesar, Joseph Young, Fred E. Ahlert, Charles Wakefield Cadman, George Fischer, Mrs. Edward MacDowell, Mrs. Ethelbert Nevin, Mrs. Harry B. Smith, Otto A. Harbach, Edward B. Marks, Jack Mills, Mrs. Mel B. Kaufman, Mrs. Nola Arndt, Mrs. Charles K. Harris and Saul Bernstein.

The luncheon gathering paid tribute to the memory of the late Nathan Burkan, ASCAP general counsel for many years, and sent a congratulatory message to Eddie Cantor, who is observing his 25th year in show business.

## *Poor Richard Club to Honor Will H. Hays*

Philadelphia's advertising organization, The Poor Richard Club, through the president, Charles H. Grakelow, and the Director General of the Annual Banquet, E. O. Bretz, announced this week that Will H. Hays will be the recipient of its gold medal award of achievement. The award will be bestowed at the club's annual banquet, held on Benjamin Franklin's birthday, January 17th.

Mr. Hays has been president of the Motion Picture Producers and Distributors of America since that organization was formed in 1922. In announcing the award, Mr. Grakelow said:

"For years it has been the club's policy to recognize annually an individual whose contributions to the nation's industrial progress have been outstanding and this year's award to Mr. Hays, whose able leadership has been reflected in the progress made by the motion picture industry during the year 1937, is sure to win universal approval.

"By recognizing Mr. Hays' achievements, the club endorses those policies which have resulted in high quality in motion pictures and in motion picture advertising. No banquets have won greater international renown than these annual affairs of The Poor Richard Club. Leaders from all parts of the world attend to join in the tribute to American industry.

Recent recipients of the Poor Richard award include Will Rogers, Alfred P. Sloan, Jr., Captain Edward V. Rickenbacker. The Poor Richard Banquet climaxes a day of activity in which the entire city of Philadelphia joins in paying tribute to the club's patron saint, Benjamin Franklin.

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## LeBaron Denies He's Leaving Paramount

William LeBaron, production head of Paramount, returned to Hollywood Tuesday after a vacation and denied reports that he would leave the company. Mr. LeBaron's contract runs to the end of this year.

He said: "Reports that I am not continuing my association in my present capacity with Paramount are wholly without foundation. I am on a vacation, having started it when Adolph Zukor returned from his trip and after conferring with him on our present and future production plans. I have been with Paramount for the last five and one-half years and I am in a position to say that at no time during that association has Paramount been in a more successful position.

"Today the spirit of everyone connected with Paramount is one of cooperation. I regret very much that any rumors have been printed as facts."

# *Warners Drop Radio Script Plan*

Warner Brothers-First National Thursday announced its decision to discontinue supplying radio script versions of its motion pictures to small stations throughout the country.

**The move, according to the studio, is predicated on the finding that these broadcasts, many of which assertedly have been inexpertly presented owing to circumstances beyond the control of the stations involved, are proving detrimental to the interests of the company and of exhibitors playing its product.**

The decision, however, has no bearing upon other radio activities of the studio, which will continue, it was said.

More than 210 of the smaller stations are affected by the decision, which becomes effective immediately. Final production on which radio continuities will be provided under the discarded plan is "It's Love I'm After."

Decision to abandon this activity was reached following a national survey to determine reactions to the broadcasts by S. Charles Einfeld, director of advertising and publicity, and Robert S. Taplinger, new studio publicity head.

The survey, according to the studio, indicates that the smaller station broadcasts of the continuities have been generally inferior in quality. This has been due, it was said, to lack of trained casts and directors, and the lack of proper facilities on the part of the stations for giving the radio versions adequate presentation over the air.

In conclusion, the Warner statement said, the studio has decided that these broadcasts of its radio versions have failed in their mission to publicize constructively its productions and have proved harmful to the box-office in numerous instances. Transcription programs will be continued, however.

RKO Radio tentative plans for a studio radio show have been abandoned, it was announced this week in Hollywood. Studio executives estimate that the present radio "plugging" on other programs through use of RKO players and music is exceeding any possible advantages that a direct studio-radio tieup could provide. RKO recently signed Frank Healy, radio publicity and exploitation man, to handle all radio contacts.

Jack Oakie, Joe Penner and Mickey Mouse, Pepsodent program starting in January, all RKO names, are on regular broadcast and 15 guest appearances have been slated for other RKO players. They are Anne Shirley, Woodbury; Barbara Stanwyck and Miriam Hopkins, Chase and Sanborn; Ginger Rogers, Baker's and Lux; Adolphe Menjou, Al Jolson program; preview of "Damsels in Distress" and appearances of Fred Astaire, Joan Fontaine, Burns and Allen, and Ray Noble on "Hollywood Hotel," Friday; Bobby Breen, on Jessel program; Lily Pons, Vick's; Anna Neagle, Chase and Sanborn; Smith Ballew, "Hollywood Showcase," and Andrea Leeds on Chase and Sanborn, November 28th.

Meanwhile, Louis Sidney, Metro-Goldwyn-Mayer, denied in Hollywood that any other show is contemplated by the company outside the Maxwell House-MGM show.

Fox West Coast Theatre Circuit last week signed for a series of 15-minute programs over KGB, Mutual-Don Lee outlet in San Diego, Cal. Titled "The Movie Reporter," the program features highlights on local Fox offerings, interspersed with transcribed tunes from motion pictures. The theatres also have contracted for one spot announcement daily, six days a week for 52 weeks.

# MIXING RACES BRINGS CENSORS: KUYKENDALL

## MPTOA President Attacks ASCAP Fees, Court Fights, Form of Distribution Contract

Denunciations of the American Society of Composers, Authors and Publishers, the intermingling of races in motion pictures, the taking of industry problems to court and the form of contract used by distributors were contained in a one hour address delivered by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, at a luncheon in Denver.

Mr. Kuykendall is touring the country to talk with the exhibitor leaders and organizations on the MPTOA's status, policies and attitude toward trade practice reforms.

**In his attack on ASCAP, Mr. Kuykendall charged that the license fees and the score charges of the organization are "little better than rackets." He contended the license fees are made under an antiquated copyright law and then demanded that the organization be abolished, charging that it is a monopoly.**

Mr. Kuykendall urged careful discrimination in the mixing of races in films on the ground that indiscriminate handling of the matter is fostering the establishment of censorship boards.

### Pleads for Conciliation Boards

Instead of having problems of the industry taken to legislatures and courts, the MPTOA president proposed that conciliation boards be established. He said he has been approached by Department of Justice officials who inquired as to why the industry did not set up a fair trade practice.

In speaking of the contracts used between distributors and exhibitors, Mr. Kuykendall charged that distributors had a contract with exhibitors, but the exhibitors did not have one with distributors.

A distributor, he explained, can tell an exhibitor what he must do but an exhibitor has no such recourse. Many of the ills of the industry, he added, could be assuaged by a 20 per cent cancellation clause in contracts.

### Offers Percentage Solution

Explaining that he was against the playing of pictures on a percentage basis, Mr. Kuykendall said that if the plan is necessary, distributors should supply the entire program and share in losses as well as profits. Government price fixing for films, as demanded by some exhibitors, he said, is impossible.

Radio braodcasts by motion picture stars should be limited to time outside the peak theatre hours, Mr. Kuykendall declared.

In conclusion he warned against lack of national unity on industry problems, claiming it prevented legislators from passing adequate laws, and then appealed to his audience for financial and moral support of the national exhibitor organization.

Before visiting Denver Mr. Kuykendall spoke in Salt Lake City before members of the Intermountain Theatre Owners Association. After his Denver address he visited Omaha to talk to members of the MPTO of Nebraska and Western Iowa.

Directors of the Kansas-Missouri Theatre Owners Association were to confer with the national president in Kansas City on Wednesday and Thursday, and in addition on Thursday Mr. Kuykendall planned to appear at an open exhibitors' meeting at the Film Row headquarters of the Variety Club.

On Friday, Mr. Kuykendall speaks at a theatre owners' meeting at Hotel Coronado, St. Louis. Visits also are planned for Oklahoma City and Dallas, where he plans to end his nationwide tour.

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## ITOA Group Awaiting Word From MPTOA

The Independent Theatre Owners Association of New York is wondering why the Motion Picture Theatre Owners of America, presently championing a trade practice reform, has so far ignored the ITOA's proposal for a joint meeting of Allied and MPTOA to work out a code for presentation to distributors.

Harry Brandt, president of the ITOA, in an "open letter" in the ITOA's weekly Bulletin, declared that Nathan Yamins, president of national Allied, "is willing to enter upon such a plan on behalf of his association."

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# *Indiana Owners Elect Officers*

Election of officers by the Associated Theatre Owners of Indiana and a decision by Allied of Michigan not to appoint a successor to H. M. Richey, who recently resigned as general manager, were prominent among exhibitor activities this week.

The Indiana group named Maurice Rubin, of Indianapolis, as president; I. R. Holycross, of Anderson, first vice-president, and Frank B. Sanders, of Indianapolis, treasurer. Miss Norma Campbell continues as secretary. District vice-presidents are H. Lisle Kreighbaum, Rochester; Leonard Sowar, Muncie; Harry Markum, Indianapolis; Roy Harrold, Rushville, and H. H. Johnson, Madison.

Directors of Allied of Michigan decided not to name a successor to Mr. Richey, who is now associated with Cooperative Theatres of Michigan, when they held their first meeting since the organization's recent convention in Detroit. However, Pearl Sprott, formerly Mr. Richey's secretary, has been named business manager. The officers and directors are to handle all legislative matters.

A. J. Mason, of Sprinhill, N. S., was reelected president when the Maritimes Motion Picture Alliance held its annual convention in Halifax.

The annual convention of the Motion Picture Theatre Owners of Virginia will be held at Richmond January 27th.

# IN THE BRITISH STUDIOS

*by BRUCE ALLAN*
*in London*

## *Metro Builds College*

For "A Yank at Oxford," starring Robert Taylor, Maureen O'Sullivan and Lionel Barrymore in the first feature of Metro-Goldwyn-Mayer British Studios, a new Oxford College has been created.

Taylor, as the American undergraduate who makes athletic and romantic records at the old English University, has been given the background of "Cardinal College," a foundation which will enjoy a composite of the best architectural points of the older colleges and a Crest all of its own, designed by Ben Tennyson, great-grandson of the poet, who is assistant director of the film. Tennyson, an old Etonian and a Balliol scholar, has evolved something very striking in gold and crimson for the Taylor blazer.

Very great pains are being taken to make the picture true to University backgrounds. The Denham creation of Cardinal College will be found to harmonize closely with the actual Colleges of Oxford. In all the details of "bumping" races on the Isis, in the picture of the University boat-race and in the many scenes of university life, there will be a care in detail extending even to the half-blue blazers, the full-blue scarves. and the details of running kit in which Oxford differs from her great rival, Cambridge.

Sporting atmosphere apart, the Oxford of the film will be the Oxford of fact. Seventy gowns of various types already have been made; included are the purple-hooded, white ermined garbs of university dignitaries, the more common hoods of Master of Arts, the undergraduates' usually tattered gown. Color is provided by introduction of the surplices of the Oxford choir, which sings the May Day hymn from Magdalen Tower, the velvet-trimmed robes of the Head Proctor, master of university discipline. Resplendent also will be the Dean of Cardinal, played by Edmund Gwenn. The "Bulldogs," who chase the errant undergraduate at the Proctor's orders, also will be there. "A Yank at Oxford" will show America just what a great English University really is like.

## *Health Shorts*

British short subject production will become of increased importance when the new Films Act comes into force. It provides for a "short against short" quota in place of the present system under which British feature footage may be counted against shorts. It is interesting, therefore, to note that enterprise already is being shown in this field, well ahead of the need.

Apart from the extension of programs by a number of "Documentary" producers, Gaumont-British practically has completed a series of six pictures in one reel each dealing with national health under the general title of "Strength and Beauty." Made in conjunction with the National Advisory Council on Physical Training, these films demonstrate health exercises, using famous athletes as models, and convey simple rules of healthful living. They are interesting not only in themselves, but as examples of a very important trend in British shorts production, encouraged by the situation to be created by the new legislation. That trend is away from the short comedy and straight "interest" film into the field of instructional and educational material.

## *Aino Berger Training*

Aino Berger, Swedish star discovery of Irving Asher, who makes her debut in "Thistledown" at Warner-First National's Teddington studio, has been groomed in London for a month for her part opposite Keith Falkner.

Two English lessons and one singing lesson a day is the present schedule, with script discussions, hair-dressing tests and dress conferences to fill in the time. Additionally, Miss Berger has been in the London Television program, ahead of her first meeting with a film camera. On November 1st she sang three songs which will figure in the film.

On the floor at Teddington is the Claude Hulbert-Hal Walters vehicle, "The Viper," on which they have just shot a highlight comedy scene in which Walters is pinioned to an electric fan which rotates him rapidly above the head of his colleague and fellow crime detector.

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 14, Vol. 20.**—Irish Sweepstakes bring millions to Americans....Auto show in New York....Fashions....Hollywood spotlight.... Lew Lehr....Yachting in Australia....War Admiral makes turf comeback.

**MOVIETONE NEWS—No. 15, Vol. 20.**—Japanese attack on Chapei....Mrs. Chiang Kai-Shek appeals for help....King George and Queen Elizabeth attend Parliament opening....40 sets of twins attend Chicago high school classes....“Lightning” at Paris Fair.... Mussolini celebrates the 12th birthday of police.... Fashions....Lew Lehr....Football.

**NEWS OF THE DAY—No. 212, Vol. 9.**—Elixir of death tracked down by G-men of science....New tractor proves boon to farmers....“Stingless” bees come to capital....Night flight over New York City. ...The Woman's Page....Sweepstakes winners are with us again.

**NEWS OF THE DAY—No. 213, Vol. 9.**—China's “Joan of Arc” arraigns Japan for war horrors....King opens British Parliament....Mr. Simpson arrives in New York....England prepares its babes for modern war ....Rome's “Finest” perform for Mussolini....Football.

**PARAMOUNT NEWS—No. 25.**—War Admiral comes back....Tear gas for banks....Bee keepers meet in Washington....Re-enact first Thanksgiving in Plymouth....They won sweepstakes....New York's auto show....Bruce Barton, Congressman-elect.

**PARAMOUNT NEWS—No. 26.**—It's fox hunt time.... The fall of Gizon, Spain....King opens Parliament ....Furs for the ladies....China fights on....Football games.

**PATHE NEWS—No. 29, Vol. 9.**—Hopei falls in flames. ...Sweepstakes prize winners....1938 motor preview. ....Paper tear gas shells....Census of unemployed. ...Tractors go to town....War Admiral returns.

**PATHE NEWS—No. 30, Vol. 9.**—King opens Parliament....Japan seeks peace....Latest ship news.... Texas malaria war....Mussolini's finest....Football.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 610, Vol. 9.**—Japan pushes China attack....New York auto show....Record bonfire toasts king football.... Girls pick rich grape crop....Plasterer gets sweepstakes gold....Huge crowd sees husking bee.... Gobbler army fattening up....Hunters, hounds in “drag.”

**UNIVERSAL NEWSPAPER NEWSREEL—No. 611, Vol. 9.**—Madame Chiang Kai-Shek pleads for China ....Autumn floods hit Potomac River area....Italian police show skill....Building crash toll heavy.... Terrier pals with kitten....Football.

## *Dog Star's Film*

Scruffy, dog of uncertain pedigree who has made quite a hit by his incidental appearances in a number of British films, is being promoted from character to star status. The aim of Vulcan Films apparently is to build him into a national Rin-Tin-Tin. A special vehicle, based on a story by Marguerite Houghton, has been written under the title “Scruffy and Co., to display his sagacity.

Also featured will be a new boy discovery, Michael Gainsborough. Jack Melford and Joan Ponsford are the juveniles and Billy Merson, a top-liner in British variety for many years, will have a comedy crook part and sing a number or two.

Randall Faye is directing at Cricklewood with Desmond Dickinson in charge of photography. Butcher's Film Service will distribute in England.

## *Gracie Fields' Latest*

Gracie Fields is busy playing scenes for the first of her films to be made with a view to the special requirements of the American market. “He was Her Man” is being made at Denham by Twentieth Century-Fox.

The opening set reproduced the Scala theatre in Melbourne, Australia, in 1887. Gracie appeared as a vocalist of the period, dressed in a high-necked, long-skirted frock with one of those wide feathered hats, and sang a sentimental ballad, “My Only Romance,” to an audience which also had something of a period appearance about it.

Victor McLaglen, now in his first scenes in a British studio for more than 10 years, made a personal appearance at the Gaumont, Haymarket, preceding the display of “Wee Willie Winkie.”

## *Itemized*

Ralph Reader is making personal appearances at four theatres a night on the release of “The Gang Show.”

“Anti-snake bite serum, an attendant to administer the same if required,” was a recent call-sheet item for “The Drum” at Denham.

Merle Oberon is back from a 10-day Continental holiday for first shots on “Over the Moon” at Denham.

Greta Gynt, Norwegian dancer who has appeared in Shakespeare in London, has a role in “Second Best Bed,” Max Schach production with Tom Walls.

Lieut. Col. F. D. Henslowe, a retired officer of the Indian Army, who had been acting as technical adviser to London Films' “The Drum,” collapsed and died at Denham.

# PROTESTS PILE UP AS BRITISH QUOTA BILL IS GIVEN ITS SECOND READING

## Exhibitors, Labor and Federation's Film Group Demand Appeals Committee and Prevention of American Control

by BRUCE ALLAN
*in London*

British exhibitors, labor groups and the Film Group of the Federation of British Industries went into action early in protest against the new Films Bill, presented last Wednesday in the House of Commons by Eustace Stanley, president of the Board of Trade, and sent to committee.

**John Maxwell, head of Associated British Pictures, headed a joint delegation this week before the Board of Trade, to demand provision for an appeals committee, to "prevent American control of production" and to protect British employees.**

Six labor unions which have objected to the Bill's present content are the Association of Cine Technicians, the British Association of Film Directors, the Electrical Trades Union, Film Artistes Association, National Association of Theatrical and Kine Employees, and the Screen Writers Association.

The Cinematograph Exhibitors Association is pressing its original demand for a viewing or quality test for Quota purposes. It opposes the Government-approved cost test basis. It also favors a new British Cinema Industries Council, as an appeal group.

The Kinematograph Renters Society, too, is not satisfied by the Bill. It wants extension of the proposed double quota provision on the basis of an increased quota value being applied proportionately to increased cost. This proposed double quota clause now provides that films costing £22,500 ($112,500) in labor costs alone may count double for quota purposes.

The second reading of the Bill came up Thurday of this week.

## SHORT PRODUCT ON BROADWAY

*Week of October 30*

**CAPITOL**
Sports on Ice..... MGM
A Night at the Movies.... MGM

**CENTRAL**
Slacks Appeal ..... Educational
Villain Still Pursued Her... Educational

**CRITERION**
A Rented Riot..... RKO Radio
Paramount Pictorial, No. 2. Paramount
Spring Festival ..... Columbia

**MUSIC HALL**
Little Hiawatha ..... United Artists

**PARAMOUNT**
Four Smart Dogs..... Paramount
Peeping Penguins ..... Paramount

**RIALTO**
Community Sing, No. 3.... Columbia
The Perfect Day..... MGM

**RIVOLI**
New Deal in Pets..... Paramount
Serene Siam ..... MGM

**ROXY**
Dancing Bear ..... Educational
Laughing at Fate..... Twentieth Century-Fox
The Smart Way..... Educational

**STRAND**
Playing with Danger..... Vitaphone
Little Red Walking Hood.. Vitaphone

The new Films Bill provides that a quality test, originally rejected in the Board of Trade's White Paper on the proposed legislation, has been invoked only on films costing less than £7,500 in labor costs, or £15,000 in total, for determination of eligibility for the distributor quota.

The provision stipulates that such films will be passed if they have "a special value for purposes of entertainment." The use of the clause, it is indicated in certain quarters, will depend largely on the spirit of the administration.

With virtually that single exception the measure as introduced follows almost exactly the stipulations in the White Paper. The quota percentages remain the same as in the original plan, dropping from 20 per cent as at present to 15 per cent for the first year for exhibitors. During the 10-year period of the proposed bill the exhibitor quota will be 10 per cent for the first year of the new law, beginning April 1, 1940, and rising progressively to a high of 25 per cent.

### The Distributors' Quota

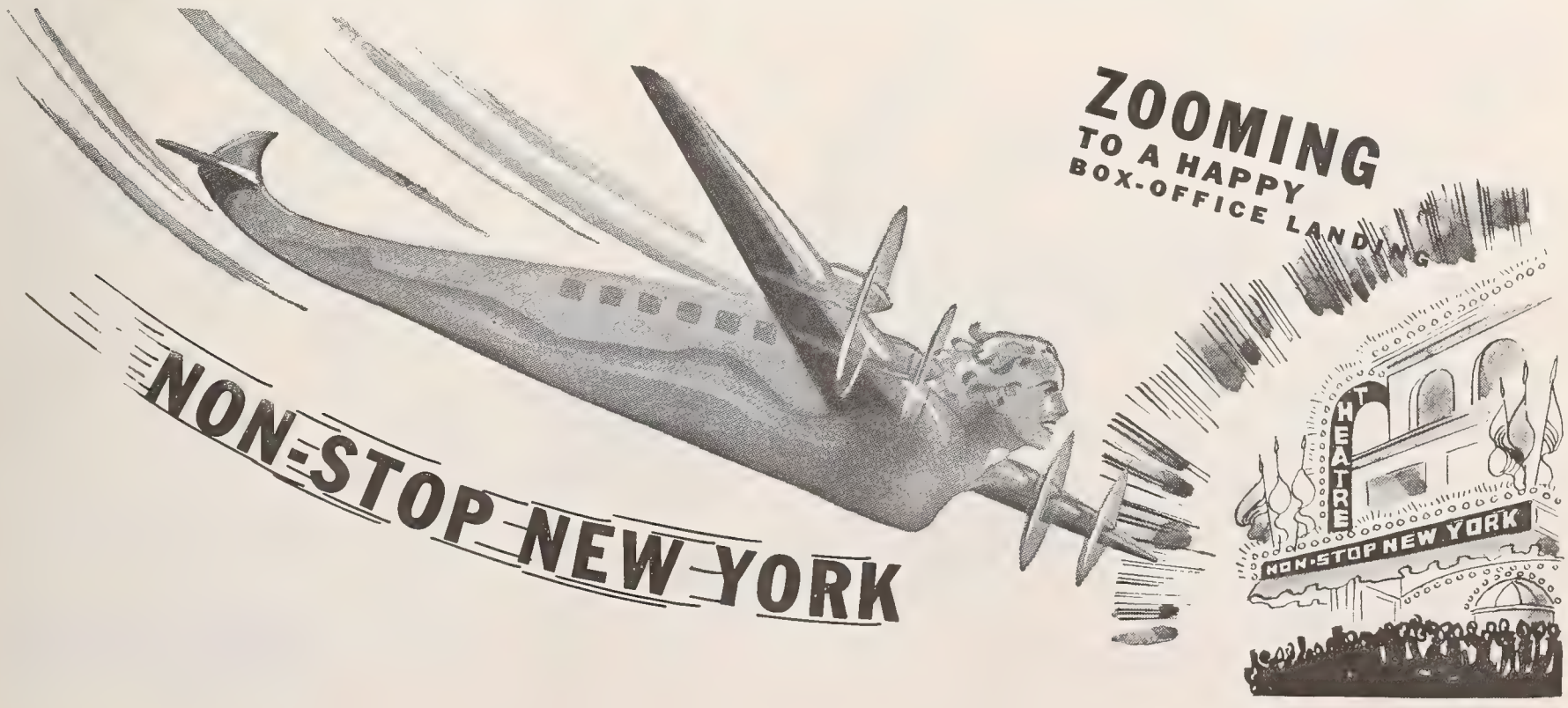
For distributors the quota will run from 15 per cent in the first year to 30 per cent finally. The dropping to 15 per cent for the current season is to offset any possible disturbance. The present law expires in September, 1938, and the new legislation is expected to be made effective as of April 1, 1940. The separate short subject quota rises during the term of the law from five to 15 per cent for exhibitors and 10 to 20 per cent for distributors, according to the bill.

The bill reviews the various quota provisions since 1929, and suggests the possibility of modification after four years.

The quality clause, providing for review of quality to determine quota eligibility, was sponsored by the CEA but was rejected by the Board of Trade in the White Paper as being uncertain. The cost test, espoused by the KRS, was approved. It provides that films costing £7,500 or more in labor costs alone, estimated at one-half the total production cost, would be entitled to registration for the distributor quota.

Under the new stipulation the quality test apparently would be applied to films whose labor costs are less than £7,500, to determine distributor quota eligibility. A film costing £22,500 in labor costs will rank double for quota

(*Continued on following page*)



# UNITE FORCES IN PERCENTAGE FIGHT

(*Continued from preceding page*)

purposes. No cost test is applicable to short subjects.

After the second formal reading, the measure was to be referred back to committee until November 15, when it will be brought out again for general discussion, according to present plans.

At a conference of representatives of the Film Group of the Federated British Industries, the CEA and the six labor unions, it was agreed that the Board of Trade should be approached with a request for a new body, the British Cinema Industries Council, instead of the films commission as suggested in the original Moyne Report. Under the plan the council would consider matters referred to it, and would not supersede the suggested advisory committee. The council also would have the power of publicizing matters brought before it. The general aim is the right of the British industry to appeal to an independent body if the films act in operation favors American interests.

The belief is expressed in some quarters that the British Government will concede to a stronger controlling body with a view to the necessity of maintaining British footage and providing against American control.

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## Bernhard Retiring

C. F. Bernhard, managing director of Union Cinemas, Ltd., is retiring from the company as a result of the recent deal whereby Mr. Maxwell of Associated British Pictures, Ltd., acquired 51 per cent of the ordinary and "A" ordinary shares of the circuit.

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## Newsreel Organization

A new newsreel association has been formed here, including Gaumont British News, Movietone News, Pathe News and Universal Newsreel.

The association has closed a deal with the Government and other organizations for the control of special facilities on a rotating system, whereby one reel will cover certain events for all, from specified and probably preferred positions. Paramount, although not included in the group, is eligible to join, while the new National News, now undergoing reorganization, is not.

It is believed here that the exclusion of National News amounts to a move to kill the potential competition of the latter virtually before its birth, by excluding it from special positions and compelling it to work in isolation.

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## Blank Film Imports Increase

Official figures show an increase in the importation of blank film into England in the eight months from January to August, and a decrease in the importation of exposed film. The comparative figures on blank film for the period show 45,806,934 feet in 1937; 42,594,428 in 1936, and 42,127,174 in 1935.

The exposed film import comparison shows 13,709,102 feet in 1937; 15,296,379 in 1936, and 13,603,583 in 1935. Exports of exposed film for the same period show the following comparison: 1937, 14,752,445 feet; 1936, 14,831,600; 1935, 18,789,365. Re-exported from England during the period were: 1937, 5,033,563 feet; 1936, 7,234,840; 1935, 3,580,521.

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## Want Free Sound Track

Application has been made to the Import Duties Advisory Committee to place on the free list sound track negatives in a foreign language. The concession would benefit specialized theatres playing "art" films from the Continent.

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## A United Front

Formation of a united front of exhibiting interests against the recent decision of the Kinematograph Renters Society to supply "A" films on percentage only, advanced a stage further when principals of the leading circuits were in informal conference with officials of the Cinematograph Exhibitors Association.

**Messrs. John Maxwell (Associated British Pictures), Arthur Jarratt (Gaumont British), and Oscar Deutsch (Odeon), representing a total of approximately 1,000 theatres, were the circuit chiefs. C. P. Metcalfe, president; Ken Nyman, vice-president; T. H. Fligelstone, past president, and W. R. Fuller, general secretary, were from the CEA.**

This unofficial committee represented British exhibiting interest 100 per cent. The CEA includes practically every theatre in the country. The circuits are members, but their special interests often are opposed to those of the independents. Hence their potential association with a rental campaign is momentous.

Until the result of this exchange of views is known, the position is that the KRS resolution is operative so far as distributors are concerned, but is rejected by exhibitors, who have been advised by the CEA to continue to book on a flat basis.

## Modified Policy Predicted

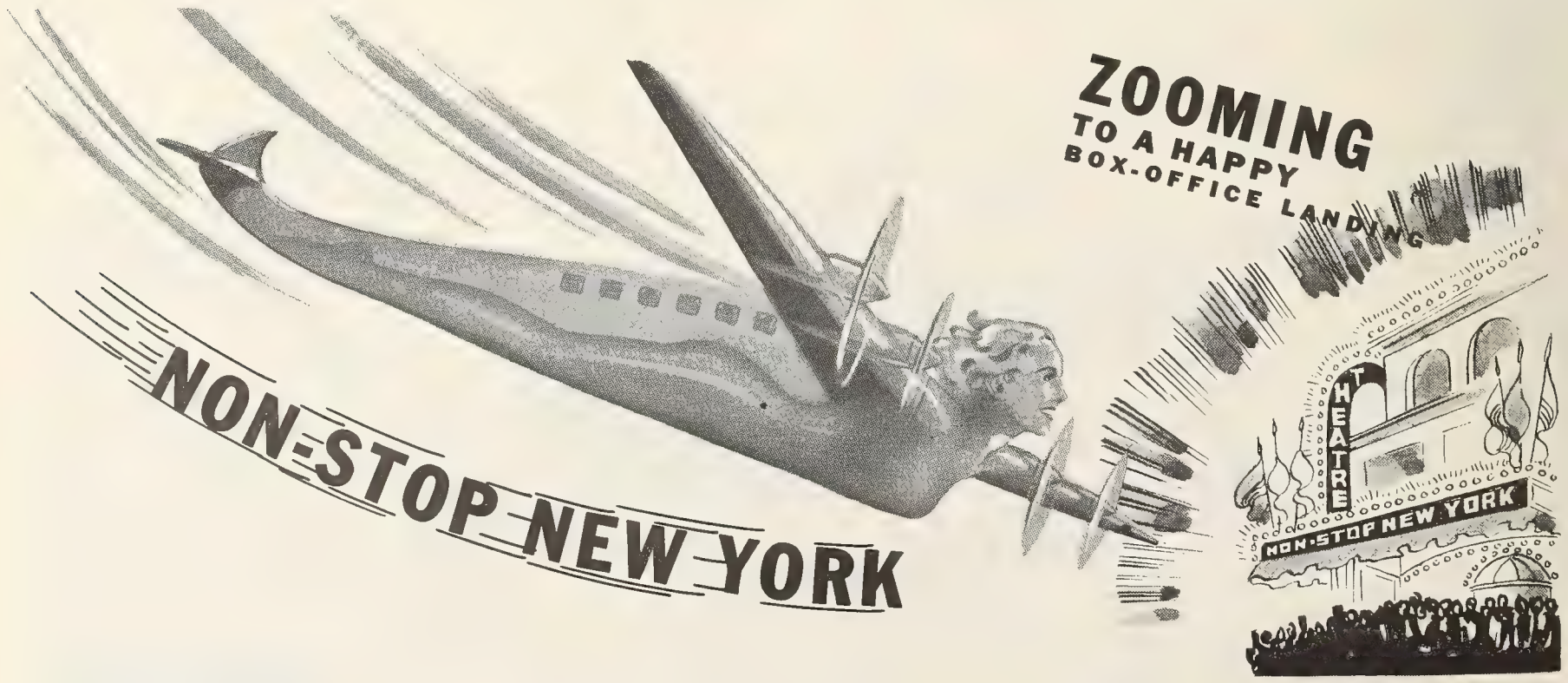
Of various possible endings to this deadlock one envisaged in Wardour Street this week was that the KRS would agree to modify a declared policy. Seen as important factors governing their ultimate decision were the facts that one prominent non-KRS distributor, Associated British Pictures, publicly had denounced the "all-percentage" policy, that another major distributor, Twentieth Century-Fox, is not a member of the KRS, and that within the society itself there are declared to be divided views.

A way out for the KRS appears to be provided by the fact that the "all percentage" ruling was nominally aimed entirely at the elimination of programs including two "A" films. It has been pointed out that this end could equally be obtained by a direct refusal to book such programs or by the limitation to them of the new percentage rule.

## Calls It Issue of Rentals

All the signs indicate that the CEA intends to force the issue as one of rentals pure and simple, and adherence of the KRS to its resolution will be taken by exhibitors to indicate a general desire to raise prices and will be fought as such. A move for lower rentals had been inaugurated by Major A. J. Gale before

(*Continued from page 78, column 1*)



# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 91

*Bluebook School Question No. 91 was: What tools would you consider essential to the tool kit of a first class projectionist, not including expensive testing instruments?*

Names are omitted in order to have as much space as possible for the views of different men. Evans and Rau say:

"One eight- and one six-inch crescent wrench. One one-inch, one three-quarter-inch, one five-eighth-inch, one half-inch and one three-eighth-inch spanner wrench. One ten-inch monkey and one ten-inch Stillson wrench. One electric soldering iron, with can of flux, roll of rosin-core soldering wire, and a roll of insulating tape. One breast drill and suitable assortment of drills. One tin snip. One pair scissors. One long handle screwdriver with thin blade and one with wide blade. One short handle screwdriver with thin and one with wide blade. One medium size with magnetized blade. One toothbrush for sprockets. Two oil cans. One thermometer. One pair cutting pliers with insulated handle. One pair long-nose pliers. Two pairs gas pliers for handling carbons. One claw, and one ballpeen hammer. One small wooden mallet. [Rawhide, copper or lead is better.—F.H.R.]. One T-square. One six-inch extension ruler. One 60-foot steel tape. One adjustable hacksaw and blades. One set of punches. One steel vise [with brass or copper lining for jaws.—F.H.R.]. Files of assorted sizes and kinds, including one rasp."

I would remark that such tools as a vise, files, hacksaw, oil cans, soldering iron, breast drill and drills, and all tools indispensable to the work, should be supplied by the theatre, though where more than one man is employed the objection is raised by managers that frequently just before some man quits, tools become unaccountably "lost."

In one-man, or even two-men rooms, however, this can be taken care of by having the man or men sign a receipt for the tools, all of which are listed, and a cupboard with substantial lock provided for their storage. The tools may then be checked when a man leaves the service and the cost of any missing deducted from his pay, or equally from the pay of both men if there be two and both denies losing the tool or tools. Nothing unfair in that. But regardless of whom the tools belong to, the storage locker is essential. Most emphatically it will be to the theatre's best interest to provide it. No sane man will purchase tools or assume responsibility for tools owned by others which he must leave lying around unprotected when off duty.

The following is by J. R. Prater, of Palouse, Wash.:

"I don't mind admitting I found this question difficult to answer. Opinions differ so widely as to just what the repair duties of projectionists should include. Many of the men manage to get by after a fashion with a ten-cent screwdriver and a pair of questionable pliers, which too often have been mooched from someone else. Such men are content to call in a service engineer every time some little thing goes haywire. It is cold fact that many such men are occupying jobs in some of the finest projection rooms to be found; men who are demanding and receiving top-notch salaries. An actual case of this sort was cited in your *Comments* in the September 18 issue of BETTER THEATRES. The projection room had three projectors, two amplifiers and a total crew of 15 projectionists, three to a shift. Yet a sound engineer was called in three times in ten days, and for trivial troubles, too. *Disgraceful!* True, none of the trouble the engineer was called in to remedy required even one tool to take care of, but it does show that responsibility for taking care of equipment is taken pretty lightly by some who pose as crack men, or at least who occupy positions that should call for our best talent.

"Possibly my views are extreme in the other direction, but there they are. It obviously is the duty of projectionists to maintain all equipment under his care in good repair and adjustment, even to the extent of installing new parts —at least complete units, such as intermittent movements. Replacing individual intermittent parts, however, as well as a complete overhauling, should be done only in a qualified repair shop. But it is my opinion that the projectionist should be equipped with tools for and able to do even this kind of work in case of emergency.

"Furthermore, I believe it is a part of the rightful duty of projectionists, upon request, to give managers detailed, authoritative advice concerning contemplated changes in projection equipment, including screen surfaces, screen dimensions and location, suitable for use in the particular theatre; or in case of remodeling or building a new theatre, supply competent advice concerning projection room location and equipment, with definite, detailed reasons for each recommendation made. To do this it is often necessary to make small-scale drawings, and the few necessary, inexpensive tools required should be owned by him. Then, too, there are small jobs, such as masking projection ports, building sound traps for projection ports, or extending shields to block objectionable light in the projection room, as well as other things which the projectionist should be able to plan and do more effectively than anyone else. Personally, I do not regard it as beneath the dignity of a first-class projectionist to do such work, it being so intimately connected with his regular work. The added comfort will more than amply repay him for both the tools and the effort required.

"The foregoing is intended as explanation as to why the tools I shall list are requisite to the tool kit of first-class projectionists. My own kit contains many more, all of which I have found of use in projection work. The tools are as follows:

"One Bluebook of Projection, by F. H. Richardson. The most valuable tool in any projectionist's kit.

"Thirteen wrenches, open-end type on one end; 12-point box type on other end, in sizes every 1/16-inch from ¼-inch to 1-inch.

Four socket wrenches, sizes 3/16, ¼, 5/16, and ⅜-inch with screwdriver type handle.

"One 6-inch crescent wrench, for holding same size bolt that other wrench is used on nut at same time, or for odd sizes.

"One Simplex spanner wrench for adjusting intermittents. Special wrenches for individual equipments are usually furnished with the equipment, but the projectionist will save himself trouble by having the more common ones himself.

"Four hexagon set-screw wrenches, sizes 1/16, 3/32, ⅛, and 3/16-inch.

"Five pin-punches, sizes 3/64, 1/16, 3/32, ⅛, and 3/16-inch.

"Two copper punches, sizes ⅛ and ¼-inch for driving out shafts.

"One center punch.

"Two cold chisels, ¼ and ½-inch blades.

"Three angle screwdrivers, sizes 4, 6, and 8-inch.

"Five screwdrivers—and I don't mean blunt chisels that will slip and fuzz up the head of every screw they are used on. My screwdrivers are all ground so that the faces of the blade are parallel for the depth of the screw-slot. True, such a blade will not stand the abuse that a blunt, tapered one will, but really good steel so sharpened will twist off any screw not larger than the screwdriver blade, and without slipping out of or fuzzing the edges of the screw slot. What more can we rightfully expect of a screwdriver? Sizes, one 10 or 12-inch with ⅜-inch blade, one 10-inch with ¼-inch blade, one 8-inch with 3/16-inch blade, one 4-inch with ⅛-inch blade, and one 4-inch with large handle and ¼-inch blade for a good grip in tight places.

"Two screw-starters, ⅛ and ¼-inch blades, 4 and 8-inch handles, respectively. Can be purchased, but I still prefer the kind made by mounting two short pieces of alarm-clock spring in a slot sawed in the end of an old or cheap screwdriver shank. Watch mainspring is good for small one.

"Three pairs of pliers, one small (about 5-inch) snipe-nose, one 7-inch electrician's, and one 8-inch slip-joint for handling carbons.

"Four files, one 8-inch flat, one 4-inch flat, one 6-inch round tapered from ⅛ to ¼-inch diameter, and one 4-inch three-cornered, all with appropriate sized handles.

"One pair tin snips, 8-inch or larger.

"One pair 4-inch blunt-nose scissors for trimming or splicing film.

(*Continued on following page, column* 3)

## BLUEBOOK SCHOOL QUESTION NO. 97

(A) Why is a sound system frequently divided into several panels and cabinets?

(B) Does this division correspond to technical differences in nature of the work performed?

(C) Divide a sound system into six parts in accordance with the technical functions of the apparatus.

***To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.***

# OVERBUILDING PROTEST

(*Continued from page 76*)

the question of "double 'A'" bills had been raised. The controversy which has now arisen is likely to stiffen the ranks of exhibitors, who will be considerably more formidable if the preliminary talks with circuits are followed by the formulation of a common campaign with these big buyers.

## Want Overbuilding Defense

The Provincial Entertainment Proprietors and Managers Association, which represents stage acts mainly but has some cinema interests in its membership, has addressed a letter to Members of Parliament in regard to the Films Bill, in which it states a desire that quality rather than cost shall be the qualifying factor for British film registration, and criticizes adversely the Government's intention to exclude provision against overbuilding from the measure.

The association urges that Parliament reconsider this point and suggests that "definite and clear powers be given to local authorities to refuse licenses where redundancy is threatened." It points out that license authorities already have legal powers to refuse recognition to new Halls, on the ground of redundancy, but that some of them refuse to act on that ground.

## CEA Wins First Round

The CEA, which regards overbuilding as a major issue, has obtained the consent of the entertainments committee of the London County Council to receive a deputation on the subject. This is a considerable success, which will be still more considerable if the exhibitor representatives persuade the committee to accept their own view of the problem. The LCC, apart from legislating for the important London area, sets the pace for licensing authorities throughout the country, who very generally model policy on that of the metropolitan authority.

In these circumstances special interest attached to a hearing, by the LCC committee, of objections to the erection of a new Odeon in Hackney, in North East London. CEA headquarters were present in force, but found the result not too encouraging. The committee granted the application, after less than two minutes' discussion, in face of evidence that 12 theatres in the area regarded the possibility of new opposition with apprehension. In doing so they appear to have confirmed an earlier decision that as a licensing body they are not concerned with "commercial apprehensions."

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## Oppose American Technicians

R. A. Butler, Parliamentary Secretary to the Ministry of Labor, this week received a deputation from the Association of Cine Technicians on the question of the employment of foreign (meaning American) technicians in British studios.

The association had had several conferences with the ministry on this question, but now put it forward as a matter of urgency, largely on the grounds of a state of serious unemployment among British technicians. Figures prepared by the association show 223 disengaged at the end of September, as against 40 in 1936.

The pith of the case is that, in the case of many American technicians, the conditions under which labor permits are granted have not been strictly complied with. The chief requirements are that the appointment is necessary, that an attempt has been made to obtain a British subject to fill it, and that no British subject is displaced by the "alien."

So far the Ministry of Labor has not offered any serious opposition to the importation of technicians or directors, though one director, an American, recently had his permit cancelled after making a number of pictures in England over several years. Recently, it is said, the refusals of permits has shown an increased percentage to the total applications.

## Bernerd Cables Denial

Jeffrey Bernerd, Gaumont British executive, cabled MOTION PICTURE HERALD from London this week, denying he had mentioned John Maxwell, head of Associated British Pictures, during a recent GB shareholders' meeting. Mr. Bernerd said he neither suggested nor even thought that Mr. Maxwell was associated with Charles Nordon, who, acting for a stockholders' committee, moved an amendment rejecting the financial report and demanding a Board of Trade investigation.

# *Tools Essential To Projectionist*

(*Continued from preceding page*)

"Two hammers, one 8-ounce head ballpeen and one 16-ounce claw.

"One hand drill with ¼-inch chuck.

"Four twist drills, sizes 1/16, ⅛, 3/16, and ¼-inch.

"One hacksaw with medium blades.

"One keyhole saw.

"One handsaw, about 18-inch is large enough.

"One folding rule, 4 or 6-foot, or steel tape.

"One steel V-block for supporting sprockets or gears to drive out pins.

"One small (about 12-inch) level for motor-generators, turntables, etc.

"One dental mirror.

"One small oil can with 5 or 6-inch spout and *small* opening. (The pistol-grip force pump type is preferred by many, but the majority of men are too hard on the trigger. Better results are usually obtained with the kind that just won't part with more than a drop or two at a time.)

"One glass eye-dropper in small box or carton, for filling intermittent oil wells, sleeve bearings, etc.

"One T-square (can be made from straight yardstick and small wood crossbar).

"One 5- or 6-inch 45-degree celluloid triangle with protractor markings.

"One small pencil compass.

"One flashlight.

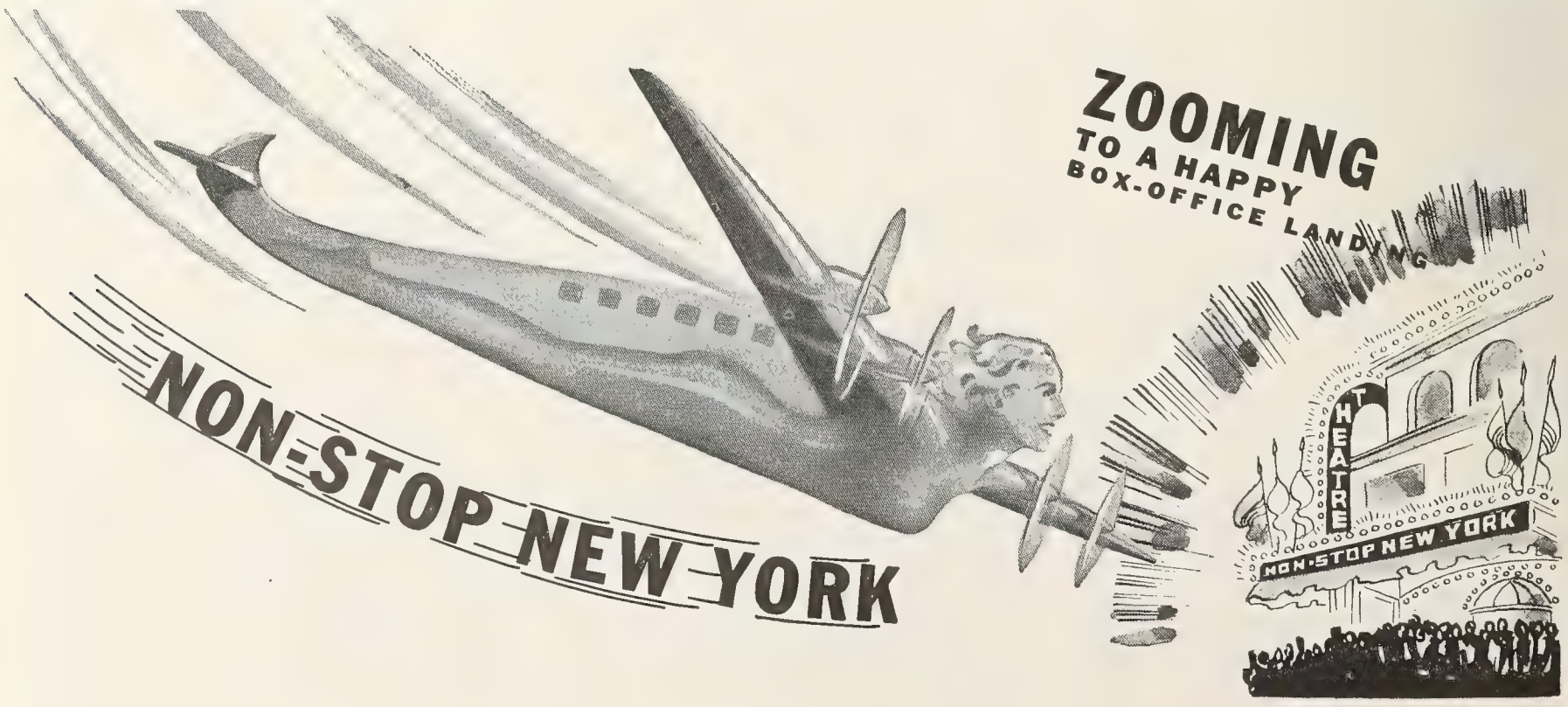
"One test lamp for 110 and 220 volts, or a patented tester using small neon tube, which is more sensitive.

"One test buzzer with flashlight batteries for tracing wiring. (Not to be used on sound circuits containing transformers or choke coils).

"One good electric soldering iron.

"One set of high resistance headphones.

"Even though expensive testing equipment was not to be included in this question, I feel that the first-class projectionist should own one piece of relatively expensive equipment because of the multitude of uses it will serve. That is a really good multiple-range meter which can be used to read a wide range of d.c. volts, d.c. amperes, d.c. milliamperes, several ranges of a.c. volts, a.c. amperes, a.c. milliamperes, and with a conversion chart supplied by its manufacturer, can be used to read decibels. Such a meter will cost most of us a week's salary or more, but certainly is worth every cent of it."



# PRODUCTION INSURANCE

**PRODUCERS need no longer rely upon approximate copies of original negatives. They can have true facsimiles, completely adequate for every purpose. Because the use of Eastman Fine-Grain Duplicating Films readily leads to duplicates that are actually indistinguishable from originals. Every production needs this insurance. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)**

## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# MORE ARGUMENTS OVER "SEX", POLITICAL FILMS

## Ohio Director of Education Endorses Spanish Pictures but British Board Says "No"

A new crop of arguments arouse this week over socalled "sex" films and pictures reputedly carrying political propaganda, extending the controversies to London, Ohio, Argentina, New York and Canada.

**After withholding decisions on applications for censorship permits, E. N. Dietrich, Ohio State director of education and ex-officio of the state censorship board, ruled in favor of the exhibition of "Heart of Spain" and "Spanish Earth," both depicting shots reputedly actually taken of firing on the Spanish Civil War front. The pictures were reviewed by Dietrich together with a group of so-called representative citizens, but the press was excluded from the screening room.**

**"The Spanish Earth" cannot be shown in England, the British Board of Censors ruled this week.**

This picture, also "Spain in Flames" and other similar Spanish war subjects have been the causes of screening-permit arguments in recent weeks in a number of places.

### Argentine Censors Act

In a wave of unprecedented censoring activity, the Argentina Board of Censorship the other day refused permission for the exhibition of Universal's "Road Back," sequel to "All Quiet on the Western Front," about the post-war period in Germany, and then acted similarly against the "Sabotage" war subject from the London studios of Gaumont-British Pictures, GB releasing the film in South America under the title of "A Woman Alone."

Action was taken against "Road Back" at the insistence of the Ministries of Justice and of Foreign Affairs, after Argentina Fascistic newspapers had charged that the film contained Communistic propaganda. The GB film was banned, the censors said, because it was held to upset public law and order by teaching conspiracy and terroristic technique.

### Ontario Board Orders Cuts

Metro-Goldwyn-Mayer's "Madame X," with Gladys George, received a trimming at the hands of the Ontario Board of Censors, who ordered substantial deletions after two first-run Toronto theatres had arranged for showings.

An injunction forcing the city to return "Sex Madness" to the State Theatre and restraining Mayor Lee D. Schroy and Police Chief Frank Boss from interfering with the operations of the theatre was granted in Akron, Ohio, by Common Pleas Judge Frank H. Harvey to John H. Romweber, theatre owner. The injunction also forbids officials to revoke the license of the theatre pending a final hearing on the case.

Evidently for religious reasons, Warner's "The Life of Emile Zola" has been banned by the Quebec censor, where the population is predominantly French-Canadian.

### Protest French Film Ban

Arthur Garfield Hays, attorney for the distributor, has requested the attorney general of New York to rule on the question whether an uncensored version of a film can be shown to an invited audience which includes newspaper critics. His action followed a ruling of the New York County district attorney that a screening of an uncensored version of "Club des Femmes" to critics and guests at the 55th St. Playhouse in New York City was illegal.

The district attorney's ruling was given after the Motion Picture Division of the State Department of Education (the censor board) had complained that the screening was a violation of the law.

### Appellate Court Upholds Ruling

The appellate division of the New York State supreme court, third department, in Albany, virtually wrote "finis" to the strenuous efforts of Eureka Productions, Inc., New York, to win approval for showing of the socalled "sex film," "Ecstasy," last week, when it unanimously upheld the Department of Education and Commissioner Frank P. Graves, who had banned the theme as indecent, immoral and tending to corrupt morals.

In hearing arguments on Eureka's application for a writ of certiorari against the Regents of the University of the State of New York and Frank P. Graves, Commissioner of Education (controlling the State censor board), the appellate division last month reviewed the film personally in the courtroom. This unprecedented move had led some producers to believe that possibly the appellate division would curb the licensing "life or death" powers of the State Motion Picture (censorship) Division.

Justice Leon C. Rhodes read the decision, which contained the significant statement that, "The picture unduly emphasizes the carnal side of the sex relationship and the Regents of the University of the State and the Commissioner of Education, having made a decision which we feel is amply supported by the facts, it should be confirmed."

### Reviews History of Film

Justice Rhodes reviewed the history of "Ecstasy" from the time when reviewers of the Motion Picture Division rejected application for a license on March 17, 1936. He pointed out that Eureka Productions, with Henry Pearlman as its counsel, had filed an appeal with the Commissioner of Education and that Commissioner Frank P. Graves personally reviewed the film and listened to arguments in behalf of the petitioner as well as those of Irwin Esmond, director of the Motion Picture Division.

Another important contention raised by Attorney Pearlman and ruled upon by the appellate division was that the proper test is not in certain scenes taken from the context but on the dominant effect of the picture as a whole.

Justice Rhodes ruled that petitioner should pay $50.00 court costs and disbursements. Presiding Justice James P. Hill and Associate Justices Daniel V. McNamme, F. Walter Bliss and Christopher J. Heffernan concurred in the decision.

Since action of the appellate division was unanimous, Eureka Productions, Inc. will have to request formal permission of the court to carry the case to the Court of Appeals. In court circles, observers point out that the Court of Appeals rarely reverses a unanimous decision of the appellate division.

The appellate division's decision likewise confirmed the powers of the Motion Picture Division and the Commissioner of Education to deny licenses under Section 1082, Article 43, Education Law.

# *Independents Plan Chance Game Fight In New York Area*

Although the first definite step in eliminating chance games from theatres in the Greater New York area has been postponed indefinitely, the Independent Theatre Owners Association of New York announced this week its campaign against games is "far from finished."

Several meetings are planned for the near future at which discussions will be held on the possibility of inaugurating the no-chance-game policy regionally instead of throughout the city at one time.

**Other activities in relation to chance games this week included a Minnesota supreme court ruling that Bank Night is legal in the state; an opinion by F. E. Reagan, assistant attorney general of Missouri, that Screeno, Bank Night, Cash Night and other similar games are in the category of lotteries; and the indictment of a Statesboro, Georgia, exhibitor for operating Bank Night.**

The ITOA, in its official publication, The Independent, explained the reason for the postponement in eliminating chance games in Flatbush, the proposed first step in its drive. After the announcement of the Flatbush plan, The Independent points out, "RKO stated that it had partners in that area which prevented it from acceding to the proposition. RKO said that it had an agreement not to do anything in the Kenmore which the rest of the circuit did not do. So, for the moment, that plan is tabled."

The publication continued by explaining that the drive will be continued and again published a "pledge card" for exhibitors to sign.

The Minnesota ruling was a reversal of a lower court decision, convicting Joe Stern, head of Majestic Pictures, Minneapolis, and Bank Night distributor. The higher court held operation of the game in accordance with instructions of Affiliated Enterprises is legal.

A double blow to advocates of chance games was struck in Georgia. H. H. Macon, operator of the Georgia and State at Statesboro, was indicted by a Bulloch County grand jury for "operating and maintaining a scheme for the hazarding of money." The bill identified the game as "Bank Night." The second blow came from the Thomas County grand jury, which recommended that bank night at Thomasville theatres be discontinued.

In stating that Screeno is a lottery, the Missouri official, Mr. Reagan, declared that the free distribution of tickets entitling holders to participate in the distribution of prizes does not relieve the game of its lottery features.

Omaha exhibitors have indicated that, because of the recent supreme court decision that bank night is a lottery, no attempts will be made to revive the game.

At Oxford, Mississippi, Taylor H. McElroy, circuit judge, granted the Ritz theatre a writ of prohibition against the city to stop further prosecution for conducting bank night. The hearing revolved around the legality of a city ordinance.

Southio Theatres, Inc., has been ordered by M. O. Burns, judge of the common pleas court at Hamilton, Ohio, to furnish data covering the operation of Sweepstakes at the Paramount theatre, Middletown. The demand was made by Sarah Stein in her suit challenging the legality of the game.

# HERE IT IS!

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# $1,000,000 for "Monty" a News Headline Fable

The $1,000,000 Hollywood film career of John (Laverne Moore) Montague, so called "golf wizard" and social "pal" of the aristocracy of California screenland, evidently exists only in the newspaper headlines which brought him nationwide attention during his Elizabethtown, N. Y., trial, and subsequent acquittal on charges of robbery and highway slugging which allegedly took place some seven years ago.

Press wire services from Hollywood reported that "Monty" Montague was under management contract to Everett Crosby, brother of Bing, and that $1,000,000 would be accruing to the mystery man of Hollywood golf during the next seven years. He was mentioned immediately for a part in Paramount's "The Badge of Policeman O'Roon," starring Bing Crosby, and also for the title role in another Paramount picture built around Paul Bunyan, legendary figure of the North Woods.

"Held in abeyance," was Paramount studio's comment regarding the Montague filming plans, according to Associated Press, which added that the company indicated it would go ahead with a series of golfing short subjects showing how "Monty" shoots in the low 60's, for a reputed $20,000.

Mr. Montague also was mentioned for guest appearances with Bing Crosby's weekly radio programs. This was denied by the sponsors, Kraft Phenix Cheese.

Then the press reported that Will H. Hays, president of the Motion Picture Producers and Distributors of America, had "banned" Montague's appearances in motion pictures. Mr. Hays denied that any such prohibition existed, telling reporters, while on a visit to President Roosevelt at the Roosevelt home in Hyde Park that, "The matter has never been brought to our attention."

United Press reported that Bing Crosby and Emanuel Cohen, Paramount producer of Crosby films, "conferred with representatives of the Hays office, who 'prevailed upon Crosby and Cohen not to put Montague in the Crosby picture.'"

Whether or not John Montague makes $1,000,000 in motion pictures, International News Service reported from Hollywood that "he's going to be given a rousing welcome when he returns to Hollywood," in a few days.

## Loew's Opens Bronx Houses

Loew's opened the new Post Road theatre and the remodeled Dyckman theatre, both in the Bronx, New York, last week. The Post Road was constructed by the circuit at a cost of $500,000, and seats 1,400. The Dyckman was taken over by the circuit in late summer. The two additions give Loew's 70 houses in the metropolitan area.

## Leasim Resigns from RKO

Harry W. Leasim has resigned as managing director of RKO Radio Films International, Ltd.

## Brower Returns With Footage from Africa

After spending five months in Africa, Otto Brower, director of "Stanley Livingstone" for Twentieth Century-Fox, returned Monday on the Queen Mary with 60,000 feet of film which will be reduced to two reels for the seven reel feature.

Arriving with Mr. Brower were Sidney Wagner, cameraman; F. E. Johnston, production manager; Jack Bryon and Sven Borg, who doubled for the principal actors; Edward Collins and Joseph Farley, assistant cameramen; Bruce Hunsacker and Henry Gerzen, technicians. The group left immediately for the coast.

# Three Dates Set For Trust Cases, One an Appeal

Dates were set this week for hearing three anti-trust law arguments between independent exhibitors and major circuits and distributors. Judge Robert C. Baltzell set November 22nd as the date for hearing oral arguments in the Gary Theatre Company suit against practically all major distributors, Balaban and Katz, and the Motion Picture Producers and Distributors of America, in United States district court in Indianapolis. The Morse and Rothenberg action in New York was adjourned to November 15th, and the appeal of defendants in the Government's Dallas case is expected to be filed by December 13th, the final day of appeal.

At the Indianapolis hearing in the Gary Theatre suit, last Friday, Louis Phillips of the Paramount home office legal staff, said that Paramount, a defendant, had none of the pictures designated by the complainant completed by August 1st and, according to the provisions of the contract, were excluded from last season release for that reason. Completion of the pictures was made impossible, he said, by delays in production resulting from a Hollywood influenza epidemic during the year which incapacitated stars, directors, technicians and other production personnel, and to studio labor difficulties.

The adjournment of the Morse and Rothenberg anti-trust action against eight major distributors and the Maine and New Hampshire and M. A. Shea circuits, which has been under way for the past two weeks, was taken to permit the preparation of a stenographic report of the hearings up to this point. The Morse and Rothenberg action asks triple damages of $2,100,000. It was originally filed in federal court in Boston and alleges inability to obtain any run of major company product for seven of the plaintiff's theatres, all of which are in competition with the defendant circuit.

The decision of the Dallas federal district court prohibits the distributors from entering into contracts with first run houses with the understanding that pictures will not be sold to subsequent run theatres that do not charge a specified minimum admission scale. Several of the defendant distributors have not made known their desire to appeal from the Dallas decision but well over a majority of the defendants have decided in favor of the appeal.

# Goldwyn, Korda Remain Silent On UA Purchase

The same official silence that has enveloped all planning for the purchase of the controlling United Artists stock by Samuel Goldwyn and Alexander Korda continued to prevail this week despite the fact that prospective purchasers have held numerous conferences in an attempt to work out details for the transaction.

Statements from both principals have been limited to an admission that they are discussing the details under which they would exercise options which they hold on the stock owned by Charles Chaplin, Mary Pickford and Douglas Fairbanks. The options, which expire December 21st, call for a purchase price of $6,000,000. Mr. Chaplin is insisting upon his $2,000,000 in cash but Miss Pickford and Mr. Fairbanks have been reported as being willing to take five-eighths of their share in cash and the remainder in stock.

In addition to Mr. Goldwin and Mr. Korda, E. H. Lever, representing Prudential Assurance Company, of England; David Rose, financial representative of Samuel Goldwyn, and Maurice Silverstone, United Artists manager for the United Kingdom, have sat in on the conferences.

Although no official announcement has been given out, reports on the progress being made were to the effect that the transaction is near completion. The Prudential company is seen as the chief backer among a group expected to supply the necessary money.

Mr. Goldwyn, although a guest of honor at a luncheon given by Lynn Farnol, his former press representative, at the Rainbow Room, maintained silence on the pending transaction. Mr. Farnol is now with Donahue & Coe, advertising agency which handles the United Artists account. Mr. Farnol described the luncheon as "merely a gesture of appreciation toward my former boss."

The guests, some twenty-five in number, were representative of the newspaper and business press.

## Harris Heads Plans for Ira Cohn Testimonial

Frank J. Harris this week was appointed head of the committee on arrangements for the testimonial dinner to be tendered Ira H. Cohn, Pittsburgh manager for Twentieth Century-Fox. The affair will be held December 6th at the William Penn Hotel. On December 6th, Mr. Cohn celebrates his 17th year in the industry and his ninth year as branch manager in Pittsburgh for Fox.

## Mason Aide to Lohr

Frank E. Mason, vice-president in charge of station relations for National Broadcasting Company, last week was made assistant to Lenox R. Lohr, president. William S. Hedges, formerly manager of stations owned and operated by NBC, and more recently general manager and vice-president of the Crosley Radio Corporation interests, was appointed to fill the position vacated by Mr. Mason.

# WHAT THE PICTURE DID FOR ME

## Columbia

**LOST HORIZON:** Ronald Colman, Jane Wyatt—Better by a lot than I expected. It is magnificently produced. It carries interest all the way through. There are five different angles to the story and every one fitted. The portrayal of the roles could not have been better. I cite the man that played the Grand Lama; he reached greatness.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana. General patronage.

## First National

**DANCE, CHARLIE, DANCE:** Stuart Erwin, Glenda Farrell, Allen Jenkins, Jean Muir—We put four stars in this picture as we cannot say which one is the best. As good a little picture as any exhibitor will want to show. Jenkins is at his best in this. Our only comment is "a dandy little comedy." Played October 20-21.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**OVER THE GOAL:** William Hopper, June Travis—Double featured it and was glad I did. It pleased but I was afraid it wouldn't stand alone. Comedy was good, but the rest of the story was punk. Football shots were poor. The hero or star was too good at the game and caused my patrons to snicker at his runs and passes. Johnny Davis was good in this. Running time, 63 minutes. Played October 22-23.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**THAT CERTAIN WOMAN:** Bette Davis, Henry Fonda, Donald Crisp, Ian Hunter—This picture is all that we hoped for. With four such actors and actresses in the cast it cannot but be a wonderful show. However, this type of picture is no good in our spot as it is too heavy for our patronage. The show itself is wonderful. Miss Davis and Messrs. Hunter, Fonda and Crisp are excellent but the attendance is very, very poor. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THAT MAN'S HERE AGAIN:** Hugh Herbert, Mary Maguire, Tom Brown—Just a light programer suitable for dual program. You won't miss anything by passing this one up. Played October 6-7.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

## Grand National

**SOMETHING TO SING ABOUT:** James Cagney, Evelyn Daw—Jimmy did right well by himself in this one. Of course, as one could expect, it would be all Cagney, but he has a leading lady in Evelyn Daw that is easy on the eyes and has a good voice. The picture is okay, a lot better than some that we have run, and it got by although not to average business.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana. General patronage.

## Metro-Goldwyn-Mayer

**BETWEEN TWO WOMEN:** Franchot Tone, Maureen O'Sullivan, Virginia Bruce—Well liked here. Not a new plot but well done. Some thought it unpleasant, but pleased about 80 per cent of Bank Night crowd, which is good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**BETWEEN TWO WOMEN:** Virginia Bruce, Maureen O'Sullivan, Franchot Tone—Talk about your dandy picture, here is one! We thought this one of the best of the year. Played October 8-9. Running time, 89 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**BIG CITY:** Spencer Tracy, Luise Rainer—A fine picture that pleased those that saw it. Did not draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—I hope this is the last musical comedy we'll have to play for some time. They have no drawing power here. This was much too long. The comedy and dancing was OK, but why Taylor? Running time, 110 minutes. Played October 10-11-12.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**CAPTAINS COURAGEOUS:** Spencer Tracy, Freddie Bartholomew, Lionel Barrymore—A masterpiece. No regrets with this picture. Play it and be a proud exhibitor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**CAPTAINS COURAGEOUS:** Freddy Bartholomew, Spencer Tracy—Grand picture! Though very long, our patrons did not seem to mind it in the least. Played October 17-18. Running time, 116 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**LONDON BY NIGHT:** George Murphy, Rita Johnson, Eddie Quillan—Used this midweek to fair business. Patrons were surprised to see Eddie Quillan. Number of them asked why we do not see more of him. His performance in this picture was very good. Running time, 69 minutes. Played September 30-October 1.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

**NOBODY'S BABY:** Patsy Kelly, Lyda Roberti, Robert Armstrong—A real stomach shaker. Our operators even got stitches. A natural for a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PARNELL:** Clark Gable Myrna Loy—It drew very well on Sunday but was disappointing to majority of people. Consequently, no one came on Monday. People do not want to see true life stories when they are as sad as this.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**ROMEO AND JULIET:** Norma Shearer, Leslie Howard, John Barrymore—This picture was played late, but did a smashing business just the same. We thought it a swell picture, the stars and producer sharing the glory. Why people in our town prefer "Romeo and Juliet" to the more modern pictures is beyond us. Played October 11-12.—C. O. Schuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**ROMEO AND JULIET:** Norma Shearer, Leslie Howard—Not a money maker but draws in that class of patrons who seldom come. A school matinee admitting all high school pupils for 10c each helped to put it over.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**SARATOGA:** Clark Gable, Jean Harlow—Think MGM were very wise in listening to the appeal of the many Harlow fans to do ahead with this picture. The substitute did very well considering she was "on the spot." And how it did draw. Best gross in many weeks. Played October 10-12. Running time, 94 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**TOPPER:** Constance Bennett, Cary Grant—Here's something to think about! Entirely different from the regular run and pleased very much. We thought it exceptional. Did extra business for midweek booking but, of course, had to because MGM thought we should pay more than we usually do for midweeks. Very entertaining. Played October 6-7. Running time, 97 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**TOPPER:** Cary Grant, Constance Bennett, Roland Young—Some did not like this while others thought it good entertainment. Grant-Bennett-Young makes a good combination. Running time, 97 minutes. Played October 4-6.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

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*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

## Paramount

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—Pleased, but was nowheres as good as Waikiki Wedding, and didn't do so well in drawing either. Running time, 90 minutes. Played October 17-18.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**GREAT GAMBINI, THE:** Akim Tamiroff, Marian Marsh—No good. Not liked by our patrons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**HOPALONG RIDES AGAIN:** William Boyd, George Hayes—Paramount is the tops with us on westerns. The photography and story in this series are so much better than those put out by others that there is no comparison. Just advertise "Hopalong Cassidy" and you will have a nice draw. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**HOTEL HAYWIRE:** Leo Carrillo, Mary Carlisle—Just a silly comedy. Sorta pleased those who liked their comedy simple. Played October 20-21. Running time, 66 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**I MET HIM IN PARIS:** Claudette Colbert, Melvyn Douglas, Robert Young—This will no doubt be classed as one of the outstanding comedies of the season. Business above average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MAKE WAY FOR TOMORROW:** Beulah Bondi, Victor Moore—Even though the young folks didn't get much out of this picture, the grownups seemed to like it very much. We thought it was fine, although could have made a much more satisfactory ending, which we thought very weak. Played October 15-16. Running time, 73 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**NORTH OF THE RIO GRANDE:** William Boyd—Our patrons prefer "Hopalong" to any other western star. His popularity exceeds all others so far that there must be some reason other than the star himself. I believe that his popularity is partly due to the fact that the stories, direction and sets show these are planned features rather than quickies. We need more westerns of this type. Played October 16.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**ON SUCH A NIGHT:** Karen Morley, Grant Richards—Where has this Morley woman been hiding? She is certainly tops in this well directed, fine story picture. We thought that this would be just another picture and were agreeably surprised. It is good for any day of the week and should be a good draw. Grant Richards, a newcomer, will go places.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THREE CHEERS FOR LOVE:** Eleanore Whitney, Robert Cummings, Elizabeth Patterson—A pleasant little musical comedy, not pretentious or lavishly produced. It features Eleanore Whitney in several tap dance routines, has several singable songs, a little comedy and, all in all, is good amusement. Although this is not a big production it should be a worthy addition to a double bill. Running time, 63 minutes. Played October 23.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**WILD MONEY:** Edward Everett Horton—Shelved. Why companies persist in making such trash and asking the exhibitor to play it is beyond us. A company that has the ability to produce "Souls at Sea" and "On Such a Night" and then passes out such product as "Wild Money" certain causes one to wonder.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Republic

**COME ON, COWBOYS:** Bob Livingston, Ray Corrigan—Better than average western with some nice comedy mixed in. Running time, 58 minutes.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**MICHAEL O'HALLORAN:** Wynne Gibson, Warren Hull—Very good picture. Business better than

(*Continued on following page, column* 2)

# THEATRE ACCOUNTING

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(Certified Public Accountant)

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(*Continued from preceding page*)

average. Good enough for anybody. Running time, 67 minutes. Played October 16-17.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**OH, SUSANNA!:** Gene Autry, Frances Grant—Our second Autry picture and nearly doubled receipts over his first one. Looks like he'd be a sure bet for Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**PUBLIC COWBOY NO. 1**—Gene Autry, Ann Rutherford—Played to a nice Saturday and Sunday business. This first Autry picture of the 37-38 product is just as good or even a little better than last year's. Good enough for any day of the week. Running time, 70 minutes. Played October 9-10.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

## RKO Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—Pleased, but had no drawing power. Running time, 65 minutes. Played October 13-14.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**FIT FOR A KING:** Joe E. Brown, Helen Mack—It's OK. My patrons enjoyed it and yours will too. Did good at the box office and pleased every one. Running time, 73 minutes. Played October 20-21.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**FORTY NAUGHTY GIRLS:** Zasu Pitts, James Gleason—Pretty good mystery drama that did not mean a thing at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MAKE A WISH:** Bobby Breen, Marion Clarke, Basil Rathbone—As usual with kid pictures, the story is built around them and this one is no great shakes as far as that goes. He is just a fortunate little boy, rather effeminate, that, according to the narrator on the trailer, was demanded by ten million fans, who, having heard him, demanded that Hollywood call him. The patrons must yet be by the radio, for his fans were sadly missing at the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana. General patronage.

**MAKE A WISH:** Bobby Breen, Basil Rathbone—Not as good as "Rainbow on the River" and fell below average Sunday business. Am sorry we did not use it on a midweek show. Played October 3-5.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**ON AGAIN—OFF AGAIN:** Wheeler and Woolsey—Nice little programer. Well done and pleased. Got by nicely. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**WINTERSET:** Burgess Meredith, Margo—Wonderful play but not acceptable to small towns. No business although played at bargain prices.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

## Twentieth Century - Fox

**HOLY TERROR, THE:** Jane Withers, Tony Martin, Leah Ray, El Brendel, Joan Davis—This was our first Jane Withers picture, and needless to say it will not be our last. The men enjoyed it thoroughly and paid Jane a personal tribute. As for the picture itself, it is grand entertainment, music, comedy, romance and thrills blended to perfection. The cast suited to a "T" and the work of Anthony Martin, El Brendel, Leah Ray and Joan Davis is worthy of mention. The smash ending will lift them out of their seats. Good in any spot. Running time, 65 minutes. Played October 23.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**LIFE BEGINS AT COLLEGE:** Ritz Brothers, Gloria Stuart—Grand production in any spot. Will stand extended runs. Pleased all and will please you. Running time, 94 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SLAVE SHIP:** Warner Baxter, Wallace Beery—Used on a Friday-Saturday. Good direction and good acting, but a gruesome story. It will get by with the fans who want something different and thrilling. Played October 15-16.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

**THINK FAST, MR. MOTO:** Peter Lorre, Virginia Field—Good entertainment. Would like to see Fox make more than three of these. Running time, 66 minutes. Played September 24-25.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

**WESTERN GOLD:** Smith Bellew, Heather Angel—We played this one on a gift night to give the new star a send-off. The patrons were unanimous in the opinion that this is the best singing cowboy to date. He is still somewhat awkward but should overcome this in his future pictures. Played October 13.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**WHITE FANG:** Michael Whalen, Jean Muir—An old one off last year's group but it is plenty good and pleased 100 per cent.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**WIFE, DOCTOR AND NURSE:** Loretta Young, Warner Baxter, Virginia Bruce—This was good news for the box office. Business good and comment from all patrons was, "A good picture. Liked it very much." Running time, 85 minutes. Played October 11-13.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

**WILD AND WOOLLY:** Jane Withers, Walter Brennan, Pauline Moore, Robert Wilcox—Wild and woolly is right. With the help of Alfalfa Switzer Jane's stooge it is right down the alley for a small town. Some action and comedy and a new male star to us, Robert Wilcox, who has a fine voice and is good looking. Not the matinee idol type of Taylor. A lot of personality is what I mean.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana. General patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers—A very fine show that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers, Tip, Tap and Toe—Here is a show. Didn't draw at the B. O. but no fault of the picture. It packs a lot of entertainment. The three colored boys with their dancing are the best on the screen so far. Alice Faye is very good and she can act as well as sing and, boy, how she can sing. Take a tip and date this one on your best night. I like her and so do my patrons here in Atkinson where East meets West and they shoot from the hip and dance on ploughed ground. Played October 17-19.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

## United Artists

**ELEPHANT BOY:** Native Cast—Did not go over; business poor. Not at all what it was cracked up to be. Played October 6.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**PRISONER OF ZENDA, THE:** Ronald Colman, Madeleine Carroll—Grand. Excellent picture but did not click for me. Those king and queen things don't register in my house. Picture is made for the high class houses. Won't break any records but don't be afraid of it. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**STAR IS BORN, A:** Janet Gaynor, Fredric March, Adolphe Menjou, May Robson—This is a great picture in color. It should do record breaking business in any spot. Played October 14-15.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

## Universal

**LEFT HANDED LAW:** Buck Jones—One of the best Buck Jones westerns for some time. The print is excellent. Are we certainly glad we have installed more seats this fall as we needed them for this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**100 MEN AND A GIRL:** Deanna Durbin, Adolphe Menjou, Leopold Stokowski—This is a very fine picture. Little Deanna Durbin is a wonderful singer and actress both. You sure can't go wrong in buying this. Mr. Miller of the Omaha exchange will treat you right. We had the misfortune of a hard rain every night we played same. Photography and recording good. Running time, 91 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Warner Brothers

**ANOTHER DAWN:** Kay Francis, Errol Flynn—Swell cast in fair story that did not draw worth a darn. The people here seem to have tired of Kay Francis as she doesn't draw at all. We like her very much but what are you going to do when they will not come? Played October 13-14. Running time, 73 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebraska. Small town patronage.

**CALL IT A DAY:** Olivia de Havilland, Ian Hunter—This is the prize package. The story ran serially in the paper and we did a good business but the reaction was terrible. Lay off this one. It's silly. Played October 13-14.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

**GO GETTER, THE:** George Brent, Anita Louise—Good picture. Will please on your best night. Not a special but a good program picture. Played October 10-12.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

**LAND BEYOND THE LAW:** Dick Foran, Linda Perry—Good western. The only fault with this western is it has too much shooting in it. I sometimes wonder just why the producer thinks a lot of shooting makes a good western. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MARRY THE GIRL:** Hugh Herbert, Mary Boland—Nice little comedy romance. Well done and will please, and did. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MELODY FOR TWO:** James Melton, Patricia Ellis —Very light entertainment, dual bill programer. Used on a bargain night and pleased about 50 per cent. The regular fan will pan you for playing it. Played October 20-21.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

## Short Features

### Columbia

**BIG SQUIRT, THE:** Charlie Chase—A very good Chase comedy. Columbia two-reelers cannot be beat for weekend slapstick comedy.—C. O. Shuler, Heflin Theatre, Hefflin, Ala. Small town and rural patronage.

**BIG SQUIRT, THE:** Charlie Chase—Was enjoyed by a few. Not any too good. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**CASH AND CARRY:** 3 Stooges—Another nonsensical success in slipstick farce by the pacemakers of riotous comedy. A Stooge comedy is a better draw than a feature.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**FALSE ALARMS:** Broadway Comedies—This Stooge comedy is a riot from start to finish. The only trouble is you miss some of the lines on account of the roars of laughter from the audience. If you have a place for slapstick, here is the cream.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**LODGE NIGHT:** Andy Clyde—Here is a good short with plenty laughs. This two-reeler will fit in on any program. Running time, 18 minutes.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**MY LITTLE FELLER:** Andy Clyde—A good slapstick that got its full share of laughs. The baby in it was 50 per cent of the enjoyment.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**STUCK IN THE STICKS:** Andy Clyde—Very good. Two reels of sock entertainment. Made to order for our small town patronage. Running time, 18 minutes. —Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

### Educational

**AFFAIRS OF PIERRE, THE:** Two-Reel Comedies —This little two-reeler just knocked my patrons into the aisles. Absolutely the most successful short I've screened in years, and it just was an experience to sit there and feel how the people revelled in this good wholesome fun. Willie Howard was at his best allright. Imagine a colored patronage enjoying a funny mythical French class on the screen! Let's have some more just like it.—H. Hendle, New Granada Theatre, Pittsburgh, Pa. Colored patronage.

### Metro-Goldwyn-Mayer

**FISHY TALES:** Our Gang—One of the top Gangs. They are in a class by themselves as clean comedies that please all classes and all ages.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**FOOTBALL TEAMWORK:** M-G-M Sports Parade—The Chicago Bears in action. A dandy reel and we played it repeat run.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**GLOVE TAPS:** Our Gang—Our Gang puts on gloves. It's a laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PIGSKIN CHAMPIONS:** Pete Smith Specialties—For theatres that have football fans this short will be tops. For small town such as this, it is just so so. This should not take away the fact that it is a good short and interesting. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PIGSKIN CHAMPIONS:** Pete Smith Specialties—A fine football single reel. Play it on good preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RUSHIN' BALLET:** Our Gang—This is not as good as the other "Our Gangs" we have run. The one-reel "Gangs" are not as good as the old two-reelers.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

### Paramount

**GRAMPY'S INDOOR OUTING:** Betty Boop Cartoons—Betty Boop carton which was exceptionally clever.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOT AIR SALESMAN:** Betty Boop—Not bad. Was enjoyed. I think we could do without Betty Boop, though. Running time, 7 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**LOST AND FOUNDRY:** Popeye the Sailor—This is a very good cartoon and goes over wonderfully with grownups as well as kids. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PARAMOUNT PICTORIAL:** No. 1—Was good. We like 'em here. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

**STAR REPORTER:** Headliners—Just a fair musical. Warners seem to have the edge on the rest for one-reel musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### RKO Radio

**A FROZEN AFFAIR:** Evelyn Chandler—A short dealing with fancy skating. It pleased. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota. Rural and small town patronage.

### United Artists

**MAGICIAN MICKEY:** Mickey Mouse—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WOODLAND CAFE:** Silly Symphonies—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### Universal

**MUSIC HATH CHARMS:** Oswald Cartoons—A very fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

### Vitaphone

**LENNIE HAYTON AND HIS ORCHESTRA:** Melody Masters—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**NICKEL LOWDOWN:** Big Time Vaudeville Reel —Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PORKY'S RAILROAD:** Looney Tunes—A very good cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RHYTHM ROUNDUP, THE:** Estelle Taylor, Mildred Law—Fair musical which would play better to an audience which likes action in their entertainment. Miss Taylor sings very nicely and the girl tap dancer is excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SUNBONNET BLUE:** Merrie Melodies—As clever a cartoon as anyone could wish for. The idea is new and novel. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Serials

### Universal

**PHANTOM RIDER:** Buck Jones, Marla Shelton—Good serial and holding up good. Just what they want. —A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

**WILD WEST DAYS:** Johnny Mack Brown—We have played 10 chapters and find this serial not a drawing card. Too rough and too many Indians in it to please the ladies. Running time, 20 minutes each chapter.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## *NEW REPORTERS ON PICTURES THIS WEEK*

*Reporting for the first time to "What the Picture Did for Me" this week are the following:*

H. Hendle, New Granada Theatre, Pittsburgh, Pa.

R. W. Hornick, Grand Theatre, Huntingdon, Pa.

*C. O. Schuler, of the Heflin theatre at Heflin, Ala., returns to the fold after an absence of almost a year. Mr. Schuler formerly contributed with E. F. Ingram from the Ashland theatre at Ashland, Ala.*

## GN Signs Ruth Mix; Six Pictures Start

Ruth Mix, daughter of Tom Mix, has been signed by Grand National to star in a series of four cowgirl pictures. With the signing of Miss Mix the company says it will release more western pictures than any other studio in Hollywood, which includes eight Tex Ritter musical westerns and eight dramatic westerns starring Ken Maynard. Maynard, now on a tour with Cole Brothers Circus, reports to the studio next month as does Ritter, who at present is making a personal appearance tour.

The company is starting six productions in October. "Fury's In the Saddle," first of the series of four starring Miss Mix got under way last Monday. "Don't Lead With Your Heart," starring Anna Sten; "Return of the Shadow," with Rod La Rocque, and "Love Runs into Money," B. F. Zeidman production start Friday. "Renfrew in the North Country," October 18th and "Rollin' Plains on October 30th are scheduled.

## Acquire Distribution Rights

European Films Corporation, New York, last week acquired American distribution rights to the French film, "Le Roman d'un Tricheur" (Story of a Cheat), with Sascha Guitry.

## Rosenzweig Week

Charles Rosenzweig, exchange manager for United Artists in New York, will have November 15-20 set aside as Rosenzweig Week. It is the first sales drive for Mr. Rosenzweig since he joined the company.

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# OBITUARIES

## E. M. Asher Dies In Hollywood

Ephraim M. Asher, 49, associate producer at Universal, died Friday at the Cedars of Lebanon Hospital in Hollywood after a stroke of paralysis. He died several hours after friends had congratulated him upon his apparent recovery from a first stroke suffered a week ago Tuesday.

Mr. Asher was a producer for Universal for six years. He was born in Susanville, Cal., 1888. He entered the motion picture business as a salesman and became manager of the Turner Dankin Exchanges in California. After a period with the Sol Lesser Enterprises, Mr. Asher joined Universal as co-producer of "The Cohens and the Kellys." His most recent productions were "The Man Who Cried Wolf," and "Some Blondes are Dangerous."

The funeral was held Monday at the Wee Kirk O' Heather with Rabbi Edgar Magnin officiating. Pallbearers were Dr. A. H. Giannini, Anthony McGuire, James Mulhauser, J. P. Normanly, Charles Stern and Jack Nemar. Honorary pallbearers were Charles R. Rogers, Edmund Grainger, Dan Kelley, John M. Stahl, Leo Morrison, Bernard Toplitsky, Wilbur D. May, Carl Laemmle, Jr., Dr. Arthur Hoffman, Stanley Burchell, Henry Dalton, Frank Mastroly, Sid Grauman, Marc Lachmann, Gordon Crary and Alan Crary.

### Paul Werner

Funeral services were held at Our Lady of Sorrows Catholic Church in St. Louis, Saturday, for Colonel Paul Werner, 64, veteran projectionist who died at Alexian Brothers Hospital on October 27th.

### Thomas P. Kerwin

Funeral services for Judge Thomas P. Kerwin, former Saybrook exhibitor, were held last week in Old Saybrook, Conn.

### Diana Wilson

Diana Wilson, 40, English actress, died in London last week of pneumonia. She appeared in America after the World War with Isadora Duncan.

### Edwin C. Hollins

Funeral services for Edwin C. Hollins, 39, prominent theatre and radio station attorney, were held in New Orleans, Saturday. He died following an appendectomy.

### Hugh W. Allen

Funeral services were held last week in Hollywood for Hugh W. Allen, 48, of Warner Brothers purchasing department, who succumbed to a heart attack.

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## Motiograph Staff Meets in Chicago

More than 80 Motiograph dealers and associates gathered at the Edgewater Beach Hotel in Chicago on Friday for the company's first annual sales convention and heard J. P. Kleckner, president, describe the seven complete sound systems that will be sold to theatres in accordance with their seating capacities. He added that Electrical Research Products, Inc., service would be sold through Motiograph dealers at ERPI rates.

Other speakers were Les Abbott, Fred Stong, J. P. Maxfield, C. W. Conroy and Bert Sanford, who spoke on service to the assembled sales force.

E. P. Kennedy, former technical consultant for Electrical Research Products, Inc., last week was named director of sound engineering for Motiograph, Inc. Mr. Kennedy will operate the Chicago plant.

### Examination of Goetz Allowed in Gates Suit

An examination before trial in London of Benjamin Goetz was ordered by Justice Aaron Steuer in the New York supreme court last week in connection with the $350,000 suit brought by Eleanor Gates, a writer, against Liberty Pictures Corporation, M. Henry Hoffman, Consolidated Film Industries, Inc., and John J. Dacey. The examination of Mr. Goetz was granted at the request of Consolidated whose petition pointed out that Mr. Goetz was vice-president in charge of its Hollywood office and had complete knowledge of all facts.

Miss Gates' complaint said that the advertising copy for Liberty's picture, "Once to Every Bachelor" was based on her story, "The Search for Spring." She claims that her name was used without consent and resulted in damage to her reputation.

### Providence Will See Film Museum Programs

The Providence Film Society, Inc., which plans a season of ten "outstanding" pictures on a subscription basis, took out articles of incorporation as a non-profit-making organization this week in Providence.

The directors announced that at least five of the films will be selected from the Film Library of the Museum of Modern Art.

By an arrangement with Brown University the programs will be screened at the Faunce House Theatre. The society hopes to receive subscriptions from at least 300 members at a fee of $3.

The executive committee of the society includes Garrett D. Brynes, president; W. Chesley Worthington, vice president; Roger T. Clapp, secretary; J. Banigan Sullivan, treasurer, and Professor S. Foster Damon, John R. Frazier, Waldo G. Kaufer and Frederick R. Sisson.

### Edgar Mels

Edgar Mels, journalist and drama editor, died in New York Monday night following a heart attack. He had recently been employed as copy editor of the Living Newspaper unit of the WPA Project.

# IN THE COURTS

## 2 Marx Brothers Fined $1,000 Each

Federal Judge George Cosgrove in federal court in Los Angles Monday sentenced Chico and Groucho Marx to pay a minimum fine of $1,000 each following the conviction of the brothers last week on misdemeanor charges involving violation of the Copyright Infringement Act.

They were convicted by a jury of appropriating to their own uses in a radio broadcast, material contained in a script submitted by Garrett and Carroll Grahame. It is the first case of its kind in the Los Angeles court and Judge Cosgrove said that he had some doubt of the legal sufficiency of of the indictment.

The Marx Brothers said that they would appeal to the highest court and posted an appeal bond for the purpose.

### Hart's Plea Approved

The right to inspect 12,000 distribution cards, contract ledgers and percentage books of the United Artists Corporation was granted to the William S. Hart Company by Justice William T. Collins in the New York supreme court last week. Mr. Hart is suing for $500,000 damages allegedly arising from the block booking of his 1925 picture, "Tumbleweeds," with a dog picture, "Wild Justice."

### Paramount Denies Charge

Paramount filed a general denial in the United States district court in New York last week in answer to the $50,000 libel suit brought by the National Police Gazette Corporation. The plaintiff is suing for damages on the ground that showing of the Police Gazette in a scene from "Klondike Annie" caused damage to its reputation.

### Bartholomew Aunt Wins

Adoption of Freddie Bartholomew by his aunt, Myllicent Bartholomew, was upheld Monday in superior court in Los Angeles. The boy's parents had sought to have the adoption nullified.

### Steuer Wins Judgment

Max D. Steuer, attorney, was granted summary judgment for $25,000 against Knickerbocker Theatres, Inc., and Clinton-Apollo Theatre Corporation by Justice Charles B. McLaughlin in the New York supreme court Monday. Justice McLaughlin ruled that the defendant's denial of Mr. Steuer's allegations were false and refused to permit the case to go to trial. The suit was over the balance of a $75,000 fee for legal services.

### Globe Leases Talisman Studio

Globe Pictures last week leased the Talisman Studio on the Coast for the filming of "Spirit of Youth," feature picture in which the heavyweight boxing champion Joe Louis will play the lead supported by an all-colored cast. Production is under the supervision of Edward Shanberg, president, and Lou Golder.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |

## AMBASSADOR-CONN-MELODY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-Kane Richmond | June 15,'37 | | |
| Devil Diamond, The | Kane Richmond-Frankie Darro | Jan. 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Galloping Dynamite | Kermit Maynard-Ariane Allen | Dec. 30,'36 | | |
| Sing While You're Able | Pinky Tomlin | Mar. 20,'37 | 66 | |
| Thanks for Listening | Pinky Tomlin | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Valley of Terror | Kermit Maynard-Harlene Wood | Jan. 20,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| *Coming* | | | | |
| Fighting Cadet | Frankie Darro | | | |
| Roaring Six Guns | Kermit Maynard-Mary Hayes | | | |
| Rough Riding Rhythm | Kermit Maynard-Beryl Wallace | | | |
| Swing It, Professor | Pinky Tomlin-Paula Stone | | | |
| Young Dynamite | Frankie Darro-Kane Richmond | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 60 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## CHESTERFIELD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Red Lights Ahead | Andy Clyde-Lucille Gleason | Dec. 29,'36 | | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Awful Truth, The (G) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92 | Oct. 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62 | Oct. 23,'37 |
| Counterfeit Lady (G) | Ralph Bellamy-Joan Perry | Dec. 31,'36 | 60 | Jan. 23,'37 |
| Criminals of the Air | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61 | |
| (See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.) | | | | |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) | Richard Dix-Joan Perry | June 25,'37 | 68 | July 24,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | | | | |
| Devil's Playground (A) | Dolores Del Rio-Richard Dix | Jan. 24,'37 | 74 | Feb. 27,'37 |
| Fight to the Finish, A | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| (See "Taxi War," "In the Cutting Room," May 1,'37.) | | | | |
| Find the Witness (G) | Rosalind Keith-Chas. Quigley | Jan. 8,'37 | 57 | Mar. 6,'37 |
| Frame Up, The | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| (See "Right Guy," "In the Cutting Room," May 1,'37.) | | | | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| I Promise to Pay (G) | Leo Carrillo-Chester Marris | Apr. 21,'37 | 65 | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 64.) | | | | |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68 | Aug. 14,'37 |
| It Happened in Hollywood | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | | | | |
| It's All Yours (G) | Francis Lederer-M. Carroll | Sept. 1,'37† | 80 | Aug. 7,'37 |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65 | July 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69 | May 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68 | Oct. 9,'37 |
| Lost Horizon (A) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118 | Feb. 27,'37 |
| (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 87.) | | | | |
| More Than a Secretary (G) | Jean Arthur-George Brent | Dec. 24,'36 | 77 | Dec. 28,'36 |
| Motor Madness | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | | | | |
| Murder in Greenwich Village | Fay Wray-Richard Arlen | Oct. 16,'37† | 68 | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37† | 61 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62 | Apr. 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67 | Apr. 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37† | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Rio Grande Ranger | Bob Allen-Iris Meredith | Dec. 11,'36 | 54 | |
| (See "In the Cuting Room," Nov. 7,'36.) | | | | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65 | Aug. 28,'37 |
| Speed to Spare | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | | | | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76 | Feb. 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65 | |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62 | Mar. 20,'37 |
| Two Fisted Sheriff | Chas. Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Chas. Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Venus Makes Trouble | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| (See "In the Cutting Room," Apr. 3,'37.) | | | | |
| Westbound Mail | Chas. Starrett-Rosalind Keith | Jan. 22,'37 | 54 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104 | Feb. 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68 | Feb. 13,'37 |
| Women of Glamour (G) | Melvyn Douglas-Virginia Bruce | Jan. 28,'37 | 72 | Mar. 20,'37 |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| *Coming* | | | | |
| Absent Without Leave | Dolly Haas | Nov. 30,'37† | | |
| All American Sweetheart | Scott Colton-Patricia Farr | | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| All Were Enemies | Jack Holt | Dec. 16,'37† | | |
| American Legion, The | Don Terry-Mary Russell | Dec. 9,'37† | | |
| Carnival Lady | Chas. Quigley-Rita Hayworth | | | |
| Forgotten Women | Wyn Cahoon-Scott Colton | | | |
| Hollywood Round-up (G) | Buck Jones | Nov. 16,'37† | 64 | Oct. 23,'37 |
| I'll Take Romance | Grace Moore-M. Douglas | Dec. 1,'37† | | |
| (See "In the Cutting Room," July 24,'37.) | | | | |
| Murder in Swingtime | Wyn Cahoon-Robt. Paige | | | |
| Night Before, The | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Old Wyoming Trail, The | Chas. Starrett-Barbara Weeks | Nov. 8,'37† | | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| She Married an Artist | John Boles-Luli Deste | Nov. 25,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Ranger | Chas. Starrett-Donald Grayson | Dec. 31,'37† | | |
| Start Cheering | Jimmy Durante-Joan Perry | | | |
| (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |
| Wonder Child | Edith Fellows-Leo Carrillo | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Battle of Greed (G) | Tom Keene-Gwynne Shipman | Jan. 18,'37 | 65 | Jan. 9,'37 |
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60 | June 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64 | Mar. 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szeleczky-Basthy | Sept. 6,'37† | 78 | |
| Blue Danube Romance | Zita Perezel | Jan. 20,'37 | 85 | |
| Dreams of Love | Frank Taray | Jan. 3,'37 | 103 | |
| (English titles) | | | | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radai | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turay-Kabos | Oct. 20,'37† | 88 | |
| Once a Week | Kabos-Perezel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Three Spinsters | Emilie Markus-Rajnay | Dec. 1,'36 | 84 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. | Oct. 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |

*Coming*

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|---|---|---|---|---|
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Back in Circulation (A) 266 | Jean Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70 | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55 | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Gold Diggers of 1937 (G) 151 | Dick Powell-Joan Blondell | Dec. 26,'36 | 101. | Dec. 12,'36 |
| (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.) | | | | |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Guns of Pecos 960 | Dick Foran-Anne Nagel | Jan. 2,'37 | 65 | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love Is On the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men In Exile 174 | Richard Purcell-June Travis | Apr. 4,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Once a Doctor (G) 171 | Donald Woods-Jean Muir | Jan. 23,'37 | 65. | Mar. 6,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257. | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| Sing Me a Love Song (G) 160. | James Melton-Patricia Ellis | Jan. 9,'37 | 79. | Oct. 17,'36 |
| (Exploitation: Dec. 26,'36, p. 70.) | | | | |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254. | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| (See production article, "The Deep South," May 8,'37, p. 16.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

*Coming*

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|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| Gold Is Where You Find It | George Brent-O. de Havilland | | | |
| Hollywood Hotel | Dick Powell-Frances Langford | | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | | |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | | |
| Sh! the Octopus 268 | Hugh Herbert-Marcia Ralston | Dec. 11,'37† | | |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | *56. | Oct. 16,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| Submarine D-1 258 | Pat O'Brien-George Brent | Nov. 27,'37† | | |
| Women Are Like That | Kay Francis-Pat O'Brien | | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyveli | Feb. 21,'37 | 90 | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82 | |
| Ftohea Toy Mpoam | Vasoula Manolidoy | Sept. 5,'37† | 90 | |
| True Love | Sophea Damogloy | Oct. 3,'37† | 85 | |

*Coming*

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|---|---|---|---|---|
| Kalnourgea Zoe | Rita Karmen | Nov. 7,'37† | 115 | |
| Reborn | Elene Papadake | Dec. 5,'37† | 90 | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65 | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18, 37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels In Love (G) 3604 | Jessie Matthews-Louis Borrell | Feb. 20,'37 | 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Man of Affairs (G) 3606 | George Arliss-Rene Ray | Jan. 20,'37 | 71. | Nov. 28,'36 |
| (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.) | | | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 1,'37† | 72. | Oct. 2,'37 |
| River of Unrest (G) 3621 | John Lodge-John Loder | Jan. 15,'37 | 69. | May 16,'36 |
| (Reviewed under the title, "Ourselves Alone.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37 p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Strangers On a Honeymoon (G) 3615 | C. Cummings-Noah Berry | Dec. 15,'36 | 67. | Jan. 9,'37 |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64 | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74 | |
| Woman Alone, The (G) 3601 | Sylvia Sidney-John Loder | Jan. 12,'37 | 76. | Jan. 2,'37 |
| (Reviewed under the title, "Sabotage.") | | | | |
| You're In the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

*Coming*

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|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The | Nova Pilbeam | | | |
| (See production article, Oct. 30,'37, p. 16.) | | | | |
| Look Out for Love | Anna Neagle-T. Carminati | | | |
| Sailing Along | Jessie Matthews-Jack Whiting | | | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Days (G) 147 | Tex Ritter-Eleanor Stewart | Jan. 30,'37 | 52. | Feb. 13,'37 |
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63 | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56 | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77 | |
| Girl Said No, The (G) 201 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 65½. | May 1,'37 |
| Great Guy (G) 101 | James Cagney-Mae Clarke | Jan. 2,'37 | 73. | Dec. 19,'36 |
| (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.) | | | | |
| Hats Off (G) 108 | Mae Clarke-John Payne | Dec. 6,'37 | 66½. | Jan. 2,'37 |
| Headin' for the Rio Grande (G) 146 | Tex Ritter-Eleanor Stewart | Dec. 20,'36 | 61. | Dec. 12,'36 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 16,'36 |
| (Reviewed under the title, "Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58 | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man In the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60 | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56 | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 68 | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hopper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202. | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy, The 205 | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61 | |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 123 | Eric Linden-Cecilia Parker | June 8,'37† | 61 | |
| Tex Rides with the Boy Scouts 214 | Tex Ritter | Oct. 29,'37† | 66 | |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57 | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 6,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61 | |
| We're In the Legion Now (G) 129 | Reginald Denny-Esther Ralston | Jan. 16,'37 | 55½. | Feb. 15,'36 |
| (Reviewed under the title, "Rest Cure.") | | | | |

*Coming*

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|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead with Your Heart | Anna Sten | | | |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60 | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | Nov. 26,'37† | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Mr. Boggs Steps Out 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | | |
| (See "Mr. Boggs Buys a Barrel," "In the Cutting Room,," Sept. 25,'37.) | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter In the Sky | | | | |
| Photo Finish | Conrad Nagel-Eleanor Hunt | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Rollin' Plains | Tex Ritter | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Bartheimess-D. Haas | | 98. | Oct. 10,'36 |
| Stars and Stripes | | | | |
| Swing It Sailor | Wallace Ford-Isabel Jewell | Nov. | 5,'37† | |
| (See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.) | | | | |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Mar. | 4,'37 63 | |
| White Ivory | Jack Mulhall | Dec. | 1,'36 69 | |

### *Coming*

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|---|---|---|---|---|
| Early Bird, The | Richard Hayward | | | |
| Irish and Proud of It | Richard Hayward | | | |

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. | 15,'37† 82 | |
| Business in Distress | Czech Film | Oct. | 15,'37† 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. | 10,'37 62. | Jan. 26,'35 |
| Fire Trap, The | Norman Foster-Evalyn Knapp | Jan. | 10,'37 58 | Dec. 7,'35 |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. | 1,'37† 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. | 10,'37 82 | |
| Student's Romance, The (G) | Patric Knowles | Oct. | 10,'37† 78. | Aug. 10,'35 |
| Uncle from America | Czech Film | Dec. | 15,'36 90 | |
| Voice of India | Hoefler Expedition | Oct. | 1,'37† 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. | 1,'37 85. | Mar. 20,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| I Give My Heart | Gitta Alpar | Nov. | 5,'37† 78 | |
| Invitation to the Waltz | Lilian Harvey | Nov. | 10,'37† 74 | |
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. | 5,'37† 75 | |
| Song of the Lark | Czech Film | Dec. | 8,'37† 90 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. | 11,'37† 9 rls | |
| All Men Are Wild | Paul Javor | Oct. | 21,'37† 9 rls | |
| Bride from Torocke | Paul Javor | Oct. | 1,'37† 10 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June | 11,'37 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. | 20,'37 8 Rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. | 6,'37 6 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. | 21,'37† 9 rls | |
| Pay, Madame | Paul Javor | May | 30,'37 8 rls | |
| Two Prisoners | Paul Javor | Oct. | 12,'37† 10 rls | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Anniversary | Imre Raday-Ida Turay | Dec. | 10,'37† 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. | 19,'37† 6 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. | 30,'37† 10 rls | |
| I Picked You for My Husband | Paul Javor | Nov. | 4,'37† 9 rls | |
| Sport of Love, The | Gy Kabos-Ida Turray | Dec. | 24,'37† 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Blossoms (A) | Dolly Haas-E. Williams | Dec. | 1,'36 80. | June 6,'36 |
| Dead March, The (A) | Boake Carter | Sept. | 15,'37† 73. | Sept. 11,'37 |
| High Hat | Frank Luther-Dorothy Dare | Jan. | 1,'37 90 | |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. | 1,'37 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. | 15,'37 90 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Back from Reno | | | | |
| Beauty Racket | | | | |
| Deerslayer | | | | |
| Honor Among Women | | | | |
| I Demand Payment | Betty Burgess-Jack LaRue | | | |
| Night of Crime | | | | |
| Sky Girl | | | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Thin Man (G) 713 | William Powell-Myrna Loy | Dec. | 25,'36 112. | Dec. 12,'36 |
| (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.) | | | | |
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. | 27,'37 69. | Aug. 28,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July | 9,'37 89. | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. | 3,'37† 80. | Sept. 4,'37 |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. | 8,'37† 103. | Oct. 2,'37 |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. | 20,'37 110. | Aug. 21,'37 |
| Camille (A) 639 | Greta Garbo-Robert Taylor | Jan. | 1,'37 108. | Dec. 19,'36 |
| (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June | 25,'37 116. | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. | 22,'37† 112. | Oct. 30,'37 |
| Dangerous Number (G) 718 | Robert Young-Ann Sothern | Jan. | 22,'37 71. | Feb. 6,'37 |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June | 11,'37 111. | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37v, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. | 15,'37† 87. | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July | 2,'37 89. | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. | 26,'37 67. | Mar. 6,'37 |
| Family Affair, A (G) 632 | Lionel Barrymore-Cecilia Parker | Mar. | 12,'37 69. | Mar. 20,'37 |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. | 11,'36 72. | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. | 6,'37 139. | Feb. 6,'37 |
| (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. | 23,'37 76. | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June | 4,'37 109. | Dec. 28,'31 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. | 19,'37 98. | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. | 29,'37† 78. | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July | 30,'37 69. | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. | 1,'37† 72. | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. | 5,'37 65. | Feb. 6,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July | 2,'37 90. | Apr. 28,'34 |
| Man of the People (G) 716 | Joseph Calleia-Florence Rice | Jan. | 29,'37 81. | Jan. 30,'37 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June | 18,'37 70. | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. | 26,'37 132. | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. | 17,'37† 73. | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. | 6,'37 105. | Mar. 2,'35 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. | 30,'37 117. | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. | 23,'37 67. | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June | 4,'37 119. | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. | 19,'37 84. | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May | 21,'37 70. | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. | 16,'37 127. | July 18,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July | 23,'37 94. | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. | 18,'36 74. | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. | 2,'37 69. | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May | 14,'37 94. | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May | 7,'37 66. | May 8,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July | 16,'37 97. | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Sept. pp. 95, 97; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86.) | | | | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May | reissue 120. | Jan. 24,'31 |
| Under Cover of Night (G) 715 | Edmund Lowe-Florence Rice | Jan. | 8,'37 72. | Jan. 9,'37 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. | 16,'37 64. | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. | 10,'37† 61. | Sept. 11,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Benefits Forgot | Walter Huston-James Stewart | | | |
| Bad Man of Brimstone | Wallace Beery-V. Bruce | Nov. | 26,'37† | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | | | |
| Family Vacation, A | Lewis Stone-Mickey Rooney | Dec. | 17,'37† | |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. | 5,'37† 138. | July 24,'37 |
| Four Marys, The | Myrna Loy-Franchot Tone | Jan. | 7,'38† | |
| Last Gangster, The 810 | E. G. Robinson-Rose Stradner | Nov. | 12,'37† | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Mannequin | Joan Crawford-Spencer Tracy | Dec. | 31,'37† | |
| Matter of Pride, A | Frank Morgan-Florence Rice | Dec. | 10,'37† | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Navy, Blue and Gold 811 | Lionel Barrymore-Robt. Young | Nov. | 19,'37† | |
| Rosalie | Eleanor Powell-Nelson Eddy | Dec. | 31,'37† | |
| Thoroughbreds Don't Cry | Mickey Rooney-Sophie Tucker | Dec. | 3,'37† | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. | 25,'37† 59. | Sept. 25,'37 |
| Blazing Barriers | Edw. Arnold, Jr.-F. McKinney | July | 4,'37† 65 | |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. | 29,'37† 58. | Oct. 2,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. | 3,'37† | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. | 30,'37† 61. | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. | 2,'37† 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July | 7,'37† 62. | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July | 28,'37† 62 | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. | 4,'37† 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July | 21,'37† 73. | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July | 14,'37† 55. | Aug. 21,'37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. | 18,'37† | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. | 22,'37† 62. | Sept. 25,'37 |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June | 30,'37† 70 | |
| Where Trails Divide | Tom Keene | Oct. | 13,'37† 59 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. | 25,'37† | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Code of the Range | Tim McCoy | | | |
| County Fair | John Arledge-Mary Lou Lender | | | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. 17,'37† | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryle Wallace | Dec. 15,'37† | | |
| Rose of the Rio Grande | Movita | | | |
| Telephone Operator | | | | |

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98 | Sept. 25,'37 |
| Artists and Models (G) 3702 | Jack Benny-Gail Patrick | Aug. 13,'37† | 97 | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67 | Aug. 7,'37 |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82 | Feb. 13,'37 |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64 | Sept. 11,'37 |
| Bulldog Drummond Escapes (G) 3626 | Ray Milland-Heather Angel | Jan. 22,'37 | 65 | Mar. 13,'37 |
| Champagne Waltz (G) 3628 | Gladys Swarthout-F. MacMurray | Jan. 29,'37 | 85 | Dec. 12,'36 |
| (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.) | | | | |
| Clarence 3632 | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| (See "In the Cutting Room," Dec. 26,'36.) | | | | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60 | Apr. 17,'37 |
| Doctor's Diary, A (G) 3627 | John Trent-Helen Burgess | Jan. 15,'37 | 77 | Jan. 30,'37 |
| Double Or Nothing (G) 3707 | Bing Crosby-Martha Raye | Sept. 17,'37† | 95 | Aug. 21,'37 |
| (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84.) | | | | |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88 | July 10,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85 | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56 | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2.'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70 | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76 | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142 | July 24,'37 |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79 | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65 | Aug. 21,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66 | May 22,'37 |
| I Met Him in Paris (G) 3644 | Claudette Colbert-M. Douglas | May 28,'37 | 86 | May 29,'37 |
| (Exploitation: Oct. 9,'37, p. 67.) | | | | |
| Internes Can't Take Money (A) 3639 | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79 | Apr. 17,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| John Meade's Woman (A) 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87 | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyw Nolan-Claire Trevor | Apr. 23,'37 | 78 | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77 | June 12,'37 |
| Let's Make a Million (G) 3622 | Edward Everett Horton | Dec. 18,'36 | 80 | Feb. 27,'37 |
| Maid of Salem (G) 3634 | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86 | Jan. 30,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | | | | |
| Make Way for Tomorrow (G) 3641 | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92 | May 1,'37 |
| (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88.) | | | | |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65 | June 12,'37 |
| Mind Your Own Business (G) 3625 | Charles Ruggles-Alice Brady | Jan. 8,'37 | 75 | Dec. 19,'36 |
| Mountain Music (G) 8647 | Bob Burns-Martha Raye | June 18,'37 | 77 | June 19,'37 |
| (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.) | | | | |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71 | Mar. 6,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75 | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70 | June 26,'37 |
| On Such a Night (A) 3704 | Karen Morley-Grant Richards | Aug. 27,'37† | 73 | Aug. 21,'37 |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79 | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113 | Nov. 28,'36 |
| (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | | | | |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60 | July 10,'37 |
| Scrooge (G) 3527 | Seymour Hicks-Donald Calthrop | Dec. 27,'36 | 73 | Dec. 21,'35 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Heyward | Sept. 17,'37† | 68 | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20-'37† | 62 | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65 | Sept. 4,'37 |
| Souls at Sea (G) 3705 | Gary Cooper-George Raft | Sept. 3,'37† | 92 | Aug. 14,'37 |
| (See production article, Jan. 30,'37, p. 16.) | | | | |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97 | Mar. 20,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63 | Sept. 18,'37 |
| Thunder Trail (G) 3713 | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58 | Oct. 2,'37 |
| (Exploitation: May 29,'37, p. 67.) | | | | |
| Trail Dust (G) 3667 | William Boyd-Jimmy Ellison | Dec. 11,'36 | 77 | Jan. 2,'37 |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80 | May 29,'37 |
| Waikiki Wedding (G) 3637 | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89 | Apr. 3,'37 |
| (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | | | | |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| Badge of Policeman O'Roon | Bing Crosby-Beatrice Lillie | | | |
| Barrier, The | Leo Carrillo-Jean Parker | Nov. 12,'37† | | |
| (See production article, Sept. 18,'37, p. 14.) | | | | |
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Dec. 31,'37† | | |
| Blossoms of Broadway | Edward Arnold-Shirley Ross | Nov. 19,'37† | | |
| (See production article Sept. 25,'37, p. 16.) | | | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 17,'37† | | |
| Buccaneer, The | Fredric March-Franciska Gaal | | | |
| (See production article, Oct. 23,'37, p. 14.) | | | | |
| Bulldog Drummond's Revenge | J. Barrymore-Louise Campbell | Jan. 7,'38† | | |
| Daughter of Shanghai | Anna May Wong-Chas. Bickford | Jan. 21,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94 | Oct 2,'37 |
| Every Day's A Holiday | Mae West-Edmund Lowe | Jan. 28,'38† | | |
| Gunsmoke | Wm. Boyd-George Hayes | | | |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67 | Oct. 23,'37 |
| Love on Toast | Stella Ardler-John Payne | Dec. 10,'37† | | |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70 | Oct. 23,'37 |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 21,'38† | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62 | Oct. 9,'37 |
| Thrill of a Lifetime | Eleanore Whitney-Johnny Downs | Dec. 3,'37† | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| True Confession | C. Lombard-Fred MacMurray | Dec. 24,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Wells Fargo | Joel McCrea-Frances Dee | Jan. 14,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |
| *Coming* | | | | |
| Apache Trail | Bob Custer | | | |
| Frontier Fury | Bob Custer | | | |
| Outlaw River | Rin-Tin-Tin, Jr. | | | |
| Prairie Terror | Bob Custer | | | |
| Thundering Stampede | Bob Custer | | | |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56 | June 5,'37 |
| All Over Town (G) 6020 | Olsen and Johnson | Sept. 8,'37 | *60 | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61 | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59 | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59 | |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62 | July 31,'37 |
| Circus Girl 6014 | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| (See "In the Cutting Room," Feb. 13,'37.) | | | | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57 | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57 | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64 | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62 | Apr. 3,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Happy-Go-Lucky (G) 6013 | Phil Regan-Evelyn Venable | Dec. 14,'36 | 68 | Dec. 12,'36 |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 | Frances Langford-Phil Regan | Apr. 26,'37 | 83 | Apr. 10,'37 |
| (Exploitation: July 10,'37, p. 86.) | | | | |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| (See "In the Cutting Room," May 15,'37.) | | | | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67 | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67 | Feb. 6,'37 |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60 | Jan. 18,'37 |
| Law Man is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56 | Jan. 16,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63 | July 31,'37 |
| Michael O'Halloran (Spec.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68 | May 1,'37 |
| Old Corral, The 6305 | Gene Autry-Smiley Burnette | Dec. 21,'36 | 56 | |
| (See "In the Cutting Room," Nov. 7,'36.) | | | | |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58 | Mar. 13,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Public Cowboy No. 1 (G) 7105. | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59. | Oct. 9,'37 |
| Range Defenders (G) 6318... | Bob Livingston-Ray Corrigan | June 30,'37 | 56. | July 24,'37 |
| Red Rope, The 6338. | Bob Steele-Lois January | July 19,'37 | 60. | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62. | July 3,'37 |
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55. | |
| Ridin' the Lone Trail 7122. | Bob Steele-Claire Rochelle | Nov. 1,'37† | | |
| Roarin' Lead 6313. | Bob Livingston-Ray Corrigan | Dec. 9,'36 | 53. | |
| (See "In the Cutting Room," Nov. 7,'36.) | | | | |
| Reotin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. | May 8,'37 |
| Round-up Time in Texas 6306. | Gene Autry-Smiley Burnette | Feb. 28,'37 | 58 | |
| Sea Racketeers (G) 6019. | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006. | Ramon Novarro-Lola Lane | Sept. 6,'37 | *66 | July 31,'37 |
| Trail of Vengeance 6325. | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54. | |
| Trigger Trio 7112. | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56. | |
| Trusted Outlaw, The 6334. | Bob Steele-Lois January | Feb. 1,'37 | 52. | |
| Two Wise Maids (G) 6004. | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68 | Feb. 6,'37 |
| Wrong Road, The (G) 7016. | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. | Sept. 25,'37 |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022. | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Colorado Kid 7123. | Bob Steele-Marian Weldon | Dec. 13,'37† | | |
| Duke Comes Back, The. | Allan Lane-Heather Angel | Nov. 15,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Lady Misbehaves, The. | Sally Eilers-Neil Hamilton | | | |
| Manhattan Merry-Go-Round. | Phil Regan-Ann Dvorak | | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| News Is On the Air. | June Travis-Wallace Ford | | | |
| Portia on Trial 6001. | Frieda Inescort-Walter Abel | Nov. 8,'37† | | |
| (See "In the Cutting Room," Sept. 25,'37.) | | | | |
| Springtime In the Rockies. | Gene Autry-Polly Rowles | Nov. 15,'37† | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |
| Wild Horse Rodeo. | Three Mesketeers | | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802. | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. | Aug. 21,'37 |
| Behind the Headlines (G) 727. | Lee Tracy-Diana Gibson | May 14,'37 | 58 | June 12,'37 |
| Big Shot, The (G) 735. | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. | July 31,'37 |
| Border Cafe (G) 730. | John Beal-Armida | June 4,'37 | 67. | May 29,'37 |
| Breakfast for Two (G) 737. | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. | Oct. 9,'37 |
| China Passage (G) 718. | Constance Worth-V. Haworth | Mar. 12,'37 | 65. | Apr. 24,'37 |
| Criminal Lawyer (G) 713. | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. | Apr. 10,'37 |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| Don't Tell the Wife (G) 720. | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. | Feb. 27,'37 |
| Fit for a King (G) 848. | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73 | Sept. 4,'37 |
| Flight from Glory (G) 736. | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. | Aug. 14,'37 |
| Forty Naughty Girls (G) 803. | James Gleason-Zasu Pitts | Sept. 24,'37† | *63 | Sept. 4,'37 |
| Hideaway (G) 733. | Fred Stone-Marjorie Lord | Aug. 13,'37 | *60. | July 31,'37 |
| Hollywood Cowboy (G) 733. | George O'Brien-Cecilia Parker | May 28,'37 | 64. | July 31,'37 |
| Life of the Party, The (G) 801. | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. | Aug. 28,'37 |
| (Exploitation: Oct. 23,'37, p. 82.) | | | | |
| Make a Wish (G) 745. | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. | Sept. 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. | Mar. 13,'37 |
| Meet the Missus (G) 729. | Victor Moore-Helen Broderick | June 4,'37 | 60. | May 29,'37 |
| Music for Madame (G) 804. | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. | Sept. 18,'37 |
| New Faces of 1937 (G) 732. | Joe Penner-Harriet Hilliard | July 2,'37 | 100. | July 10,'37 |
| (Exploitation: Oct. 9,'37, p. 70.) | | | | |
| Night Waitress (G) 711. | Margot Grahame-Gordon Jones | Dec. 18,'36 | 57. | Jan. 2,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. | July 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. | Mar. 20,'37 |
| Park Avenue Logger (G) 787. | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. | Jan. 30,'37 |
| Plot Thickens, The (G) 641. | James Gleason-Zasu Pitts | Dec. 11,'36 | 69. | Nov. 21,'36 |
| Plough and the Stars, The (G) 640 | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. | Jan. 2,'37 |
| (See production article, Aug 22,'36, p. 16.) | | | | |
| Quality Street (G) 709. | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. | Mar. 30,'37 |
| Racing Lady (G) 707. | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. | Dec. 12,'36 |
| Riding On Air (G) 771. | Joe E. Brown-Florence Rice | June 18,'37 | 71 | June 12,'37 |
| Saturday's Heroes (G) 805. | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. | Sept. 18,'37 |
| Sea Devils (G) 714. | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. | Feb. 20,'37 |
| Shall We Dance (G) 724. | Fred Astaire-Ginger Rogers | May 7,'37 | 116. | May 8,'37 |
| (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | | | | |
| Soldier and the Lady, The (A) 717 | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. | Feb. 27,'37 |
| (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | | | | |
| Stage Door (G) 806. | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. | Sept. 18,'37 |
| (See production article, Aug. 14,'37, p. 16.) | | | | |
| Super Sleuth (G) 734. | Jack Oakie-Ann Sothern | July 16,'37 | 70. | July 17,'37 |
| That Girl from Paris (G) 712. | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. | Dec. 19,'36 |
| (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | | | | |
| There Goes My Girl (G) 728. | Ann Sothern-Gene Raymond | May 21,'37 | 74. | June 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. | Oct. 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. | Dec. 26,'36 |
| Toast of New York (G) 719. | Edward Arnold-Frances Farmer | July 30,'37 | 109. | July 17,'37 |
| (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.) | | | | |
| Too Many Wives (G) 723. | Anne Shirley-John Morley | Apr. 9,'37 | 61. | Apr. 17,'37 |
| Victoria the Great (G) 861. | Anna Neagle-Anton Walbrook | Oct. 22,'37† | 113. | Sept. 25,'37 |
| Wanted: Jane Turner 643. | Gloria Stuart-Lee Tracy | Dec. 4,'36 | 67. | |
| (See "General Delivery," "In the Cutting Room," Oct. 3,'36.) | | | | |
| We're on the Jury (G) 716. | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. | Jan. 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 8,'37 | 82. | Oct. 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. | Feb. 20,'37 |
| Windjammer 783. | George O'Brien-Constance Worth | Aug. 6,'37 | 58 | |
| (See "In the Cutting Room," May 29,'37.) | | | | |
| Woman I Love, The (G) 721. | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. | Apr. 24,'37 |
| You Can't Beat Love (G) 731. | Preston Foster-Joan Fontaine | June 25,'37 | 62. | June 5,'37 |
| You Can't Buy Luck (G) 726. | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. | May 1,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bringing Up Baby. | Kath. Hepburn-Cary Grant | | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Damsel in Distress, A. | Fred Astaire-Joan Fontaine | Nov. 19,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Danger Patrol | John Beal-Sally Eilers | Dec. 10,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Fight for Your Lady (G) 808. | John Boles-Ida Lupino | Nov. 5,'37† | 67. | Oct. 2,'37 |
| Having Wonderful Time. | Ginger Rogers-D. Fairbanks, Jr. | | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| High Flyers | Wheeler and Woolsey | Nov. 26,'37† | 70 | |
| Hitting a New High. | Lily Pons-John Howard | Dec. 24,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Lights Out | Lee Tracy Joan Woodbury | | | |
| Living on Love (G). | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. | Oct. 30,'37 |
| She's Got Everything. | Gene Raymond-Ann Sothern | | | |
| (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | | | | |
| Taking the Town. | Fred Stone-Dorothy Moore | | | |
| Women Have a Way. | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G). | Earl Hodgins | Sunset | Aug. 19,'37 | *75. | Aug. 7,'37 |
| Melody of the Plains (G). | Fred Scott | Spectrum | Apr. 15,'37 | *55 | Apr. 10,'37 |
| Nation Aflame (G). | Noel Madison | Treasure | Oct. 16,'37 | 76. | Oct. 23,'37 |
| Singing Buckaroo, The. | Fred Scott | Spectrum | Jan. 15,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | | |
| Three Legionnaires (G). | Robt. Armstrong | General | June 15,'37 | *60. | Mar. 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. | June 12,'37 |
| Zamboanga (G) | Native Cast | | | *65. | July 17,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815. | Eddie Cantor-June Lang | Oct. 29,'37† | 81. | Oct. 23,'37 |
| Angel's Holiday (G) 754. | Jane Withers-Robert Kent | June 4,'37 | 71. | May 8,'37 |
| As You Like It (G) 711. | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. | Sept. 19,'36 |
| (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | | | | |
| Big Business (G) 759. | Jed Prouty-Spring Byington | June 18,'37 | 61. | Apr. 17,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758. | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. | June 26,'37 |
| Cafe Metropole (G) 750. | Loretta Young-Tyrone Power | May 7,'37 | 83. | May 8,'37 |
| (Exploitation: June 19,'37, p. 84.) | | | | |
| Californian, The (G) 753. | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. | July 10,'37 |
| Charlie Chan at the Olympics 752 | Warner Oland-Kath. DeMille | May 21,'37 | 71. | |
| (See "In the Cutting Room," Mar. 6,'37.) | | | | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 68. | Nov. 29,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. | Aug. 7,'37 |
| Crack-Up (G) 727. | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. | Jan. 16,'37 |
| David Harum (G) 769. | Will Rogers-Evelyn Venable | May 14,'37 | 85. | Mar. 3,'34 |
| (re-issue) | | | | |
| Doctor Bull (G) 768. | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. | Oct. 14,'36 |
| (re-issue) | | | | |
| Fair Warning (G) 740. | Betty Furness-John Payne | Mar. 5,'37 | 68. | Jan. 23,'37 |
| Fifty Roads to Town (G) 748. | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. | Apr. 3,'37 |
| (Exploitation: May 8,'37, p. 70.) | | | | |
| Great Hospital Mystery, The 751 | Sally Blane-Thomas Beck | May 14,'37 | 59. | Mar. 6,'37 |
| (Reviewed under the title, "Dead Yesterday.") | | | | |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. | May 8,'34 |
| Heidi (G) 816. | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. | Oct. 16,'37 |
| Holy Terror, The (G) 734. | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. | Jan. 9,'37 |
| Hot Water (G). | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. | July 17,'37 |
| It Happened Out West 745. | Paul Kelly-Judith Allen | May 7,'37 | 58. | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28. | |
| Lady Escapes, The (G) 747. | Gloria Stuart-Michael Whalen | July 23,'37 | 63. | June 5,'37 |
| Lancer Spy (G) 809. | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. | Oct. 9,'37 |
| Laughing at Trouble 724. | Jane Darwell-Lois Wilson | Dec. 11,'36 | 67. | |
| (See "Glory," "In the Cutting Room," Oct. 17,'36.) | | | | |
| Life Begins in College (G) 810 | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. | Oct. 2,'37 |
| Lloyds of London (G) 735. | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. | Nov. 26,'36 |
| (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | | | | |
| Love Is News (G) 729. | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. | Feb. 27,'37 |
| (Exploitation: Apr. 24,'37, p. 90.) | | | | |
| Love Under Fire (G) 803. | Loretta Young-Don Ameche | Aug. 20,'37† | 75. | Aug. 14,'37 |
| Midnight Taxi (G) 744. | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. | Mar. 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. | Mar. 20,'37 |
| Off to the Races (G) 736. | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. | Jan. 16,'37 |
| On the Avenue (G) 732. | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | | | | |

# (THE RELEASE CHART--CON'T)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75. | |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.) | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.) | Anthony Martin-Dixie Dunbar | June 25,'37 | 64. | |
| Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.) | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66.) | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99. | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 743 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 88.) | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |
| *Coming* | | | | |
| Big Town Girl 822 | Claire Trevor-Donald Woods | Dec. 3,'37† | | |
| Blonde Moll | Ricardo Cortez-Phyllis Brooks | | | |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Charlie Chan at Monte Carlo (See "In the Cutting Room," Oct. 30,'37.) | Warner Oland-Keye Luke | | | |
| Checkers | Jane Withers-Stuart Erwin | | | |
| Danger—Love at Work (G) 808 (See production article, Sept. 4,'37, p. 48.) | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. | Oct. 2,'37 |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| Dinner at the Ritz 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Happy Ending | Sonja Henie-Don Ameche | Jan. 28,'38† | | |
| Hawaiian Buckaroo | Smith Bellew | Jan. 14,'38† | | |
| Headline Huntress | Gloria Stuart-Michael Whalen | Jan. 21,'38† | | |
| In Old Chicago (See production article, Sept. 4,'37, p. 48.) | Tyrone Power-Alice Faye | | | |
| Judge Priest (reissue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 28,'34 |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | | *60. | Oct. 30,'37 |
| Love and Hisses 825 (See "In the Cutting Room," Oct. 16,'37.) | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Feb. 11,'37† | | |
| Sally, Irene and Mary | Alice Faye-Fred Allen | Jan. 14,'38† | | |
| Second Honeymoon 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | | |
| Shanghai Deadline | Cesar Romero-June Lang | Jan. 7,'37† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Dec. 17,'37† | | |
| Thank You, Mr. Moto | Peter Lorre-Jane Ragan | Dec. 24,'37† | | |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86.) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44. | |
| Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.") | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| *Coming* | | | | |
| Action for Slander (A) | Clive Brook-Ann Todd | Dec. 17,'37† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | | | |
| Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.) | Tommy Kelly-Walter Brennan | | | |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | | | |
| Hurricane, The (See production article, Aug. 7,'37, p. 16.) | Dorothy Lamour-Jon Hall | Nov. 9,'37† | | |
| I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.) | Joan Bennett-Henry Fonda | | | |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Nothing Sacred (See production article, Aug. 21,'37, p. 16.) | Carole Lombard-Fredric March | Nov. 26,'37† | | |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Jan. 22,'38† | 86. | June 12,'37 |
| Squeaker, The | Edmund Lowe-Ann Todd | Nov. 12,'37† | 77. | Sept. 11,'37 |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68. | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58. | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 68. | |
| Conflict (G) 1036 | John Wayne-Jean Rogers | Nov. 29,'36 | 61. | Dec. 5,'36 |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 29,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Daze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59. | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 68. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Mysterious Crossing (G) 1025 | James Dunn-Jean Rogers | Dec. 27,'36 | 56. | Feb. 13,'37 |
| Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.) | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.) | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| 100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69.) | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | Richard Cromwell-John King | Aug. 1,'37 | 103 | June 26,'37 |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68. | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59. | |
| That's My Story 2034 (See "In the Cutting Room," July 3,'37. | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62. | |
| Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94, May 1,'37, p. 82; May 15,'37, pp. 96, 99.) | Deanna Durbin-Ray Milland | Dec. 20,'36 | 84. | Jan. 30,'37 |
| Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| Trouble at Midnight 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunn | Mar. 28,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66. | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 78. | Apr. 24,'37 |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 58. | |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |
| *Coming* | | | | |
| Adventure's End 2036 | John Wayne-Diana Gibson | Dec. 12,'37† | 63. | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59. | |
| Courage of the West (See "In the Cutting Room," Sept. 11,'37.) | Bob Baker-Lois January | | | |
| Girl with Ideas, A 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | |
| International Spy | Wm. Hall-Jane Wyman | | | |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.) | Wendy Barry-Kent Taylor | Dec. 5,'37† | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| Renegade Wranglers | Bob Baker-Joan Barclay | | | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Feud of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket | Herman Brix-Joan Barclay | Oct. 1,'37† | 63 | |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Silks and Saddles | Herman Brix-Toby Wing | Dec. 14,'36 | 61 | |
| Sky Raider | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |
| *Coming* | | | | |
| Amateur Crook | Herman Brix | Nov. 30,'37† | | |
| Lost Ranch | Tom Tyler | Nov. 15,'37† | | |
| Orphans of the Pecos | Tom Tyler | Dec. 1,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73. | Apr. 10,'37 |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83. | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89. | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60. | June 12,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85. | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92. | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95. | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71. | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101. | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95. | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| King of Hockey (G) 121 | Anne Nagel-Richard Purcell | Dec. 19,'36 | 55. | Nov. 14,'36 |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116. | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68. | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60. | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60. | Mar. 13,'37 |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93. | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105. | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80. | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59. | Dec. 5,'36 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121. | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60. | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64. | July 24,'37 |
| *Coming* | | | | |
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Evidence | Dick Foran-June Travis | | | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62. | Sept. 11,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82. | Sept. 11,'37 |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Highway Pirates | Dick Purcell-Beverly Roberts | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90. | July 31,'37 |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | | *60. | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Missing Witnesses (G) | Dick Purcell-Jean Dale | | *60. | Oct. 30,'37 |
| Patient in Room 18, The | Ann Sheridan-Patric Knowles | | | |
| Penrod and His Twin Brother | Billy and Bobby Mauch | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady | H. Bogart-Dorothy McNulty | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Too Much of Everything | Bonita Granville-Dolores Costello | | | |
| Tovarich | Claudette Colbert-Charles Boyer | Dec. 25,'37† | | |
| Without Warning (G) 218 | Boris Karloff-Marie Wilson | | *56. | Oct. 23,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78. | July 8,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95. | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |
| Slalom (G) | Skiing Film | Dec. 15,'36 | 66. | Jan. 23,'37 |
| Treno Populare | Italian Feature | Dec. 25,'36 | 62 | |
| *Coming* | | | | |
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven | Harry Baur | | | |
| Love on Skis | Walter Rimil | | | |
| Monks, The | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Dec. 1,'37† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|---|
| Angel's Pit, The (A) | Amedo Nazzari | | June | | 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103. | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90. | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73. | July 10,'37 |
| Bronze Sentries (G) | Fosco Giacchetti | Fonoroma | Oct. | | 2,'37. |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89. | Oct. 23,'37 |
| Dominant Sex, The (A) | Phillips Holmes | Assoc. British | | 82. | Feb. 26,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80. | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90. | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55. | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Glamorous Night (G) | Mary Ellis | Assoc. British | | 80. | May 15,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74. | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88. | Mar. 27,'37 |
| Gypsy (A) | Roland Young | Warner | | | Feb. 13,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81. | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90. | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77. | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73. | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70. | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120. | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90. | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80. | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95. | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78. | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105. | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70. | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91. | Sept. 25,'37 |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77. | June 5,'37 |
| Mill on the Floss, The (G) | Frank Lawton | National | | 90. | Feb. 13,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90. | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77. | Sept. 18,'37 |
| Ora Ponciano (G) | Chucho Solorzano | Prod. Soria | | 105. | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77. | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75. | May 8,'37 |
| Pagliacci (G) | Richard Tauber | United Artists | | 90. | Feb. 6,'37 |
| (See production article, Jan. 9,'37, p. 16.) | | | | | |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115. | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100. | Mar. 20,'37 |
| Prisoners (G) | A. I. Chaban | Amkino | Feb. 16,'37 | 93. | Feb. 27,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95. | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis | Oct. 15,'37 | 120. | Oct. 30,'37 |
| "Said O'Reilly to McNab" (G) | Will Mahoney | Gainsborough-GB | | 84. | July 17,'37 |
| Sensation (A) | John Lodge | Wardour | | 75. | Jan. 23,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70. | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | | Apr. 13,'37 | 73. | Apr. 24,'37 |
| Southern Mail (A) | Richard-Wilm | Solar | | 100. | Feb. 20,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58. | Sept. 4,'37 |
| Thank You, Madam (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85. | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85. | July 17,'37 |
| 30 Seconds of Love (G) | Elsa Merlini | E. J. A. | | 80. | Jan. 2,'37 |
| This'll Make You Whistle (A) | Jack Buchanan | Wilcox | | 78. | Jan. 9,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68. | Mar. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60. | May 1,'37 |
| White Squadron (G) | Antonio Centa | E. N. I. C. | | 85. | Dec. 26,'36 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 90. | May 29,'37 |
| Yiddle with His Fiddle | Molly Picon | Sphinx | Dec. 31,'36 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Ay Tank Ay Go (1-23-37) (All Star) | Dec. 4,'36 | 16½.. |
| Back to the Woods (3 Stooges) | May 14,'37 | 19½.. |
| Big Squirt, The (10-2-37) Charlie Chase | Sept. 17,'37† | 18.... |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19.... |
| Calling All Curtains | Oct. 1,'37† | .6.... |
| Calling All Doctors | July 22,'37 | 19½.. |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½.. |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½.. |
| Free Rent (1-30-37) (All Star) | Dec. 20,'36 | 18.... |
| From Bad to Worse Charlie Chase | June 4,'37 | 17.... |
| Goofs and Saddles | July 2,'37 | 17½.. |
| Gracie at the Bat | Oct. 29,'37† | ..... |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½.. |
| Grips, Grunts and Groans (3 Stooges) (3-27-37).. | Jan. 15,'37 | 19.... |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17.... |
| Lodge Night Andy Clyde | June 11,'37 | 18.... |
| My Little Feller Andy Clyde | May 21,'37 | 18.... |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½.. |
| Playing the Ponies (3 Stooges) | Oct. 15,'37† | 17.... |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19.... |
| Slippery Silks (2-20-37) (3 Stooges) | Dec. 27,'36 | 17½.. |
| Stuck in the Sticks Andy Clyde | Mar. 26,'37 | 18.... |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½.. |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17.... |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17.... |
| **BROADWAY FOLLIES** | | |
| Drug Store Follies | Sept. 3,'37† | .9½.. |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11.... |
| **COLOR RHAPSODIES** | | |
| Air Hostess, The | Oct. 22,'37† | ..... |
| Boy and His Dog, A | Dec. 23,'36 | ..7.... |
| Foxy Pup, The (6-5-37) | May 21,'37 | ..6½.. |
| Gifts from the Air | Jan. 1,'37 | ..7½.. |
| Indian Serenade | July 16,'37 | ..8.... |
| Let's Go (4-17-37) | Apr. 10,'37 | ..7½.. |
| Merry Mannequins | Mar. 19,'37 | ..6½.. |
| Mother Hen's Holiday | May 7,'37 | ..7.... |
| Scary Crows (9-11-37) | Aug. 20,'37 | ..8.... |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | ..7½.. |
| Spring Festival (8-21-37) | Aug. 6,'37 | ..8.... |
| Stork Takes a Holiday, The | June 11,'37 | ..8.... |
| Swing, Monkey, Swing (10-2-37) | Sept. 10,'37 | ..7½.. |
| **COLUMBIA TOURS** | | |
| Gold Quest of the Ages (2-27-37) | Jan. 28,'37 | 10.... |
| Fifty Years of Barter | May 28,'37 | ..9½.. |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | ..9.... |
| Pirate Parts of the Caribbean | July 2,'37 | ..9.... |
| When the West Was Young (3-20-37) | Mar. 12,'37 | ..9.... |
| **COMMUNITY SING** | | |
| (1st Series) | | |
| Community Sing (No. 1) (2-27-37) | Jan. 17,'37 | 10.... |
| Community Sing (No. 2) | Feb. 19,'37 | 11.... |
| Community Sing No. 3) (6-5-37) | May 20,'37 | 10.... |
| Community Sing (No. 4) | June 18,'37 | 10½.. |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | 10½.. |
| **(2nd Series)** | | |
| No. 1 (9-11-37) | Aug. 20,'37† | 10.... |
| No. 2 (10-16-37) | Sept. 17,'37† | 10.... |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½.. |
| **COURT OF HUMAN RELATIONS** | | |
| Runaway Marriage, The... (1-16-37) | Dec. 18,'36 | 11.... |
| Wedding Deal, The | Feb. 26,'37 | 11½.. |
| **FEATURETTES** | | |
| Herald of the Skies | Apr. 2,'37 | ..9½.. |
| **HAPPY HOUR** | | |
| Goose Girl, The | May 30,'37 | ..3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | ..3 rls. |
| **KRAZY KAT CARTOONS** | | |
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | ..7.... |
| 18. Krazy's Race of Time (6-26-37) | May 6,'37 | ..7.... |
| 19. Masque Raid, The | June 25,'37 | ..7.... |
| **SCRAPPY CARTOONS** | | |
| Canine Capers | Sept. 16,'37† | .6½.. |
| Dizzy Ducks (12-19-36) | July 18,'37 | ..6½.. |
| Fire Plug, The | Oct. 16,'37† | ..... |
| Puttin' Out the Kitten | Mar. 26,'37 | ..7.... |
| Scrappy's Band Concert | Apr. 29,'37 | ..7.... |
| Scrappy's Music Lesson | June 4,'37 | ..7.... |
| **SCREEN SNAPSHOTS** | | |
| No. 5—(2-27-37) | Jan. 22,'37 | 10.... |
| No. 6— | Feb. 19,'37 | 10.... |
| No. 7— | Mar. 23,'37 | ..9½.. |
| No. 8—(5-29-37) | Apr. 30,'37 | ..9½.. |
| No. 9— | May 22,'37 | 10.... |
| No. 10— | June 4,'37 | ..9.... |
| No. 11— | June 25,'37 | 10½.. |
| No. 12— (10-16-37) | Aug. 13,'37 | 10.... |
| No. 13— (10-16-37) | Sept. 10,'37 | 10.... |
| **(New Series)** | | |
| No. 1— (10-16-37) | Sept. 17,'37† | 10.... |
| No. 2— | Oct. 15,'37† | ..... |
| **SPECIAL** | | |
| Old Paris and Berne (2-20-37) | Dec. 18,'36 | ..8½.. |
| **SPORT THRILLS** | | |
| Fishing Thrills (2-13-37) | Jan. 22,'37 | ..9.... |
| Fit to Win (6-12-37) | May 7,'37 | ..9½.. |
| Fleet Hoofs (4-17-37) | Mar. 5,'37 | 10.... |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10.... |
| Future Stars | Aug. 30,'37 | ..... |
| Golf Magic (9-11-37) | Aug. 16,'37 | ..9.... |
| Riding the Waves | June 4,'37 | 10.... |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | ..9.... |
| Set 'Em Up | Oct. 29,'37† | ..... |
| Sport of the Seasons | June 25,'37 | ..9.... |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | ..9.... |
| Trotting Thoroughbreds (10-16-37) | Sept. 30,'37† | 10.... |
| **STRANGE AS IT SEEMS** | | |
| Little Jack Horner (10-2-37) | Sept. 16,'37† | .6½.. |
| **WORLD IN COLOR** | | |
| Beautiful Bermuda | Sept. 10,'37† | ..... |
| City of the Golden Gate | Oct. 10,'37† | ..... |

### EDUCATIONAL
[Distributed through Twentieth Century-Fox]

| Title | Rel. Date | Min. |
|---|---|---|
| **SONG AND COMEDY HITS** | | |
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11.... |
| Big Apple, The (10-2-37) | Sept. 17,'37† | .9.... |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11.... |
| Miss Lonely Hearts (10-30-37) | Sept. 24,'37† | 10½.. |
| Play! Girls | Nov. 6,'36 | 11.... |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11.... |
| Rhythm Saves the Day | Oct. 22,'37† | 11.... |
| See Uncle Sol (2-6-37) | Jan. 29,'37 | 11.... |
| Strike! You're Out (1-9-37) | Dec. 11,'36 | 11... |
| Trailer Paradise | Nov. 26,'37† | .1 rl.. |
| **TERRY-TOONS** | | |
| Big Game Hunt, The | Feb. 19,'37 | ..7.... |
| Book Shop, The (1-30-37) | Feb. 5,'37 | ..6.... |
| Bug Carnival (4-17-37) | Apr. 16,'37 | ..7.... |
| Close Shave, A | Oct. 1,'37† | .7.... |
| Dancing Bear, The | Oct. 15,'37† | .6½.. |
| Dog and the Bone, The | Nov. 12,'37† | .6.... |
| Farmer Al Falfa in Trailer Life | Aug. 20,'37† | .6.... |
| Farmer Al Falfa's Twentieth Anniversary | Nov. 27,'36 | ..7.... |
| Flying South | Mar. 19,'37 | ..7.... |
| Hay Ride, The | Apr. 2,'37 | ..6.... |
| Homeless Pup, The | July 23,'37 | ..7.... |
| Kike the Kangaroo in Skunked Again | Dec. 29,'36 | ..7.... |
| Kiko's Cleaning Day (10-2-37) | Sept. 17,'37† | .6½.. |
| Mechanical Cow, The | June 25,'37 | ..7.... |
| Ozzie Ostrich Comes to Town | May 28,'37 | ..7.... |
| Paper Hangers, The (8-14-37) | July 30,'37 | ..7.... |
| Pink Elephants | July 9,'37 | ..7.... |
| Play Ball | June 11,'37 | ..6.... |
| Puddy the Pup in Cats in a Bag (12-26-36) | Dec. 11,'36 | .7.... |
| Puddy's Coronation | May 14,'37 | ..7.... |
| Red Hot Music | Mar. 5,'37 | ..6.... |
| Robin Hood in an Arrow Escape (11-21-36) | Nov. 13,'36 | ..7.. . |
| Salty McGuire | Jan. 6,'37 | ..7.... |
| Saw Mill Mystery, The | Oct. 29,'37† | .6½.. |
| School Birds | Apr 30,'37 | .7.... |
| Timid Rabbit, The | Nov. 26,,'37† | 1 rl.. |
| Tin Can Tourist, The (2-6-37) | Jan. 22,'37 | ..7.... |
| Villain Still Pursued Her, The | Sept 3,'37† | .6½.. |
| **TREASURE CHEST** | | |
| Crystal Ballet | May 28,'37 | 11.... |
| How to Ski | Aug. 20,'37† | 11.... |
| Legend of the Lei (1-2-37) | Dec. 4,'36 | 11.... |
| Ornamental Swimming | June 4,'37 | 10.... |
| Private Life of the Gannets (9-25-37) | Sept. 10,'37† | 11.... |
| Songs of the Danube | May 7,'37 | ..9.... |
| **TWO-REEL COMEDIES** | | |
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19.... |
| Amuse Yourself | Nov. 27,'36 | 20.... |
| Bashful Ballerina (10-2-37) | Sept. 17,'37† | 20.... |
| Big Courtship, The | Feb. 19,'37 | 17.... |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18.... |
| Ditto | Feb. 12,'37 | 17.... |
| Freshies | May 7,'37 | 17.... |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19.... |
| Girls Ahoy! | June 11,'37 | 17.... |
| Going, Going, Gone | Oct. 8,'37† | 18.... |
| Hamlet and Eggs | June 18,'37 | 18.... |
| Heir Today | Nov. 5,'37† | .2 rls. |
| Her Accidental Hero | May 21,'37 | 17.... |
| High-C Honeymoon | Jan. 1,'37 | 21.... |
| His Pest Girl | Apr. 30,'37 | 18.... |
| Hi-ya Doc? | Apr. 23,'37 | 20.... |
| Holding the Bag | May 14,'37 | 19.... |
| Hold It | Jan. 29,'37 | 17.... |
| Hooray for Hooligan | | |
| Jail Bait | Jan. 8,'37 | 19.... |
| Just the Type | Dec. 4,'36 | 20.... |
| Koo-Koo Korrespondence School | Nov. 19,'37† | ..... |
| Love in Arms | May 28,'37 | 18.... |
| Love Nest on Wheels | Mar. 26,'37 | 18.... |
| Man to Man | Feb. 26,'37 | 17.... |
| Meet the Bride | Oct. 29,'37† | 17.... |
| Melody Girl | Apr. 16,'37 | 17.... |
| Mixed Magic (12-9-36) | Nov. 20,'36 | 17.... |
| Modern Home (11-28-36) | Nov. 13,'36 | 19.... |
| Montague the Magnificent (8-14-37) | Aug. 27,'37† | 17.... |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19.... |
| Pixilated | Mar. 19,'37 | 18.... |
| Practically Perfect (1-30-37) | Jan. 15,'37 | 21.... |
| Ready to Serve (4-10-37) | Mar. 12,'37 | 15.... |
| Screen Test, The (12-19-36) | Dec. 13,'36 | 19.... |
| Silly Night (10-23-37) | Oct. 1,'37† | 19.... |
| Slacks Appeal | Aug. 13,'37† | 19.... |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18.... |
| Sweeties | Sept. 3,'37† | 15.... |
| That's the Spirit | June 25,'37 | 17.... |
| Timid Ghost, The | Sept. 24,'37† | 16.... |
| Transatlantic Love | Dec. 25,'36 | 20.... |
| Uncle Sol Solves It | | |
| Who's Crazy? | Aug. 20,'37† | 19.... |
| Will You Stop! (10-2-37) | Sept. 10,'37† | 17.... |
| Who's Who? | Oct. 22,'37† | 20.... |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10.... |
| Broadway Dance Parade | June 15,'37 | 10.... |
| Busy Spots in Florida | Jan. 20,'37 | 12.... |
| Floridian Curiosities (5-29-37) | Jan. 10,'37 | 11.... |
| Hollywood Magic (5-29-37) | | 10.... |
| In Shanghai (6-5-37) | July 16,'37 | 12.... |
| Isle of Paradise | July 30,'37 | 20.... |
| **Title** | **Rel. Date** | **Min.** |
| Spanish Interlude, A | June 15,'37 | ..... |
| **MAGNACOLOR** | | |
| Catalina Island | | |
| Personalities on Parade | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | .8... |
| Old Prospector, The | | .8.... |
| **NOVELTIES** | | |
| Nero | | .8.... |
| Hobo Hero | | .9.... |
| **PORT O' CALL** | | |
| City of the Sun | | .8.... |
| Seventh Wonder | | .9.... |
| **WORLD IN COLOR** | | |
| Dream Harbor | | .8... |
| Under the Southern Cross | | .8.... |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21.... |
| No. 11—Soak the Poor (10-2-37) | Aug. 21,'37 | 16.... |
| No. 12—Give Till it Hurts | Sept. 18,'37 | 20.... |
| No. 13—Behind the Criminal | Oct. 30,'37 | ..... |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm | Oct. 30,'37† | .9.... |
| Colorful Bombay (5-8-37) | | .8.... |
| Copenhagen | Nov. 27,'37† | .9.... |
| Floral Japan | July 24,'37 | ..8.... |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | ..9.... |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | .8.... |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | ..8... |
| India on Parade | Feb. 6,'37 | ..9.... |
| Picturesque South Africa (2-20-37) | Jan. 9,'37 | ..9.... |
| Rocky Mountain Grandeur (7-24-37) | June 26,'37 | ..8.... |
| Serene Siam (6-26-37) | May 29,'37 | ..9.... |
| Stockholm, Pride of Sweden | Oct. 2,'37† | .9.... |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 28—Swing Wedding | Feb. 13,'37 | ..8.... |
| 29—Bosko's Easter Eggs (4-3-37) | Mar. 20,'37 | ..8.... |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | ..8.... |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | ..8.... |
| 32—Wayward Pups (8-14-37) | July 10,'37 | ..9... |
| 33—Bosko and the Cannibals | Aug. 28,'37 | 10.... |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The | Oct. 9,'37† | .9.... |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10.... |
| Have Courage (7-24-37) | June 12,'37 | 10... |
| Pacific Paradise (10-16-37) | Aug. 28,'37 | 10.... |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10.... |
| Romance of Digestion | Mar. 13,'37 | 11.... |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21... |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19.... |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21.... |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20.... |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20.... |
| **OUR GANG** | | |
| Fishy Tales | Aug. 28,'37 | 11.... |
| Framing Youth (10-2-37) | Sept. 11,'37† | 11.... |
| Glove Taps (4-10-37) | Feb. 20,'37 | 11.... |
| Hearts Are Thumps | Apr. 3,'37 | 11.... |
| Night 'n' Gales | July 24,'37 | 11.... |
| Pigskin Palooka | Oct. 23,'37† | 11.... |
| Reunion in Rhythm | Jan. 9,'37 | 11.... |
| Roamin' Holiday (7-31-37) | June 12,'37 | 11.... |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | 11... |
| Three Smart Boys (5-8-37) | Mar. 13,'37 | 11.. |
| **PETE SMITH SPECIALTIES** | | |
| Bar-Rae's Night Out | Feb. 27,'37 | 10.... |
| Decathlon Champion | Nov. 20,'37† | 10.... |
| Dexterity (2-27-37) | Jan. 16,'37 | ..9.... |
| Equestrian Acrobatics | Aug. 14,'37 | ..8.... |
| Gliding the Lily | Feb. 6,'37 | ..8.... |
| Golf Mistakes (6-26-37) | June 12,'37 | 10.... |
| Grand Bounce, The (6-26-37) | May 22,'37 | 11.... |
| Jungle Juveniles | Oct. 2,'37† | .9.... |
| Minimaniacs | Nov. 20,'37† | ..... |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10.... |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10.... |
| Pigskin Champions (9-25-37) | Aug. 14,'37 | 11.... |

(Exploitation: Oct. 30,'37, p. 87.)

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| Romance of Radium (10-23-37) | Oct. 23,'37 | 10 |
| Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill") | Oct. 23,'37 | 10 |
| Sports on Ice | July 24,'37 | 10 |
| Tennis Tactics (5-8-37) | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| Beau Hunks | Sept.18,'37†37 | |
| Blotto | Oct. 30,'37†26 | |
| Country Hospital | Jan. 22,'38†17 | |
| Perfect Day, The | Dec. 11,'37†20 | |
| **ROBERT BENCHLEY** | | |
| How to Start the Day (10-16-37) | Sept. 11,'37†10 | |
| **SPECIAL** | | |
| Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.) | Apr. 9,'37 | 21 |
| **TABLOID MUSICALS** | | |
| Bars and Stripes (5-8-37) | Feb. 20,'37 | 11 |
| Dancing on the Ceiling | Jan. 2,'37 | 9 |
| Little Maestro (4-17-37) | Mar.27,'37 | 11 |
| Song of Revolt (7-24-37) | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Candid Candidate, The (9-25-37) | Aug. 27,'37† | 7 |
| Ding Dong Doggie | July 23,'37† | 7 |
| Foxy Hunter, The | Nov. 26,'37† | 1 rl. |
| House Cleaning Blues | Jan. 15,'37 | 7 |
| Hot Air Salesman, The (3-20-37) | Mar.12,'37 | 7 |
| Impractical Joker, The (7-3-37) | June 18,'37 | 7 |
| New Deal Show, The (10-16-37) | Oct. 22,'37† | 7 |
| Pudgy Takes a Bow-Wow | Apr. 9,'37 | 7 |
| Pudgy Picks a Fight (5-22-37) | May 14,'37 | 8 |
| Service With a Smile | Sept.24,'37† | 7 |
| Whoops! I'm a Cowboy | Feb. 12,'37 | 7 |
| **COLOR CLASSICS** | | |
| Bunny-Mooning (3-13-37) | Feb. 12,'37 | 7 |
| Car-Tune Portrait, A (7-3-37) | June 25,'37 | 7 |
| Chicken a la King | Apr. 16,'37 | 8 |
| Christmas Comes But Once a Year | Dec. 4,'36 | 8 |
| Educated Fish | Oct. 29,'37† | |
| Peeping Penguins (9-18-37) | Aug. 27,'37† | 7 |
| **HEADLINERS** | | |
| Blue Velvet Music (Mark Warnow and Orch.) | Apr. 9,'37 | 10 |
| Friml Favorites (7-3-37) (Rudolf Friml, Jr. and Orch.) | June 4,'37 | 11 |
| Hollywood Star Reporter, No. 2 (10-16-37) | Oct. 29,'37† | 11 |
| Hula Heaven (10-16-37) (Eddie Peabody) | Oct. 1,'37† | 11 |
| Installment Collector, The (Fred Allen) | July 24,'37 | 10 |
| Let's Go Latin (9-25-37) (Xavier Cugat and Orch.) | Sept.10,'37† | 11 |
| Listen to Lucas (Clyde Lucas and Orch.) | Nov.19,'37† | 1 rl. |
| Music by Morgan (Russ Morgan and Orch.) | Feb. 12,'37 | 11 |
| Night in Manhattan | July 30,'37 | 11 |
| Queens of Harmony (Phil Spitalny and Girl Orch.) | Aug. 20,'37† | 11 |
| Song Hits on Parade (Freddie Rich & Orch.) | Jan. 15,'37 | 10 |
| Star Reporter, The, No. 2 (3-27-37) (Vincent Lopez and Orch. Boswell Sisters) | Mar. 12,'37 | 11 |
| Swing, Hutton, Swing (Ina Ray Hutton and Orch.) | May 7,'37 | 11 |
| **MUSICAL ROMANCE** (Technicolor) | | |
| In Old Wyoming (2-27-37) | Jan. 15,'37 | 9 |
| Schubert's Serenade | July 23,'37 | 9 |
| Song of the Islands (5-22-37) | May 21,'37 | 10 |
| Trees (3-20-37) | Mar. 19,'37 | 9 |
| **PARAGRAPHICS** | | |
| Aviator Shorty | July 23,'37 | 10 |
| Circus Comes to Town, The (7-3-37) | June 25,'37 | 10 |
| Cowboy Shorty (10-16-37) | Oct. 8,'37† | 10 |
| Game Trails | Apr. 30,'37 | 10 |
| Inventor, The (10-23-37) | Nov. 5,'7† | 11 |
| It's a Good Stunt (9-25-37) | Sept. 10,'37† | 10 |
| It's a Living | Mar. 5,'37 | 11 |
| Killer of the Tonto | Aug. 13,'37† | 10 |
| Nobody Home | Apr. 2,'37 | 10 |
| Rhythm of the River | Oct. 9,'36 | 10 |
| Safety in the Air (5-22-37) | May 28,'37 | 10 |
| Sailor Shorty | Oct. 23,'36 | 10 |
| Where Champions Meet (2-20-37) | Jan. 8,'37 | 9 |
| Where Snow Is King | Feb. 5,'37 | 9 |
| **PARAMOUNT PICTORIAL** | | |
| No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions | Feb. 12,'37 | 9 |
| No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lerias | Mar. 12,'37 | 10 |
| No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie | Apr. 9,'37 | 10 |
| No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37) | May 7,'37 | 10 |
| No. 11—Fishing Highlights | June 4,'37 | 11 |
| No. 12—(7-3-37) | July 2,'37 | 10 |
| **NEW SERIES** | | |
| No. 1 | Aug. 6,'37† | 1 rl. |
| No. 2 (9-18-37) | Sept. 3,'37† | 10 |
| No. 3—Let's Count Horses —Novia Scotia Faces the Sea—Record Making | Oct. 1,'37† | 10 |
| No. 4 | Nov. 5,'37† | 1 rl. |
| **POPEYE THE SAILOR** | | |
| Football Toucher Downer | Oct. 15,'37† | |
| Hospitaliky | Apr. 16,'37† | 7 |
| I Like Babies and Infants (10-2-37) | Sept.17,'37† | 7 |
| I'm in the Army Now | Dec. 25,'36 | 7 |
| I Never Change My Altitude | Aug. 20,'37† | 7 |
| Lost and Foundry | July 16,'37 | 7 |
| Morning, Noon and Night Club (6-26-37) | June 18,'37 | 7 |
| My Artistical Temperature | Mar. 19,'37 | 7 |
| Organ Grinder's Swing (3-6-37) | Feb. 19,'37 | 7 |
| Paneless Window Washer, The (2-27-37) | Jan. 22,'37 | 7 |
| Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) | Nov. 26,'37† | 2 rls. |
| Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Color Special) | Nov. 27,'36 | 7 |
| Protex the Weakerist | Nov. 19,'37† | 1 rl. |
| Spinach Roadster, The | Nov. 27,'36 | 7 |
| Twisker Pitcher, The | May 21,'37 | 7 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **POPULAR SCIENCE** (Cinecolor) | | |
| No. 3 | Dec. 25,'36 | 11 |
| No. 4 (3-27-37) | Feb. 26,'37 | 11 |
| No. 5 | Apr. 30,'37 | 11 |
| No. 6 | July 2,'37 | 11 |
| **NEW SERIES** | | |
| No. 1 (9-18-37) | Sept. 3,'37† | 10 |
| No. 2 | Nov. 12,'37† | |
| **SCREEN SONGS** | | |
| Magic on Broadway (Jay Freeman and Orch.) | Nov. 26,'37† | 1 rl. |
| Never Should Have Told You (3-6-37) (Nat Brandwynne and Orch.) | Jan. 29,'37 | 8 |
| Please Keep Me in Your Dreams (5-22-37) (Henry King and Orch.) | May 28,'37 | 8 |
| Talking Through My Heart (Dick Stabile and Orch.) | Nov. 27,'36 | 7 |
| Twilight on the Trail (The Westerners) | Mar. 26,'37 | 7 |
| Whispers in the Dark (10-9-37) | Sept.24,'37† | 7 |
| You Came to My Rescue (Shep Fields and Orch.) | July 30,'37 | 8 |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 30—Sporting Quiz, The (11-21-36) | Nov. 6,'36 | 10 |
| No. 31—Chimp Champs | Dec. 4,'36 | 10 |
| No. 32—Sporting Pals | Jan. 1,'37 | 10 |
| No. 33—Underwater Romance, An (3-6-37) | Jan. 29,'37 | 10 |
| No. 34—On the Nose (3-13-37) | Feb. 26,'37 | 10 |
| No. 35—King Soccer | Mar. 26,'37 | 10 |
| No. 36—Wrestling (It's a Laugh) | Apr. 23,'37 | 10 |
| No. 37—Swing Stars (5-22-37) | May 14,'37 | 10 |
| No. 38—Pan-American Champions (7-3-37) | June 11,'37 | 10 |
| No. 39—Rhythm of the Game (7-10-37) | July 9,'37 | 10 |
| No. 40—Aquabats | Aug. 13,'37† | 10 |
| No. 41—Picking Pets (10-2-37) | Sept.10,'37† | 10 |
| No. 42—Four Smart Dogs (10-16-37) | Oct. 8,'37† | 10 |
| **UNUSUAL OCCUPATIONS** (Cinecolor) | | |
| No. 1 | Aug. 6,'37† | 1 rl. |
| No. 2 (10-16-37) | Oct. 8,'37† | 10 |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| Frozen Affair, A (8-28-37) | Sept.17,'37† | 10 |
| Murder in Swing Time (9-4-37) | Sept.27,'37† | 10 |
| **LEON ERROL COMEDIES** | | |
| Rented Riot, A | Nov. 5,'37† | 17 |
| Should Wives Work (10-9-37) | Sept. 10,'37† | 19 |
| **HEADLINER SERIES** | | |
| 2—Singing in the Air | Feb. 19,'37 | 19 |
| 3—Rhythm on the Rampage (4-24-37) | Apr. 2,'37 | 18½ |
| 4—Swing Fever | July 25,'37 | 20 |
| **1937-38** | | |
| No. 1—Trailing Along (10-16-37) | Oct. 8,'37† | 16 |
| **EDGAR KENNEDY COMEDIES** | | |
| Bad Housekeeping (4-10-37) | Mar. 5,'37 | 19 |
| Dumb's the Word | June 11,'37 | 18 |
| Edgar and Goliath | Nov. 19,'37† | |
| Locks and Bonds | Apr. 16,'37 | 19 |
| Morning Judge (10-16-37) | Sept. 24,'37† | 18 |
| Tramp Trouble | Aug. 6,'37 | 16 |
| **MARCH OF TIME** | | |
| No. 7 | Feb. 19,'37 | 21 |
| No. 8 | Mar. 19,'37 | 20 |
| No. 9 (4-17-37) | Apr. 16,'37 | 21 |
| No. 10 | May 14,'37 | 18 |
| No. 11 | June 11,'37 | 18 |
| No. 12 | July 9,'37 | 18 |
| No. 13 | Aug. 6,'37 | 18 |
| **1937-38** | | |
| No. 1 (9-11-37) | Sept. 3,'37† | 17 |
| No. 2 | Oct. 1,'37† | 20 |
| No. 3 | Oct. 29,'37† | 21 |
| No. 4 | Nov. 26,'37† | |
| **MICKEY MOUSE** | | |
| Clock Cleaners, The (8-28-37) | Oct. 15,'37† | 8 |
| Donald's Ostrich | Dec. 10,'37† | 9 |
| Hawaiian Holiday (9-4-37) | Sept.24,'37† | 8 |
| Lonesome Ghosts | Dec. 24,'37† | 9 |
| Old Mill, The | Nov. 5,'37† | 9 |
| Pluto's Quintuplets | Nov. 26,'37† | 9 |
| **NU-ATLAS PRODUCTIONS** | | |
| Phoney Boy | Nov. 19,'37† | |
| Rhythm in a Night Court (9-4-37) | Sept.24,'37† | 9 |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE PARADE** | | |
| No. 1 (10-16-37) | Sept. 10,'37† | 13 |
| No. 2 | Nov. 5,'37† | |
| **PATHE REVIEWS** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RADIO FLASH COMEDIES** | | |
| Horse Play (4-3-37) | Mar. 13,'37 | 18 |
| Many Unhappy Returns | Oct. 22,'37† | |
| **RADIO MUSICAL COMEDIES** | | |
| Mississippi Moods (7-31-37) | July 23,'37 | 17 |
| That Man Samson | May 28,'37 | 19 |
| **SMART SET** | | |
| Inlawful | Apr. 30,'37 | 17 |
| **SPECIAL** | | |
| Day With the Dionne Quintuplets, A (4-24-37) | Mar. 26,'37 | 18 |
| **SPORTS WITH BILL CORUM** | | |
| Beach Sports | June 4,'37 | 9½ |
| Big League | May 7,'37 | 11 |
| Foreign Sports | Apr. 9,'37 | 10 |
| Golf Timing (8-21-37) | July 23,'37 | 11 |
| Iceman, The | Jan. 15,'37 | 9 |
| Putting On the Dog | Feb. 12,'37 | 11 |
| Royal Steeds | July 2,'37 | 10 |
| Saratoga Summers (3-27-37) | Mar. 12,'37 | 11 |
| **STRUGGLE TO LIVE** | | |
| Desert Land | Apr. 5,'37 | 9 |
| Forest Gangsters (1-23-37) | Jan. 8,'37 | 9 |
| **SUPERBA COMEDIES** | | |
| Bridal Grief | Feb. 5,'37 | 10 |
| Wife Insurance (8-14-37) | July 9,'37 | 16 |
| Wrong Romance, The | May 14,'37 | 10 |
| **WORLD ON PARADE** | | |
| California Missions (4-24-37) | Apr. 16,'37 | 11 |
| Circus Winter Quarters | May 14,'37 | 11 |
| Florida Cowboy | June 11,'37 | 9½ |
| Jungle Playmate | July 30,'37 | 9 |
| Manhattan Waterfront (3-27-37) | Feb. 19,'37 | 11 |
| Mt. Vernon | Mar. 19,'37 | 10 |
| Romantic Mexico | Jan. 22,'37 | 10 |
| Workshops of Old Mexico | July 9,'37 | 11 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **ALEXANDER** | | |
| Trailing the Seashore (1-9-37) | | 11 |
| **AMERICAN RED CROSS** | | |
| Behind the Flood Headlines (5-8-37) | | 11 |
| **ASTOR** | | |
| Carmen (5-29-37) | | 9 |
| Halt! Who Goes There? (5-29-37) | | 8 |
| **FILM EXCHANGE** | | |
| Ski-Esta (1-2-37) | | 10 |
| **MATSON** | | |
| Coronation Preview (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| Lest We Forget (5-1-37) | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| I Pledge My Heart (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Bone Bender Parade (8-14-37) | Aug. 6,'37 | 10 |
| Dogging It Around the World | Nov. 13,'36 | 10 |
| Motor Maniacs (9-25-37) | Sept. 3,37† | 10 |
| Ski Parade, The | Feb. 5,'37 | |
| Sports Headliners of 1936 (11-21-36) | Oct. 30,'36 | 10 |
| **MAGIC CARPET SERIES** | | |
| Land of Genghis Khan (2-6-37) | Dec. 18,'36 | 10 |
| Mexican Mural (10-16-37) | | 9½ |
| Portraits of Portugal (8-7-37) | Aug. 6,'37 | 10 |
| Western Grandeur (4-3-37) | Feb. 5,'37 | 9½ |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 103. Alpine Climbers (8-22-36) | Oct. 28,'36† | 9½ |
| 104. Mickey's Circus (8-15-36) | Nov. 11,'36† | 8 |
| 105. Donald and Pluto (11-14-36) | Dec. 12,'36† | 8 |
| 107. Mickey's Elephant (11-14-36) | Feb. 19,'37† | 9 |
| 108. Don Donald (1-16-37) | | 8½ |
| 109. Worm Turns, The (1-23-37) | Apr. 17,'37† | 8½ |
| 110. Magician Mickey | June 17,'37† | 8½ |
| 111. Mickey's Amateurs (6-19-37) | | 1 rl. |
| 112. Moose Hunters | Aug. 5,'37† | 9 |
| **SILLY SYMPHONIES** | | |
| 106. Three Blind Mouseketers (11-28-36) | Jan. 28,'37† | 7 |
| 108. Country Cousin, The (11-21-36) | Dec. 17,'36† | 6½ |
| 109. Mother Pluto (11-21-36) | Mar. 6,'37† | 6½ |
| 110. More Kittens (1-9-37) | Mar. 27,'37† | 8½ |
| 111. Woodland Cafe (6-26-37) | Mar. 15,'37† | 1 rl. |
| 112. Little Hiawatha (6-26-37) | May 11,'37† | |
| 113. Modern Inventions (6-26-37) | June 17,'37† | |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 32 (2-6-37) | Feb. 1,'37 | 9½ |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 | Nov. 1,'37† | 9 |
| No. 41 | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept.20,'37† | 8 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6¼ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| House of Magic (2-13-37) | Feb. 8,'37 | 8 |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard | Dec. 1,'37†17 | |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Fun Begins at Home | Feb. 17,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37†17 | |
| It's on the Record | Mar. 17,'37 | 10½ |
| School for Swing (2-6-37) | Jan. 20,'37 | 10 |
| Shoes with Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37†21 | |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37†19 | |
| Television Highlights | Dec. 23,'36 | 10 |
| **OSWALD CARTOONS** | | |
| Birthday Party, The | Mar. 29,'37 | 6½ |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Everybody Sings (1-30-37) | Feb. 22,'37 | 7 |
| Football Fever | Nov. 15,'37† | 7 |
| Keeper of the Lions | Oct. 18,'37† | 7 |
| Love Sick | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 31—Novelty (1-2-37) | Jan. 4,'37 | 9 |
| No. 32—Novelty (1-30-37) | Feb. 1,'37 | 9 |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 9 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty | | 9 |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37†21 | |
| King Edward the VIII | Dec. 14,'36 | 9½ |
| You Can't Get Away With It | Nov. 30,'36 | 25 |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Reel Vaudeville (1-30-37) Harry Rose | Jan. 2,'37 | 11 |
| Bed-Time Vaudeville (2-20-37) | Jan. 30,'37 | 11 |
| Bring On the Girls Edgar Bergen | Mar. 6,'37 | 11 |
| Vitaphone Diversions Smith and Dale | Apr. 3,'37 | 10 |
| Nickel Lowdown Charles Kemper | May 1,'37 | 10 |
| Vitaphone Funsters (8-12-37) Johnny Burke | May 29,'37 | 11 |
| Vaude-Festival Fritz and Jean Hubert | June 26,'37 | |
| Vaudeville Hits Elaine Arden | July 17,'37 | |
| Vitaphone Broadwaylites Medley-Dupree | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| "Give Me Liberty" John Litel | Dec. 19,'36 | 22 |
| It's All Over Now (2-6-37) Dan Healy | Dec. 26,'36 | 20 |
| Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington | Jan. 9,'37 | 20 |
| Pretty Pretender, The (2-13-37) Bernice Claire | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood Georgie Price | Feb. 8,'37 | 21 |
| Swing for Sale (3-13-37) Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars Fred Lawrence-J. Bryan | Feb. 20,'37 | 18 |
| Hotel a la Swing Eddie Foy, Jr. | Mar. 13,'37 | 20 |
| Mail and Female Ken Murray | Mar. 27,'37 | 21 |
| Play Street (4-10-37) Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37) Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The Yacht Club Boys | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania Dave Apollon | May 8,'37 | 20 |
| Musical Operation, A Frank Gaby-Virginia Verrill | May 15,'37 | 20 |
| Day at Santa Anita Sybil Jason | May 22,'37 | 18 |
| Sound Defects (6-12-37) Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The Estelle Taylor | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37) Sybil Jason | July 3,'37 | 19 |
| Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37) Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love Donald Novis-Dorothy Dare | Aug. 2,'37 | |
| Du Barry Did All Right Irene Bordoni | Aug. 7,'37 | |
| Doctor Cupid Ken Murray-Oswald | Sept. 4,'37† | |
| Postal Union Georgie Price | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37) Sybil Jason | Sept. 25,'37†20 | |
| Ups and Downs Hal LeRoy | Oct. 9,'37† | |
| Starlets | Oct. 23,'37† | |
| Toot Sweet Fifi D'Orsay-Rufe Davis. | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | |
| **COLORTOUR ADVENTURE (Cinecolor)** | | |
| Nice Work (2-13-37) | Jan. 30,'37 | 10 |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37†10 | |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept.18,'37†12 | |
| Playing with Danger | Oct. 30,'37† | |
| **LOONEY TUNES** | | |
| No. 30—Porky the Wrestler | Jan. 9,'37 | 7 |
| No. 31—Porky's Road Race | Feb. 6,'37 | 7 |
| No. 32—Picador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble | Nov. 13,'37† | |
| **MELODY MASTERS** | | |
| Jimmie Lunceford and Orch. (1-23-37) | Dec. 19,'36 | 10 |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolfe Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steeden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Eliseo Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37†10 | |
| **MERRIE MELODIES (In Color)** | | |
| No. 30—He Was Her Man | Jan. 2,'37 | 7 |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You (3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept.25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| **PICTORIAL REVIEWS** | | |
| No. 4—Southern Wear—Aviation (1-23-37) | Dec. 26,'36 | 11 |
| No. 5—Sports Afloat (2-6-37) | Jan. 16,'37 | 10 |
| No. 6—Swimming — Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing — Wrestling—Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides | Nov. 13,'37† | |
| **VITAPHONE NOVELTIES** | | |
| Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford | Jan. 16,'37 | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done Hardeen | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A Radio Ramblers | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37) Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash Louis Zingone | May 22,'37 | 10 |
| Double Talk (6-5-37) Edgar Bergen | June 26,'37 | 10 |
| Palm Beach Knights Charles Ahearn | July 31,'37 | |
| Lyin' Tamer, The (7-11-36) George Jessel | Aug. 28,'37 | 10 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy" | Sept. 4,'37†11 | |
| Puppet Love (9-11-37) Salici's Puppets | Oct. 2,'37†10 | |
| Roping 'Em Alive | Nov. 6,'37† | |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37†20 | |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37†10 | |
| Men of Ships | Sept. 10,'37† | 9 |
| Story of the Rose, A (1-16-37) | | 10 |
| Sus-Ti Ka (12-19-36) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

**12 Episodes Each Unless Otherwise Specified**

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes) | | 20 (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes) | Feb. 20,'37† | |
| Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zorro Rides Again 6461 John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37) Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9 Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.) | Dec. 27,'37† | 2 rls |
| Wild West Days (6-26-37) Johnny Mack Brown (13 episodes) | July | 5,'37† 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version) | Apr. 15,'37 | |
| Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes—also feature version) | Oct. 10,'36 | |

# J C JENKINS—HIS COLYUM

### Lost in Minnesota. HELP! HELP!

**Dear Herald:**

S.O.S! We are lost in a Minnesota snowstorm. Our position is some place between down yonder and up here. We can't remember the name of this town because it has a pretty strong Indian flavor. However, there are no Indians around here that we know of. Some have "Gone West" and some have gone to Oklahoma.

Speaking of snowstorms inclines us to want to get up a little closer to the radiator. We don't like snow. The only time we ever wanted to see snow was 'way back when we were a boy on the Kankakee river in Indiana; we could get out and track rabbits.

Everybody who come to Minnesota figures on visiting Minneapolis and St. Paul, two very fine cities, just like they come to Nebraska they figure on visiting our town of Neligh because it is another "Gateway to the West." It's another gateway, all right, but it's the gateway to the largest cow pasture under the Stars and Stripes, except the King ranch in southeast Texas. Out in our cow pasture the wind howls all day and the coyotes howl all night, and some of those who are sucking the government teat howl all the while.

It looks like Minnesota and the north half of Iowa would be able to feed the world, but then the world will require a lot of feed. Through these two sections the crops are better than any other part of the Middlewest we have traveled, and if the farmers are not required to plow up some of their crops and kill off several million pigs it looks like we might come out all right. Why not let the Almighty handle this matter once? He's got pretty good judgment.

▽

We note that the reviewers of pictures seldom give much space to "shorts." We saw a one-reel short recently that we think should have some attention. It was an MGM picture of "Give Me Liberty." John Litel plays the part of Patrick Henry, and the way he plays it will start the blood coursing through your veins and make you want to grab the old musket, if there is any patriotism left in this country.

▽

We stopped in Sioux Falls, S. D., to call on our old friend Sherm Fitch of the RKO office. While we were there we met Mr. Tripler of the Canova theatre, Al Wuebben of the Royal at Parkson, and Gene Nash of the Canton at Canton, S. D.

All these boys were booking pictures, which would indicate that they are looking forward to good business. We hope they all have good eyesight and that their vision will not be clouded, for they are a bunch of pretty swell guys.

▽

Charlie Snyder, the booker for RKO, had an accident. He said he was going only seventy miles an hour (maybe it was only sixty-nine) and his car turned over three or four times and Charlie turned over in a hospital bed and asked what time it was.

He is up and around now, we are glad to report, and ready to shoot both barrels, although he has to stop occasionally to catch his breath.

▽

You theatre boys should not forget to send Gertrude Merriam, of the MOTION PICTURE HERALD, one of your theatre passes for her collection. She will be tickled to receive them and she'll paste them in her scrapbook as soon as she is done powdering her nose.

Our old friend, Bill Weaver, is writing many of the reviews for the HERALD out in Hollywood. We don't know anything about it but our guess is that Mildred Early of the HERALD office checks up the schedule of showings for him. Whenever we think of Mildred we think of Lola Gentry, secretary of the Film Board. We have a dinner date with Lola whenever we can get out there, but then maybe Lola is married and her husband might have something to say about it.

▽

We met O. J. Roscoe of the Opera House at Lake Benton, Minn., and he said the ducks were thick on the lake and that he went out a few days ago and got the limit. He asked us to come up and go hunting with him. There is some more of our luck. We have to work and besides that we left our gun at home and now we are in a snowstorm.

△

*We don't know just what we should do*
*Nor just which way to go,*
*For this stormy weather makes us blue*
*And the road is white with snow.*

▽

We just received a nice letter from Harry G. Day of the Day theatre at Darlington, Wis. Harry used to operate a theatre at Ida Grove, Iowa, "out where the tall corn grows," but recently took over the theatre at Darlington. Among other things he said for us to send him the HERALD.

Harry is all right, with a few exceptions, but we won't note the exceptions here. At the bottom of his letter, Hazel, his wife, adds this footnote, "I enjoy reading the HERALD from cover to cover, especially your grand Colyum." Now, where did she get that "grand Colyum" stuff? Well, anyhow, Harry needs the HERALD and Wisconsin needs both of 'em.

▽

Joe Fisher (Alias Eagle Eye Joe) of Chicago took time out to write us a letter, and were we surprised? You tell 'em.

Joe used to be a "cub" reporter for this magazine when it was located at 407 South Dearborn St., in Chicago, and it was there that Bill Weaver dubbed him Eagle Eye Joe."

▽

An exhibitor out in Idaho told us once that unless he could get better pictures than he had been getting he'd be a blowed up sucker. It reminded us of the little girl saying her prayers one night. She said, "Please Lord, bless papa and mama, and bless grandma and grandpa, and say Lord, do try and take care of yourself; if you don't we're sunk."

▽

This is the season of the year that causes you to change your lights for heavies and start oiling your guns and getting our your rubber boots. Oiling our gun and looking over our hunting paraphernalia gets in our blood too, for ———

*When the wind begins to blow*
*And it starts to rain and snow*
*Then we know that it has come to break the drowth.*
*It is then we like to go*
*Out in the rain and snow*
*And shoot ducks and geese before they've started south.*

▽

But if we are not mistaken this will be enough for this time, for it looks right now like it might start raining any time.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

*The Herald Covers the Field Like an April Shower.*

## *Pittsburgh Club Banquet Nov. 14*

The ninth annual banquet of Variety Club Tent No. 1 of Pittsburgh will be held at the William Penn Hotel on November 14th. Among the guests expected to attend are Governor Hoffman of New Jersey, Governor Nice of Maryland, Governor Earle of Pennsylvania, Senator Davis of Pennsylvania, Mayor Scully of Pittsburgh and State Secretary of Labor Bashore of Pennsylvania.

The following are expected to attend the banquet:

From Paramount—Earle Sweigert, Eddie Fontaine, Duke Clark, Harry Goldstein. Metro-Goldwyn-Mayer—William F. Rodgers, Tom Connors, Bill Scully, Ted O'Shea, Jack Flynn, Frank Drew, Rudy Berger. Columbia—Joe McConville and his son, Lou Aster, Lou Weinberg, Rube Jackter, Sam Galanty. RKO—Ned E. Depinet, Eddie McEvoy, Nat Levy, Cresson Smith, Harry Michaelson. Grand National—Edward Peskay, A. E. Powers. Warners—Gradwell L. Sears, Charles Rich, Ben Kalmenson, Norman Moray, Roy Haines, Robert Smeltzer, Lou Frisch, Al Rinzler, Joseph Bernhard, Leonard Schlesinger, Carl Leserman. Twentieth Century-Fox—William Sussman, Jack Sichelman, Edgar Moss, George Roberts, Isadore Schmertz, Harvey Day. United Artists—George J. Schaefer, Bert Stern. Universal—J. R. Grainger, F. J. A. McCarthy, Sig Wittman, Max Cohen. National Screen Service—Herman Robbins, Sam and George Dembow.

Also invited are Harry Arthur; Rip Collins, baseball player; Charles Margiotti, Attorney General of Pennsylvania; John Royal, vice-president of National Broadcasting Company; the Schine brothers, Nick Dipson, Mike Manos, T. W. Carroll, R. J. O'Donnell from Dallas; Jock Sutherland, Pittsburgh football coach; Sidney Lust, Harry Lohmeyer, John Eberson, W. Ray Johnston, Eddie Golden and Ben Wilansky, Monogram; Marc Wolf, Carl Niesse, Eddie Shafton and Moe Horowitz.

The dinner is in honor of John J. Maloney, Pittsburgh M-G-M manager, who is resigning as chief barker of the club, and for his associate officers. They include: George D. Tyson, Dr. L. G. Beinhauer, James G. Balmer, H. G. Feldman, Harry Kalmine, John H. Harris, Mike Cullen, Art Levy, Frank Smith, M. J. Gallagher, Joe Kauffman, Harry Seed, Dr. A. I. Wise and Dr. M. R. Goldman.

## MGM Signs Seven

Metro-Goldwyn-Mayer has signed seven new contracts, four of them with writers. Zion Myers, who has been active in coast production has signed as a producer and supervisor, Charles Dorian, as director, and Walter Pidgeon, actor. The writers signed are F. Scott Fitzgerald, Hugo Butler, Melville Baker and Henry Misselwitz.

## U. S. Representative for Ikon

The Zeiss Ikon company for the first time in its history will be represented in the United States. Eric W. Schumacher, importer, New York, will represent the company.

# CLASSIFIED ADVERTISING

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NOVEMBER 13, 1937
n Two Sections — Section 2

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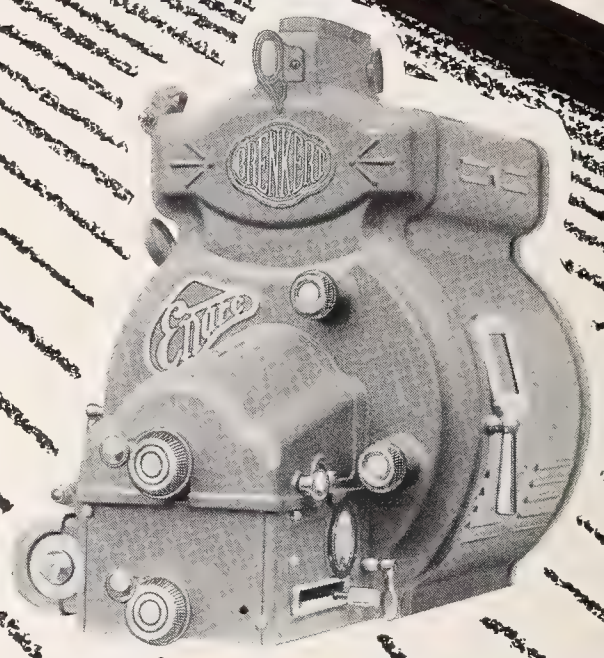
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Mort Blumenstock

CONSTRUCTION • OPERATION

# Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 129 NOVEMBER 13, 1937 NUMBER 7

## Third of Washington Theatres Modernized

THEATRES IN the State of Washington have swung into a veritable remodeling parade this year, principally in the last six months. During the past half-year there has been more modernizing and new theatre construction in the state than during the previous ten years. Remodeling has greatly exceeded its usual ratio to new construction.

Remodeling has amounted during this period to about $150,000 in the state, and new construction another $50,000. And the remodeling wave is still rolling.

About one-third of the state's 400 theatres have undergone modernization. Fully two-thirds of this number have had extensive remodeling involving exterior and interior structural changes in addition to new house furnishings and projection room equipment.

Several theatres closed for more than a year were reopened after being completely gone over. The trend is general running to modern exteriors, luminous gas tube lighting for marquees, and air-conditioning facilities.

***Seven Out of Ten in Spokane***

In eastern Washington, the extent of remodeling business warranted opening of a branch office at Spokane of the Northwest Theatres Supplies Company of Portland, Ore., making two theatre supply houses in the town, the other being B. F. Shearer & Company.

Typical of the remodeling "spree" is Spokane, where seven out of twelve theatres underwent extensive changes within the last six months. All seven theatres installed new marquees, four of them of V-type. Two bought new seating, all bought new carpeting, drapes and technical equipment. One veteran vaudeville house was modernized for pictures, boxes being removed and loge section improved. Many changed the fronts of their theatres so drastically they could be taken for new houses.—*John Bigelow, Spokane.*

## Drive-In Field Seen Limited Despite Projects

THE THREAT of widespread summer competition for regular motion picture theatres from so-called drive-in theatres appears now to be negligible. Although reports last spring indicated the opening of many more of such establishments during the summer of 1937 a survey of all film centers reveals that few of the projects ever got much beyond the conversational stage.

The principal drive-in theatre areas are disclosed to be Los Angeles and Boston. Elsewhere the innovation has little or no representation, nor do theatre circles expect any. In most territories local conditions are declared to be unsuitable, with climate and mosquitoes given as major barriers.

Following settlement of arguments with residents who complained about the loud-




"Wonder if this's where we drove in?"

speakers, the several drive-in theatres in the Los Angeles area have been enjoying uninterrupted good business. The more recent growth in this class of amusement parks, however, has been in New England.

Drive-in theatres in New England started two years ago, when Thomas DiMaura and James Guarino opened the first one in Weymouth, near Boston. The experiment proved a success. Innovations worked into the sound and projection installations by Edward Comi have been a primary factor in overcoming the obstacles set up by Cape Cod fog and the climate.

***Mr. Loew Contrives a "Sail-In"***

E. M. Loew came on the drive-in scene this year when he finally succeeded in getting around paper difficulties in Providence and opened a house there. He later built outside of Lynn, Mass. This drive-in, constructed on marsh land, was hampered by water. Drainage on the low, marshy land was so poor that at one time Mr. Loew was said to be considering a proposal to install flatboats and rename the site the "Sail-In Theatre." This possibility was greatly strengthened when Mr. Loew complained to the Lynn police that non-paying spectators in boats were seeing his shows for nothing. The Lynn cops, being without a navy, were stumped.

Another drive-in, in Springfield, Mass., operated by Trigger and Bannett, was opened during the season with rumbling of a legal war. The Drive-In Theatre Corporation of Camden, N. J., which opened the first theatre of this kind in 1933, holds patents on a number of details used in construction of such star-roofed spots. E. M. Loew purchased patent rights for Rhode Island, it is understood, while DiMaura and Guarino hold the franchise for the remainder of New England.

The latest New England interest in drive-ins will extend its influence to other areas. Philip Smith, Boston circuit owner, has acquired rights from the Camden Drive-In Theatre Corporation for rights to build in the Detroit, Cleveland, Buffalo and Philadelphia areas. He'll open these parks early next season, he says.

•

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## Delaware Area in Modernization Wave

ENCOURAGED BY the decided upturn in box office receipts, which in the past year have been estimated to have jumped fully 25 per cent, theatres, both circuit and independent, in Wilmington and throughout Delaware and the Eastern Shore of Maryland, are experiencing the greatest remodeling boom of the past decade. With the present remodeling boom, which began last year, still at its height, veteran theatremen predict the current reconstruction movement will be, before it wanes, the greatest in the history of the theatre in these sections.

Leading in the modernization has been air-conditioning, new sound equipment, and

marquees (the latter particularly in Wilmington, where a modification of the city building code governing marquees has encouraged the erection of modern types of theatre canopies).

***Nearly Every Theatre Affected***

Practically every theatre in the entire area has undergone some remodeling during the past year. Despite the wave of theatre improvement which has brought about expenditures of several hundred thousand dollars, no new theatre *construction* has been reported in this area, although a number of new theatres have been located in existing buildings.

A survey of Wilmington's twelve theatres discloses that close to $200,000 has been spent during the past year in remodeling and new equipment. Approximately another $40,000 will be spent within the next few months for such improvements.

Elsewhere in Delaware and in portions of the eastern Maryland, where only neighborhood houses prevail, remodeling and new equipment costing approximately $75,000 has been completed since last fall in more than a half-dozen houses. Extensive improvements are reported in Seaford, where the Palace, destroyed by fire, was rebuilt; in Millsboro, Dagsboro, Selbyville, and Milford, Del.—*G. L. Patzer, Wilmington.*

## Motiograph Announces New Plans on Sound

ANNOUNCEMENT OF manufacturing and distribution plans for sound equipment produced under Western Electric license recently acquired, was made by J. B. Kleckner, president of Motiograph, Inc., at a company sales convention in Chicago attended by more than 80 dealers and technicians. The meeting was conducted October 29 and 30 at the Edgewater Beach Hotel.

At the same time the company issued a new catalog including, in addition to its regular line of projectors and sound equipment, all elements of Western Electric sound systems, which Motiograph, Inc., is now distributing. Construction of a new factory, at 4431 West Lake Street in Chicago, is to be undertaken immediately, and when it is completed, actual manufacture of sound system apparatus under Western Electric patents will begin in Motiograph's own plant, it was stated.

A new soundhead of Motiograph manufacture has already been developed. It is based on the latest type of Western Electric soundhead but represents certain modifications of the original design. The sound equipment now catalogued is classified according to six different systems, each of which is rated for specific ranges of seating capacities, as follows: 500-900, 900-1500, 1500-2500, 2500-3000, 3000-3600, and 4000-5000.

Mr. Kleckner told the convention that it was his plan to have a Motiograph dealer in 30 film centers. It is also intended to establish a research department and an installation and acoustic consulting service. Already added to the Motiograph engineering staff is E. P. Kennedy, former technical consultant with Electric Research Products, Inc., while Dr. J. P. Maxfield of Erpi, has been engaged as a consulting engineer.

***Erpi Men Address Meeting***

Among representatives of Erpi present to address the meeting were C. W. Bunn, S. W. Hand, Dr. Maxfield, C. W. Conro, Bert Sanford, Jr., and C. C. Stong. Equipment dealers on the company list of those attending were:

H. C. Dusman, of J. F. Dusman Company, Baltimore; J. P. Filbert of J. P. Filbert Company, Los Angeles; B. Hopkins, Ger-Bar, Inc., Indianapolis; Joe Goldberg of Joe Goldberg, Inc., Chicago; J. Guercio and W. F. Barthel of Guercio & Barthel Company, Chicago; Joe Hornstein of Joe Hornstein, Inc., New York; W. R. Howell, Oklahoma City; W. H. Castay, Louisiana Motion Picture Equipment Company, New Orleans; George McArthur, McArthur Theatre Equipment Company, Detroit; J. Stallings and J. Gelman, Midwest Theatre Supply Company, Cincinnati.

Louis Phillips, Modern Theatre Equipment Corporation, New Haven; N. Bernstein and I. M. Cohen, Monarch Theatre Supply Company, Memphis; L. P. Langford, Oliver Theatre Supply, Inc., Cleveland; Charles Cohen, Penn Theatre Equipment Company, Philadelphia; Ray Colvin, Exhibitors Supply Company, St. Louis; Alvin Seiler, Greensburg, Pa.; O. J. Hazen and G. Thornburg, Service Theatre Supply Co., Inc., Salt Lake City; Maurice Ridge, representing B. F. Shearer Co., Los Angeles and San Francisco; Tom Shearer, representing B. F. Shearer Company, Seattle and Portland.

Paul Hueter, American Theatre Supply Company, Toledo; K. R. Douglass and L. L. Foster, Capitol Theatre Supply Co., Boston; T. Karatz, Cinema Supplies, Inc., Minneapolis; A. E. Thiele, Des Moines Theatre Supply Company.

Ray Smith of Ray Smith Company, Milwaukee; C. H. Badger, Stebbins Theatre Equipment Company, Kansas City, Mo.; Harry Paul and H. Sorenson, Texas Theatre Supply Company, Dallas; G. Breneman, United Projector & Film Corporation, Buffalo; F. A. Van Husan, Western Theatre Supply Co., Omaha; Nash Weil, E. G. Gorbandt, C. D. Porter, C. W. Fortson of Wil-Kin Theatre Supply Corporation, Atlanta; J. W. Graham, Graham Brothers, Denver; and L. C. Pearson, Dominion Sound Equipments, Ltd., Montreal.

# Architect Warns Exhibitors On Unseen Remodeling Costs

A WARNING to theatre owners to be sure that an investigation of all existing conditions be thoroughly made before beginning remodeling of theatres, was issued by S. Charles Lee, prominent Los Angeles theatre architect in an interview with a representative of Better Theatres. Any modernization program, said Mr. Lee, is likely to prove the most complicated of any construction work, and it is easy, he added, to see how a theatre owner can begin an alteration expecting to spend $5,000 and end in spending $20,000. Citing various phases of reconstruction which often entail such contingencies, Mr. Lee offered the following suggestions:

"Dry rot occurs in a lot of places such as under wooden floors. It is well before completing your plans for your modernization to have a few sections of a floor torn up to get into concealed spaces and have tests made of the existing conditions. This is, of course, a messy job and it involves an expenditure of some money that will be wasted, as it will eventually be torn out anyhow, but you will find it is money well spent in always making an exhaustive investigation for these possible contingencies.

"Give an electrician a stipulated sum of money to thoroughly trace all of the circuits, check all of your switches and estimate your new light conditions and new locations. Many times we have gone in to alter a theatre and found old code wiring and we have a new alteration and run into a bill of anywhere from $500 to $1,500 to correct work that was unexpectedly thrust upon us by reason of an alteration that we might not have made had this electrical situation been understood.

"Think well before you start moving any plumbing, since pipes that have been installed for any length of time are difficult to add on to, and in a great number of cases rerouting of a sewer or revents which go through a roof may become necessary.

"Before starting in to remodel, examine your sidewalk well to determine whether, if you cut away a small portion of the sidewalk, enough of it is going to be left in good shape or whether you will have to replace the entire sidewalk. This is an expensive item that is often overlooked.

"In considering construction of a new marquee it is important to take into consideration the weight of this marquee and the structural conditions of the building for supporting the new load. Many old buildings are not structurally in shape to carry a new marquee load.

"Sometimes a theatre is altered and a new partition installed in back of the last row of seats. This can seriously affect the heating and ventilating system, so before putting up such a partition, investigate the heating and ventilating spaces that have been closed off and also see if the exhaust air will be properly wasted if this new partition is installed. Very often in older theatres the stair wells were used for recirculation of air and a closing partition would completely shut off this important part of the ventilating system."

# Showmanship in Treating the Interiors of Theatres Today

● Examining the role played by furnishings—fabrics, carpeting, upholstery coverings, foyer and lounge furniture, and drapes—in creating an atmosphere that helps "sell" the theatre itself

FEW ASPECTS of the physical theatre directly interest the owner more than its appearance. His pride in his property alone could account for that interest, even were there no practical reasons for a theatre to possess what, for want of a better word, we may call *charm*.

But of course there *are* practical reasons. The appearance of a theatre—and we are speaking of the interior now—is part of what the theatre is selling both directly and indirectly. Directly, as a means of stimulating the senses, of providing the beauty and the luxury which most of us desire and have come to expect in theatres. Indirectly, as a means of creating an atmosphere in tune with the story-telling, play-acting function of the theatre.

The charm of a theatre is partly derived from the general architectural form, but despite the notions of some strict modernists, reliance for the greater part of the required environmental character of a theatre interior still must be placed on decoration.

The part played by furnishings, which is the phase of decoration dealt with in this article, is not exclusively decorative, since most furnishings importantly serve purposes beyond those of decoration; however, their selection, with respect to texture, pattern and coloration, is ultimately determined according to decorative value in a particular interior scheme. Such elements of the theatre interior are (1) wall fabrics, (2) carpeting, (3) auditorium chair coverings, (4) foyer and lounge furniture, and (5) drapes.

## ¶ WALL FABRICS

THE TEXTURE of fabrics, in contradistinction to plastered surfaces, makes them well adapted to theatre walls as decorative media. This is especially true in foyers and lounges, where it is highly desirable to create an atmosphere of homelike intimacy, but fabrics are also indicated for many types of auditoriums, at the area above a wainscoting, for example, or in panels between pilasters.

The latter treatment affords the solution of many a [*Continued on next page*]

## SHOWMAN-LIKE LOUNGES—



BUT THIS WAS 1921!

The World theatre in Omaha could well boast of this elegantly appointed room 17 years ago.

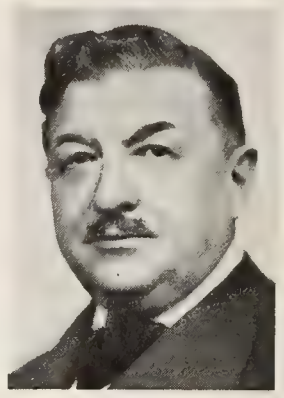


WHILE THIS IS 1937!

An example of the modern idea of "theatre charm" taken from Oklahoma City's new State theatre.

# Pointers on Modern Furnishings from a Noted Designer

**Architect of many motion picture theatres in the United States and of some abroad, John Eberson has long been eminent as an original creator of stimulating theatre interiors—designs having the showman's touch. Below he offers some suggestions to showmen, based on his own experience with the newer decorative materials. Mr. Eberson:**



JOHN EBERSON

ARCHITECTS try, as a rule, to conform to the taste of the public served by the particular theatre in selecting furniture for the foyer and the men's and women's lounges. So far as style is concerned, it is usually either in the Modern style or the Neo-Classic style.

Furniture for these spaces should be sturdily built, with substantial frames. It should have free-standing legs to facilitate house cleaning. It should be devoid of carvings and loose cushions. It should not be of oversize scale.

The covering material for lounge and foyer furniture should be selected to stand up under this service. Among the materials frequently used are mohair pile fabrics, ribbed, patterned or herringbone weaves of sturdy character, and friezé fabrics.

In recommending carpeting for theatres, I indicate a preference for a pile which will support itself in its length, without rendering itself liable to be mowed down by the footsteps of users. I mean not so much the amount of wool in the density of the carpet as the proven value of the carpet woven in a certain density with an erect pile of limited length. The carpet which sells for $7 a yard, with 70% wool content, and with a pile a half-inch or more in length, is, in my opinion, of less value to the theatre operator than a properly constructed carpet with a 3/16-inch pile and 50% wool content.

With respect to patterns in carpets, the average small theatre with, let us say, a 14-foot foyer and 4-foot aisles, should not use a carpet design with a repeat of more than 18 inches.

In judging a theatre carpet for color, it is well to be careful to select a background and design coverage of such a nature as to avoid the registering of foot marks. Avoid black or dark blue, dark green or dark red backgrounds, as they will show the imprint of feet. Flesh color, salmon, gold, having a little black accented with a moderate amount of red, are favored.

Fabrics for theatre walls must be of such quality as to stand flame-proofing, and they must be of a design which carries repeats in large scale.

The trend today dictates justifiable economies to theatre owners, architects and decorators. Recognizing this fact, various fabric mills have successfully copied handsome designs and colorings in inexpensive damasks and cotton wall coverings. As this quite often leads to a fabric structure that, in the practical weaving of 50-inch or 54-inch goods, endangers the technique of matching the pattern at the seams, it is important for purchasers to inquire carefully into the seam-matching qualities of the material selected.

Wall fabrics which belong to the rayon family are favored because they combine economy with rich appearance. When considered from the standpoint of color and texture, these fabrics should have at least 60% of the surface in rayon sheen as background, 40% in cotton woven into the design.

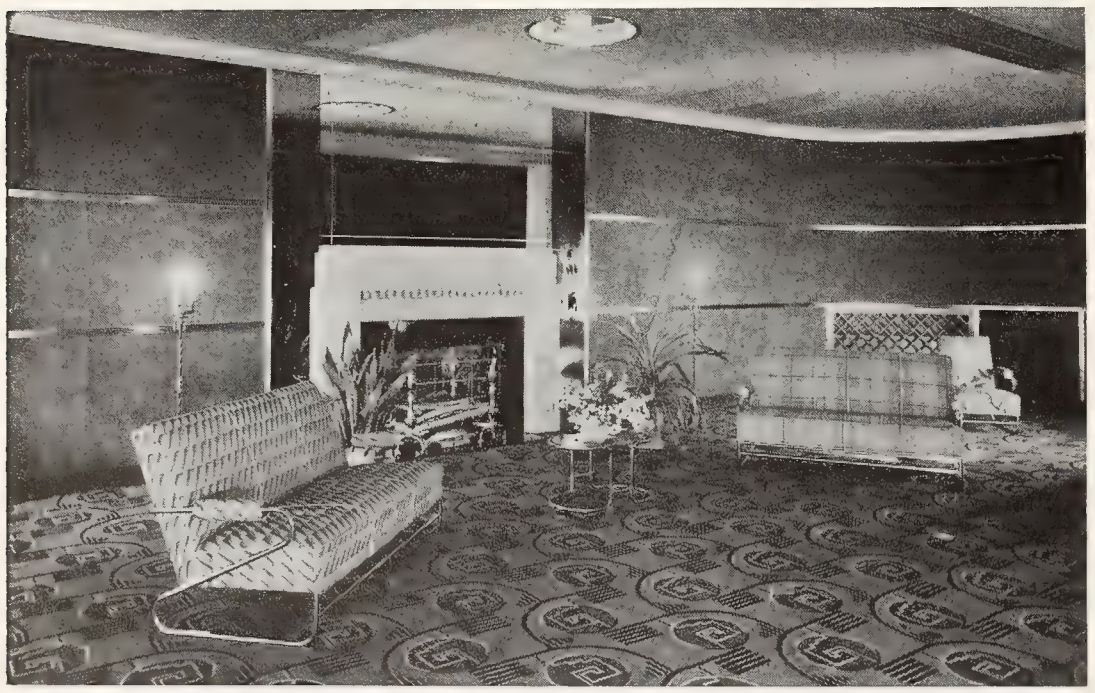
The types of fabrics generally recommended, and pattern and color schemes, are discussed in adjoining articles, but it may be pointed out here, from the point of view of showmanship, that fabrics peculiarly lend themselves to combination in the creating of a varied decorative scheme, heightening interest. Not only may treatments vary between rooms, but within a single division of the theatre, employing different patterns and textures. A single decorative theme is maintained by the fundamental kinship of the materials.

### *Factors Influencing Selection*

Fabrics suitable to walls are available in a wide choice of color harmonies and, when all available types of materials are considered, in an adequate variety of patterns. There are, of course, no rules-of-thumb by which to select appropriate colors and patterns, since each theatre offers a specific decorative problem, while the tastes of the owner—and perhaps, too, the dominant taste of a community, so far as it may be interpreted—must be considered. It is well to remember, however, that an auditorium can stand darker shades (particularly in the forward area) and bolder patterns than foyers and lounges. Moreover, the shape and height of the room and also its lighting are basic factors in selecting the texture as well as colors and patterns of wall fabrics. Some shades of blue, for example, become green under artificial light, while other shades used in combination with it

decorating problem in auditoriums requiring sound absorption at side walls, in which case fabric is stretched on battens and installed over blanket or a layer of rock wool. This type of combined acoustic and decorative treatment is often advised across the rear and the fascia of the balcony.

Thus throughout the public areas of the theatre, wall fabrics today have their place, and because of this, architects and decorators have sought out, and manufacturers devised, durable goods that give through the eye an immediate "feel" of elegance and charm.



Foyer of the Shaker theatre, Fein circuit house in Shaker Heights, Cleveland, in which walls are covered in rust-colored velour in horizontal panels banded by fluted copper. The ceiling is covered in golden brown satin. The modernistic fireplace with electric fire-log is flanked by blue mirror panels and surmounted by a plain mirror. Furniture is of metal tubular type with upholstery covered in damask with patterns executed in rust, red and gray. Carpeting is Velvet in a modern curvilinear pattern in black and shades of red. George H. Burrows was the designer.

may remain constant, throwing off the desired harmony. The directional effect of certain patterns, as another example, may make them unsuited to small, more or less square, areas such as auditorium panels.

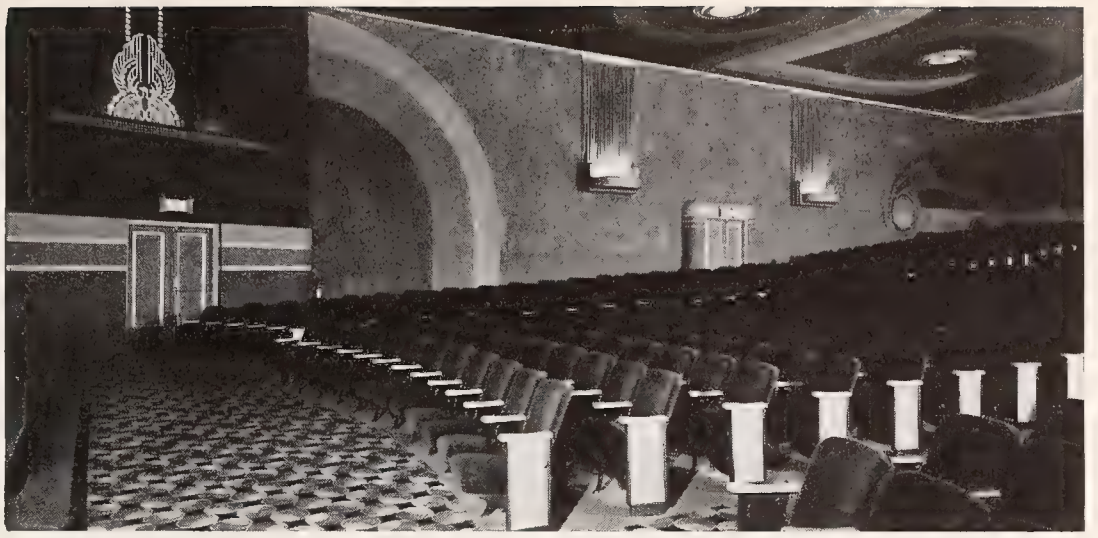
## ¶ CARPETING

CARPETING GENERALLY is a dominant element in the interior decorative scheme of a theatre, frequently contributing more to the general effect than even the wall treatment. This is likely to be particularly true in broad foyers, while it is also the case in lounges having plain walls in pastel colors.

It often occurs to one in the selection of theatre carpeting that dark backgrounds are preferable because they do not show the dirt as much as light shades. The carpeted areas of a theatre, however, are precisely those which usually should have *cheerful* colors—relatively light grounds or brilliant figures—and it is fortunately true that shades like tan, gold, pale green and coral do not show dirt inordinately.

### *Generous Patterns Now Favored*

While the simpler patterns, following modern tendencies, were in vogue a few years ago, the trend during the past year has been toward generously figured designs, which probably is a change for the better, since figures permit combinations of several colors or shades of a single color dominant in the general color scheme, provide ornamentation that would be "gin-



Auditorium of Warner's Sheridan theatre in Washington, D. C., in which walls are entirely treated acoustically and almost entirely finished in fabric. Across the rear and down the sides as far as the arched panels, fabric conceals a 1-inch layer of rock wool padding on battens, behind which is an inch of air space. The ground fabric is jacquard velour in robin's egg blue, the draped window-like panels are in gold rayon, while starting at the rear corners and extending across the rear wall is a three-section panel of swirl velour, in red, blue and gold. The arched panels, and also the flared wall flanking the proscenium arch, are finished in acoustic plaster, the former painted in three shades of brown, the latter in dark blue. The ceiling is in hard plaster, with pattern painted in colors repeating the wall shades. Carpeting is Velvet with light blue circles against a tan ground. Chair seats are blue mohair and backs coral mohair. John Eberson, designer.





Original application of modern materials and forms in lounge and foyer treatments of the Metro theatre in Johannesburg, South Africa, designed by Thomas W. Lamb, New York theatre architect, with equipment and furnishings supplied by Jacob Rosenheim & Company, New York. Walls of the lounge (above) are of damask in a furrow effect, while the foyer (left) is wallpapered. Furniture in both rooms is wood-frame modern covered in figured fabric.

ger-breadish" today if otherwise resorted to, and contribute importantly to the effect of elegance and imagination so desirable.

## ¶ FURNITURE

WHAT KIND of furniture for the modern foyer and lounge? A year ago and one would have been justified in answering, "Why, *modern* furniture, of course." That answer would not be entirely correct today.

Nevertheless, furniture identified as *modern* is peculiarly well suited to theatre foyers and lounges. Its lines fit readily into the interior architecture of any theatre not definitely of a "period" design, it is rugged in both construction and upholstery, and it lends itself to bold patterns and vivid splashes of color whenever these are needed, as indeed often they are in a theatre.

The type of furniture most distinctly modern is that employing metallic construction. In most cases, the frame which commonly is exposed and is shaped to contribute importantly to the beauty of the piece, is of high-grade chromium-plated steel, round or rectangular, with finish either bright or dull. In such construction,

(*Continued on page* 41)

*A pictorial display of selected items in modern theatre furnishings appears on pages 33 to 38.*

# Selecting Furnishings for Modern Foyers, Lounges and Auditoriums

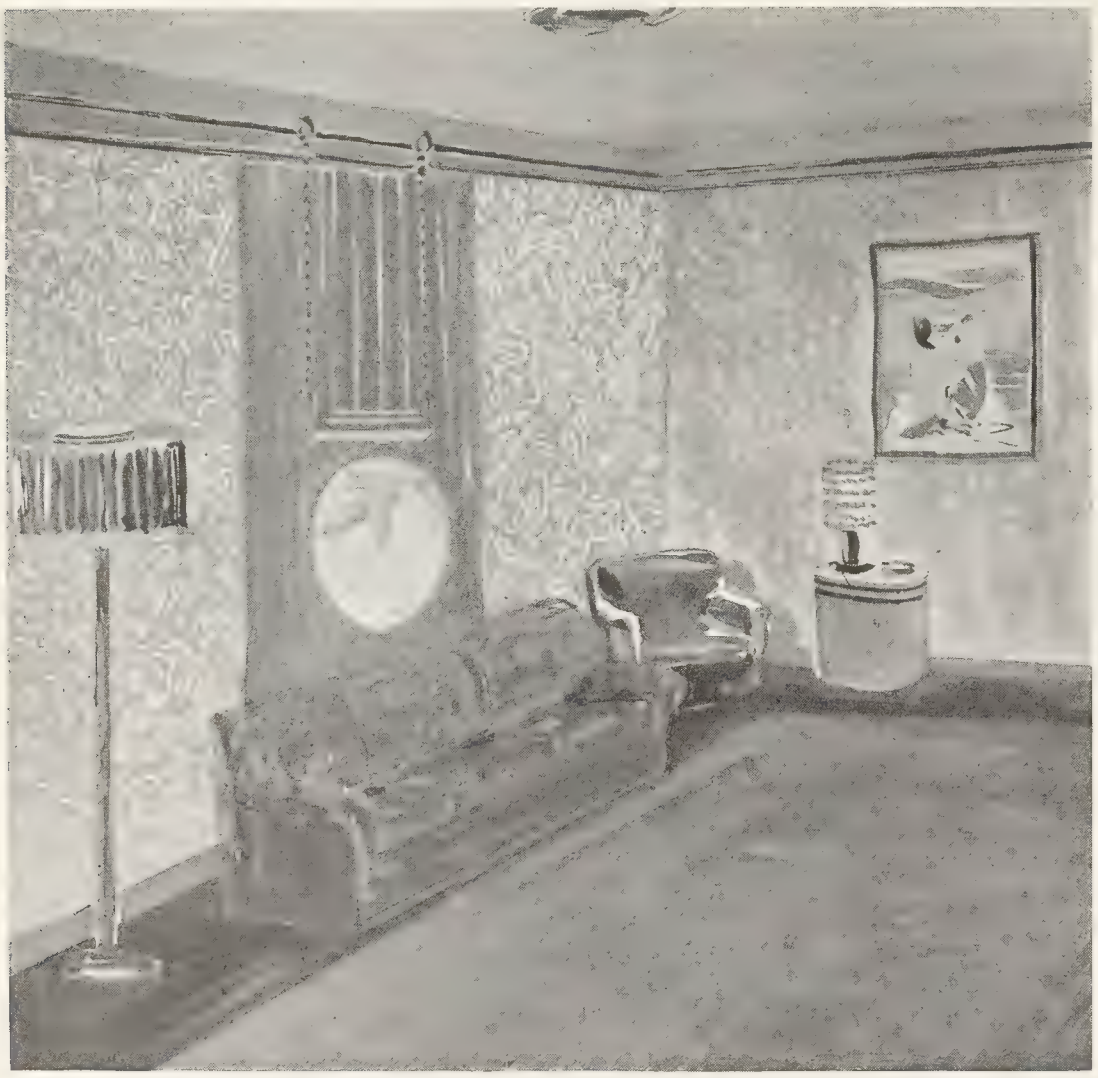
● Offering a variety of suggestions for combinations of colors, textures and forms for interior treatments that are freshly in line with public taste today

By EUGENE CLUTE

IN TREATING the interior of a theatre, the value of new *ideas* cannot be overemphasized. The theatre, of all places, is not the place where the public expects—or will long tolerate—the same old thing. The showman insists upon newness, freshness, something *different* in his performance, for well does he know what the public wants in entertainment. Just so with the theatre itself. It must always represent *today,* and be as distinctive as possible. *A theatre is only as old as it looks* —which is to say, as old as its decorative treatment, and its furnishings in particular.

If the decorative scheme and the furnishings through which that scheme is largely carried out, do not present new *ideas* in design and materials, and new ways of using these elements, then they threaten the theatre with monotony, and of course there's nothing more deadly.

Though theatre decoration and furnishing differ from the treatment of other interiors in important respects, because of the many special conditions and requirements that exist in the theatre, the same principles of design and the same popular trends of taste in decoration apply, with certain modifications. A study of these trends provides the best basis for new decorative ideas that will find favor with patrons and give any theatre an advantage over less alert competitors. Furnishings that are in advance of those seen on every hand will not soon become outmoded, and this is another point in favor of new decorative ideas.



A sketch indicating the decorative treatment of the women's lounge of the Colony theatre in Cleveland, designed by John Eberson. The left wall is covered with a cotton-rayon damask in a period pattern of large scale executed in gray and white on a medium blue ground. The drapery behind the sofa is rose velour. The other wall is covered with a fabric having a mottled pattern of buff on bright yellow. Carpeting is a broadloom in lavender with a plum-colored border, while the sofa is covered in a fabric emphasizing the same plum shade.

## Three New Trends in Styling the Interior

AT PRESENT, the art of interior design in this country is in a state of flux—it is being recast in new molds. Three major trends are in evidence. The first of these is the development of a more varied and colorful manner of modern style design, particularly in theatre decoration. The second is the modern interpretation of historic period styles, especially those of the 18th century, in high class residential work; a trend that has not yet exerted any appreciable effect upon theatre decoration aside from the introduction of modernized period style patterns in fabric wall coverings, furniture coverings, carpets and drapery fabrics, but that holds interesting possibilities.

### *Modern Treatment of Older Styles*

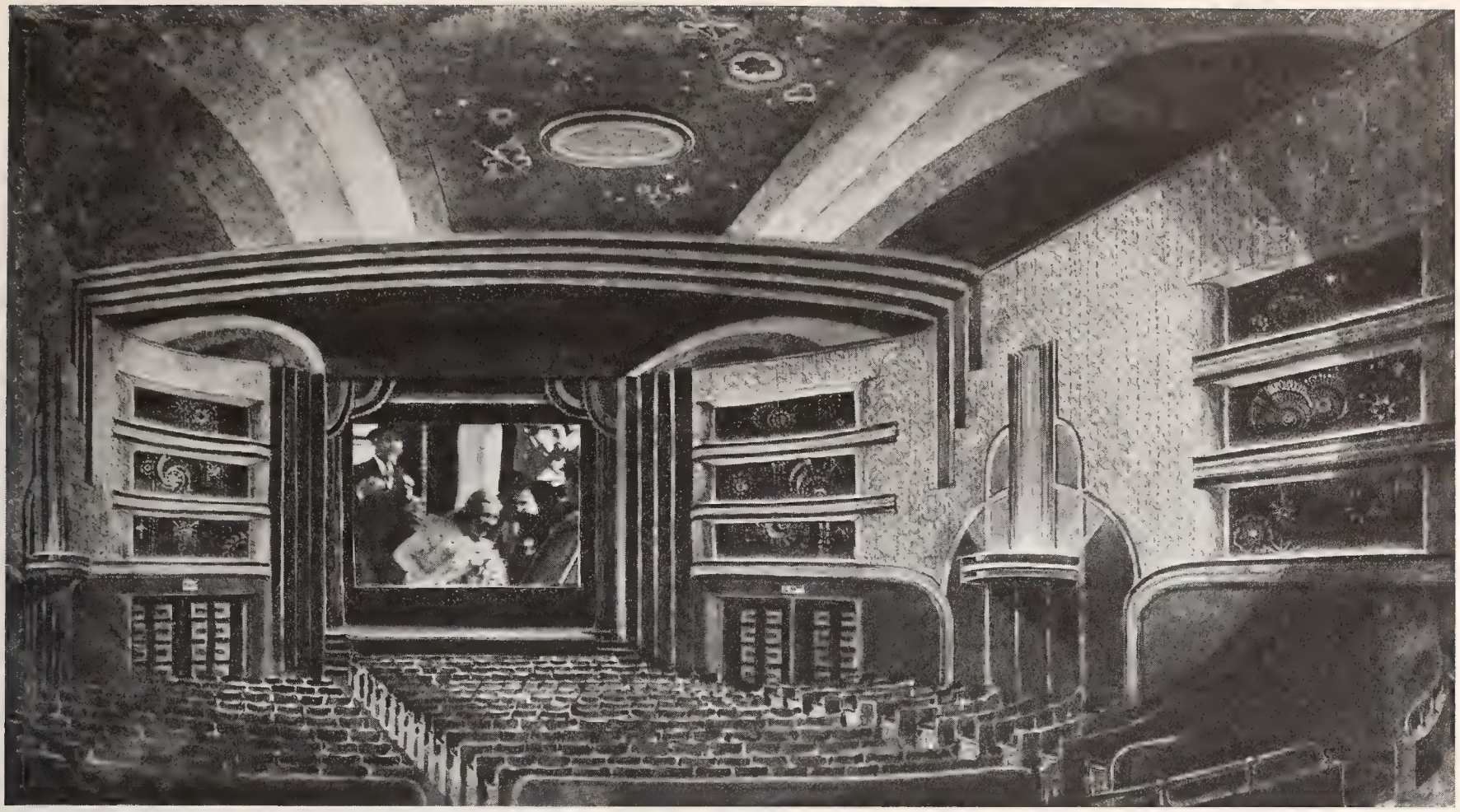
The third is the incorporation of historic period motifs in otherwise modern interior treatments, giving rise to the style that is sometimes called the "classic modern." Though some notable "classic modern" theatre exteriors have been built recently, the possibilities of this manner of design for the interior treatment of theatres have not been developed to any extent.

Let us look more closely at these current developments in interior decoration and endeavor to evaluate them and to see, first, how they may be turned to account in the decoration of theatre foyers and lounges.

### *New Interpretations of Modern*

The best modern style interior treatments seen in new theatres and in the architects' and designers' sketches for theatres under construction or in the design stage display an increasing trend towards novelty of conception, greater complexity of color treatment and the more extensive use of pattern in fabric wall coverings and furniture coverings, while the furniture itself shows improved design.

There is a notable departure in these interiors from the too-familiar horizontal banding of walls and from the excessive



Sketch of design for the auditorium of the Nova theatre in Staten Island, N. Y., showing use of fabric throughout walls, concealing extensive areas of rock wool padding. An all-over covering is employed from a golden brown painted dado to the ceiling, in a novelty weave of green intermingled with reddish brown and gold. Against this are recessed wall panels which, like the ceiling, are painted in an astral design on a blue ground. The architect is John Eberson.

use of moldings. Walls in foyers and lounges are more often divided into vertical sections or covered with unbroken expanses of patterned fabrics. Contrasting and graded tones of color lend interest. Rich, but not harsh, colors are being used freely, often in a range of like colors, such as the red-and-yellow color scheme borrowed from Nature's coloring of the autumn landscape, relieved by accents of contrasting green and blue, which intensify and give vibrancy to the main colors. Again the scheme may be in multi-color skillfully harmonized.

## Lounge Decoration In Recent Designs

SOME INTERESTING treatments for lounges and powder rooms seen in architects' and designers' sketches for new work show wall coverings patterned with scroll-like classic leaf forms in different tones of a single color. Sometimes one side of the room is covered in one color, such as a soft old rose, while the adjoining wall is in a harmonizing color, such as a pale old gold fabric. This idea of using one color on the end walls of a lounge or powder room and a different color on the other two walls first made its appearance in rooms with painted walls and the severe type of modern treatment. The addition of pattern and of the friendly texture of a fabric wall covering is a change particularly well suited to theatres.

In other new lounge designs the walls are covered with patterned self-color fabrics used in vertical strips, two different colors alternating. Then, again, a large central part of one wall may be covered with a patterned fabric in a strong, rich color, while the remaining portions of the wall, at either side, are covered with a fabric of lighter color, which is used all over the other three walls.

One of the most pleasing treatments in a large mezzanine general lounge has walls covered with a washable wallpaper with slender leaf and flower designs extending from the base to within about a third of the distance from the ceiling. The drawing is modern and the design is in multicolor. The modern furniture is upholstered in an abstract design of rather large scale, combining several vivid colors.

Where a cool effect of restraint and elegance is desired in a women's lounge or powder room, nothing could be better than walls and woodwork in two tones of oyster white, with a soft French gray-blue of medium tone for the furniture covering and for notes of accent.

### *Period-Modern Combination*

While the practice of combining period and modern style design elements in the treatment of interiors through the modern interpretation of the historic styles, such as the Georgian, Regency and Directoire, is one of the most important developments in fine residential decoration, as already mentioned, there seem, as yet, to be no foyers or lounges in theatres done in this manner.

The influence of this vogue for combined period and modern design is, however, manifesting itself strongly in the increasing use of wall fabrics, furniture coverings and drapery materials having modernized historic period patterns, in theatre interiors that are essentially of modern style character. Perhaps this is the beginning of a movement in theatre decoration that may lead to a vogue for the modern interpretation of 18th Century and other period styles particularly in the foyers and lounges of theatres.

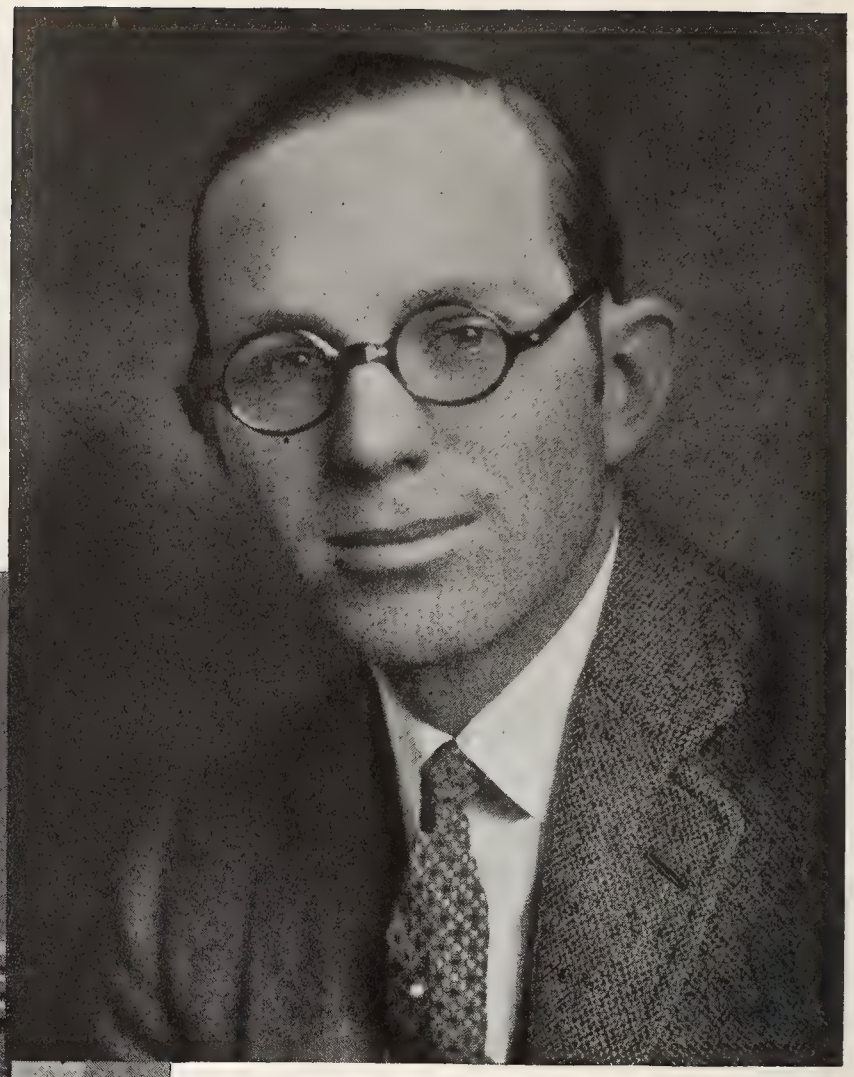
## Furnishings For the Foyer

THE CURRENT trends discussed above may be expected to influence the decoration of foyers also. The developments will, naturally, be somewhat different, owing to the differences between the lounge and the foyer. Since the foyer is primarily a traffic area, the decorative effects must be secured mainly in the treatment of the walls, ceiling and floors, rather than by means of the furniture, of which there is usually comparatively little in a foyer.

Then, too, a foyer needs to be more impressive, usually, than a lounge; it calls for some degree of monumental character in its decoration, for it is the climax of the approach to the auditorium through the vestibule and lobby. The decorations and furniture should, therefore, be of large

( *Continued on page* 32)

# Marks 25th Year in Showbusiness With New Theatre






Joe V. Gerbrach—and three views of his new Collegian theatre in the college town of Ames, Ia. All facing of the front is in colored terra cotta. Below is shown the foyer, looking toward stairs to mezzanine lounge and the rest rooms.



• At 17 Joe Gerbrach got into the up-and-coming picture show field. At 42, sitting pretty at the 1,000-seat modern Collegian in Ames, Ia., he admits it has all been a lot of fun

CHOOSING a vocation is a big problem to many a young man, but when Joe V. Gerbrach's father suggested it was time for Joe to decide, he knew exactly what he wanted.

"I wanted something at which I could have a lot of fun, and the motion picture business, then fairly new in the amusement field, looked like a grand way to have it," he told the writer, who was interviewing him in his office at the new Collegian theatre in Ames, Iowa. Mr. Gerbrach is now manager of the Ames Theatre Company, and in September celebrated the silver anniversary of his entrance in the motion picture business, with the opening of the $140,000 Collegian, which has been erected just a few blocks from the site of the one in which he got his start in show business.

Joe Gerbrach was 17 at that time back in 1912, with still a year to go in high school, when he took his father's suggestion, plus a loan of $5,000 and with his two sisters, Della and Helen, purchased the old Scenic theatre in Ames, closed the house for complete remodeling and installation of new equipment, and with its reopening changed the general character of theatrical entertainment in Ames.

Joe Gerbrach chuckled. "My brother Wilford and I, although still in school, tried to attend to everything. We had one helper in addition to my two sisters and we were the janitor, the projection machine operator, the advertising manager, cashier, ticket taker and what have you.

"We had two big blackboards out in front for advertising purposes, and as we never knew what the picture would be until the film came, its arrival would be followed by a mad scramble to write the announcement on the blackboards. We had only single-reel movies then, and many of them were only a half-reel long."

The original theatre proved to be a paying venture, and about the time Joe was graduated from high school in 1913, they took over another picture house in Ames—the Twin Star—and opened it with the "Black Chancellor," the first three-reel feature to be presented in Ames.

Mr. Gerbrach recalled with pride that no picture was ever too big for them.

"When pictures like 'The Birth of a Nation' proved to be too big for our house

we rented the old armory and trucked chairs and projectors from Des Moines for the occasion. We always wanted to give our people everything that larger towns were having, and never let any extra work or expense stop us from doing it.

"I'll never forget the time we brought Mack Sennett's Bathing Beauties to town. The constable was right on deck and they were all arrested. But the show went on."

Joe Gerbrach was born on a farm a few miles from Ames and has spent his entire life in or near Ames, with the exception of eight months in the marine corps during the World War. His sisters managed the theatres during his absence, and shortly after his return they purchased two more theatres, the Princess and the American. Both were immediately remodeled and redecorated, and the Princess was again remodeled in 1929 and reopened as the Capitol. The American was later remodeled into the New Ames. It is now planned to remodel the New Ames again, enlarging its capacity to 1,000 seats.

## New Theatre Built For College Patronage

AMES IS an eight-month town in amusements, since the greater part of theatre patronage comes from the five thousand students of Iowa State College located two miles from Ames. Vacation time at the college is the dull season.

Mr. Gerbrach had the student patrons in mind when planning the new Collegian theatre. He wanted to give them a modern, youthful atmosphere, with a strong feeling of luxury. Wetherell and Harrison of Des Moines, were the architects.

The front is of a functional modern design. All facing is terra cotta, in colors —side pylons are a pastel shade of bluegreen, with cornice stripes of deep burgundy color; the center portion is warm flesh color with vertical stripes in dubonnet color. Exterior light is provided the front rooms by means of glass brick windows. The front is developed with vertical lines to increase the feeling of height. All trim of display cases, doors, and ticket booth is of satin aluminum metal. The canopy is triangular in shape with neon lighting in color and attraction boards carrying Adler silhouette letters.

The interior design has been developed along modern lines in form and furnishings. The lobby, 44x14 feet, has a terrazzo floor in color, walls of decorated plaster, and ceiling and cornice plaster decorated with bronze leaf.

The foyer extends practically the full width of the building. The floor is carpeted in a medium shade of dull green, walls are of Lastic veneer in medium color with satin aluminum strips. The ceiling and cornice are plastered. At one end of the foyer is a wide stair leading to a lounge and toilet rooms on a mezzanine level. At other end of foyer are the offices of owner, manager and secretary. These have Lastic veneer walls and Nu-Wood ceiling.

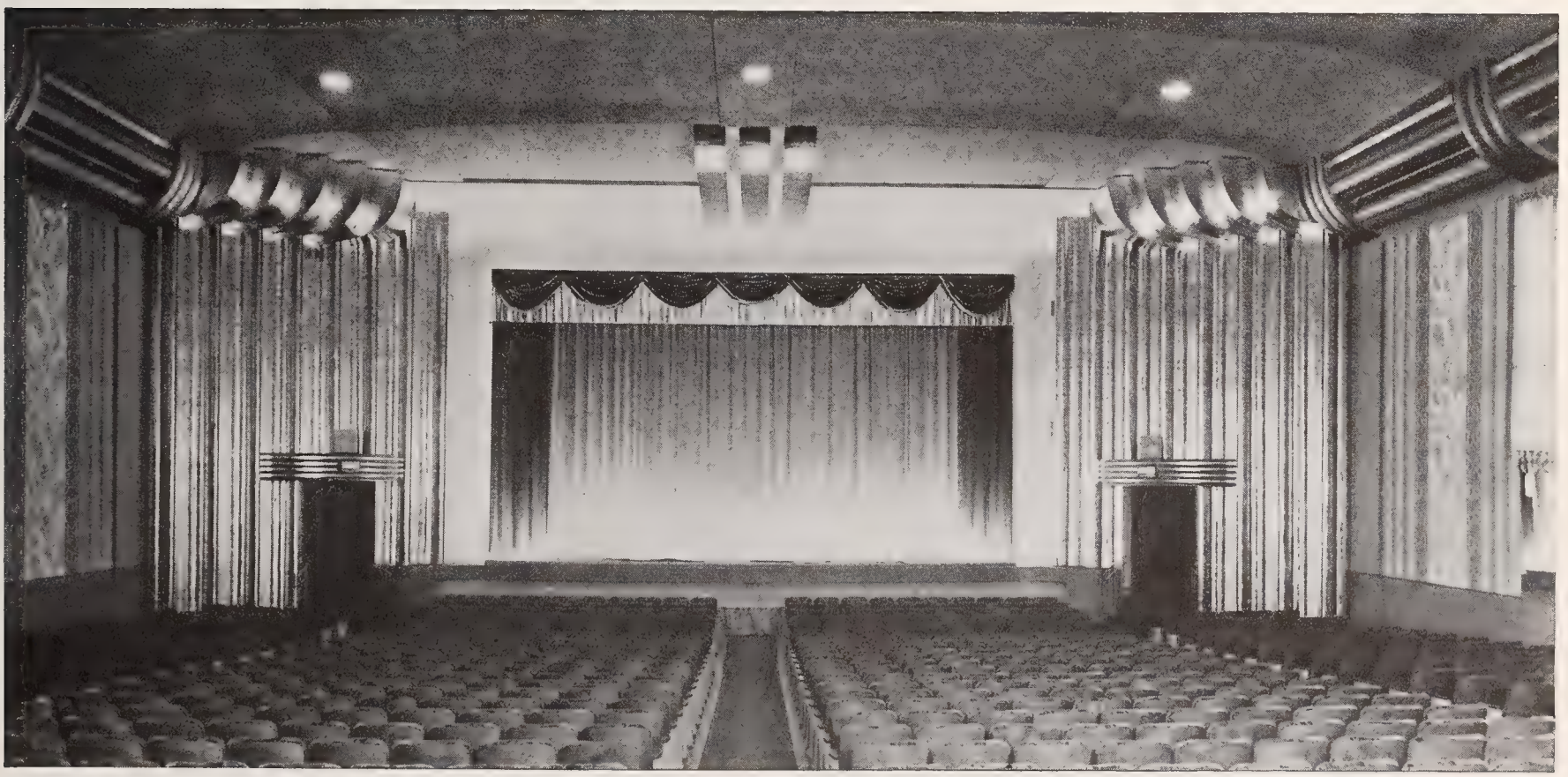
The auditorium, seating approximately 1,000, is treated in a brilliant and colorful manner. Walls and ceilings are of acoustic plaster tinted a light green. Side wall pilasters bear flesh-colored mirrors, with crystal light fixtures as an essential part of the pilaster design. The proscenium arch is flanked by vertical fluted offsets, floor to ceiling, which are decorated with bronze leaf.

The auditorium floor is of terra cotta colored concrete, with carpeted aisles. The rear wall is finished in Acousti-Celotex. General contour of the ceiling is level until it reaches the area immediately ahead of the proscenium arch. Here it breaks into

(*Continued on page* 23)



View (above) of the Collegian's spacious general lounge on the mezzanine floor, and (below) forward part of the auditorium, showing one tier of the "down lights." The auditorium walls and ceilings are finished in tinted acoustic plaster. Walls and ceiling of the lounge are of ordinary plaster painted cream and light yellow. All lounge lighting is from sources concealed in a cornice cove. In addition to the "down-lighting," the auditorium is illuminated by pilaster crystal pylon fixtures.



# Novel Plan for Vestibule and Loge Sections

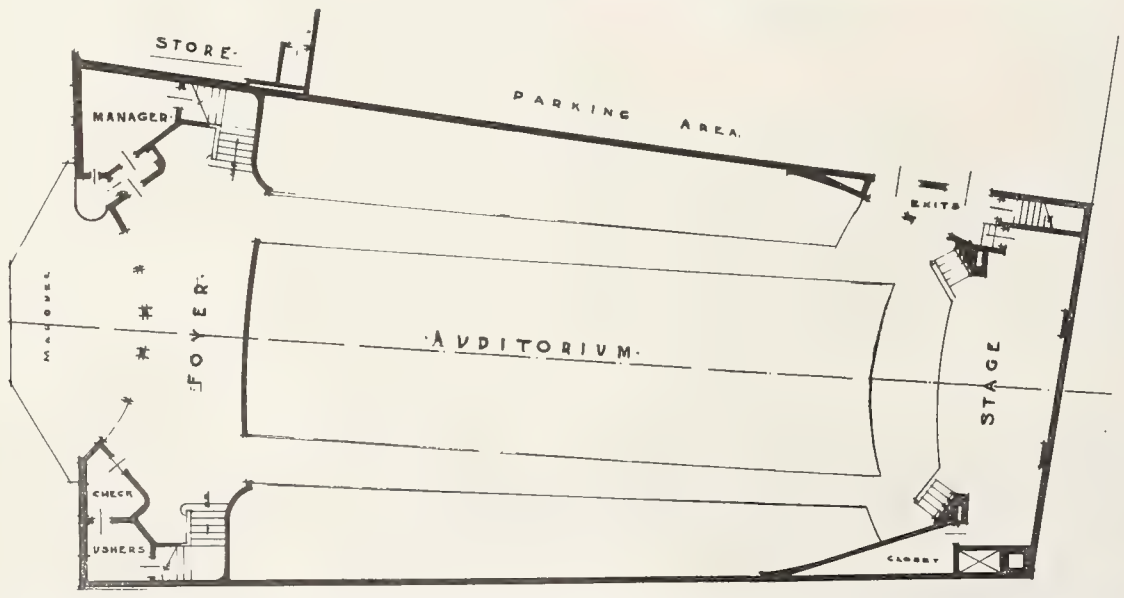
• Describing the Green Lake, new neighborhood theatre in Seattle, Wash., seating 800, constructed and equipped at a cost of $123 per seat




Above: General view of the front exterior, which is finished above the marquee line in stucco, and below it in tile. Note plan of vestibule, which conforms to a recess in the building, with marquee extending back to form roof of vestibule, making the marquee soffit, which is lighted with incandescent lamps, the ceiling of vestibule.

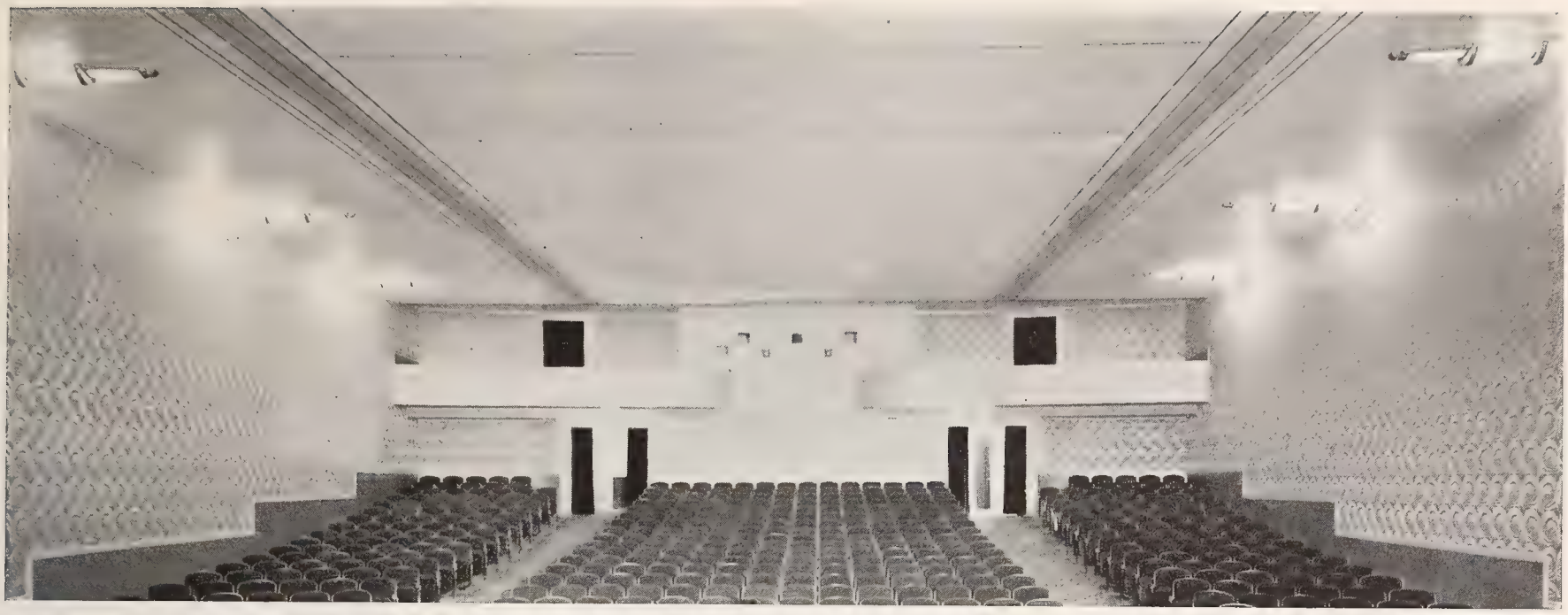


Right: The foyer, a promenade leading to main floor of auditorium and to stairs giving access to small mezzanine seating areas. Walls are of flat paint finish, interrupted by mirror motifs, but the ceiling is painted in high gloss, the reflections of which contribute to sense of spaciousness.




FLOOR PLAN
GREEN LAKE THEATRE
Seattle, Wash.

BJARNE MOE
Architect



View of the auditorium toward the rear. Walls are almost entirely finished in damask (rayon and cotton), concealing balsam wool acoustic treatment.

# EQUIPMENT AND MATERIALS

## GREEN LAKE THEATRE, SEATTLE, WASH.

**Owner: Lake Theatre Corporation; L. O. Lukan, president. Architect: Bjarne Moe.**

*Location*: Business district adjoining Green Lake Boulevard in an outlying neighborhood of Seattle, which has a population of 375,000.

*Construction and Plan*: Building measures 60x120 feet, containing in addition to theatre, a store 30 feet square. Construction is concrete with stucco facing. Cost of building, $67,000. Cost of equipment, $31,500. *See accompanying floor plan.* Seating capacity is 800.

*Front*: The design is in a modern interpretation of classic forms. General facing is in stucco; areas below marquee are in Dubonnet tile. Bronze trimming for all doors, display frames and box office. Vertical sign tower is of concrete and extends 80 feet above sidewalk. Marquee is of 6-inch concrete on cantilever frame, with diagonal attraction boards at each end trimmed in neon and carrying Wagner silhouette letters. Marquee soffit lighted with 800 incandescent lamps.

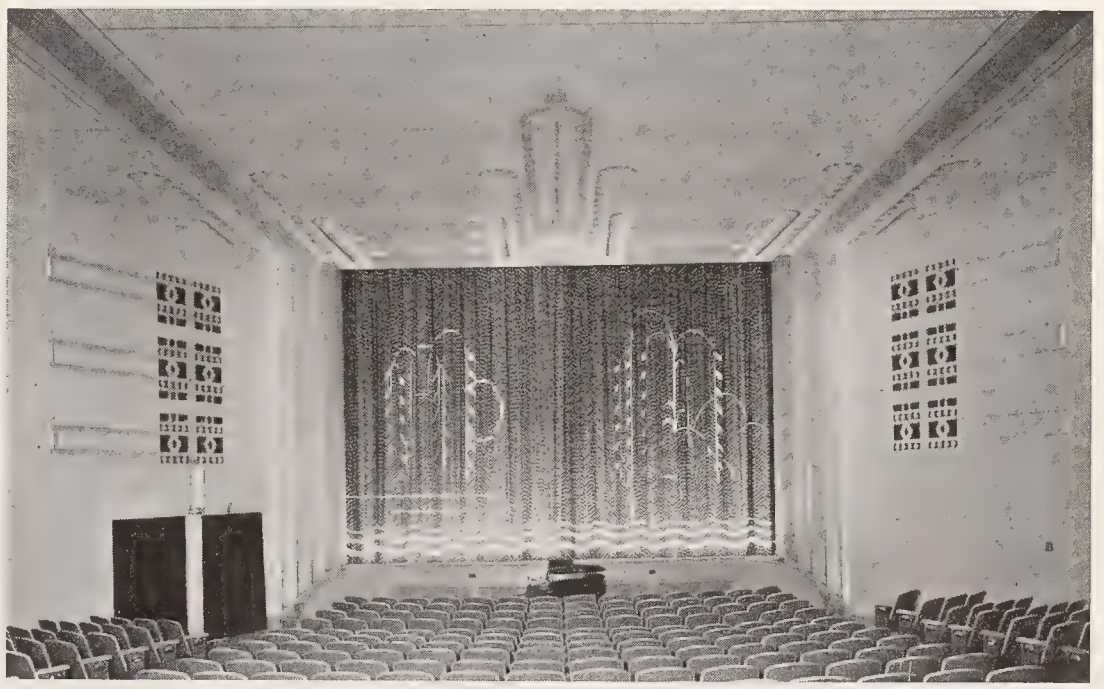
*Vestibule*: Entrance wall forms an arc following curve of upper front wall, with ceiling continuous with marquee soffit. Box office set in left wall at sidewalk. Floor is laid with linked rubber mat recessed inside border of quarry tile. Doors finished in marine blue lacquer and trimmed with bronze and chromium decorative patterns.

*Foyer*: Simple modern decorative treatment is executed entirely in paint and plaster. High gloss on ceiling and full-length mirrors along inner wall employed to give effect of spaciousness. Vertical wall flutings, repeating motif of upper part of front, flank each mirror, which is immediately bordered on each side by cylindrical opal-glass lighting strips, which supply the foyer illumination. Carpeting (by Karagheusian) is of Wilton weave in a cream and black floral pattern on a rust ground. Furniture (by Lloyd) is of metallic construction with chair coverings in leather. Lounges have same treatment as foyer.

*Auditorium*: Width 60 feet at widest point; depth from stage apron to rear wall 85 feet. Height, at rear 29 feet, at front 28 feet. All walls (except splayed areas flanking forward section) finished in damask having gold scroll pattern on a rust ground. The damask conceals balsam wool acoustic treatment. Carpeting in aisles same as that in foyer. Stage traveller curtain is of red wine velour with silver leaf ornamentation appliqued. Chairs (by Heywood-Wakefield) are of full spring construction with upholstering covered in plain rust mohair. Except for 34 loge seats in miniature mezzanine ledges at each rear corner (reached from foyer), seating is on one floor in three banks, with two aisles. Illumination is by translucent-glass and metal plaques of modern design placed along the side cornices. The stage, which measures 40x14 feet, with a proscenium opening 27x29 feet, is fully equipped for small productions.

*Projection*: The projection room measures 19x12 feet and has adjoining lavatory. Walls and ceiling are laminated with rock lath sheathing and lock-joint facing material, and are painted olive green. The

(*Continued on page* 23)



Proscenium area, with splayed walls having ornamental ventilation grilles.

# About People of the Theatre

## NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

HOYT SIMMONS has been appointed manager of the Pearce theatre, Port Arthur, Texas.

S. E. PIRTLE plans to rebuild the Valencia theatre, Macon, Mo., which was nearly razed by fire in October, with an estimated damage of $20,000. It is expected that the new house will be ready for opening within three months.

O. F. SULLIVAN has completed the enlarging of the stage of the Civic theatre in Wichita, Kan., in preparation for the introduction of a stage and picture policy.

A. P. DAHL and LESLIE WHITE have opened the Garden Grove theatre in Garden Grove, Calif.

The Glen W. Dickenson circuit has remodeled the Dickinson theatre, Parsons, Kans., at a cost of $10,000. "Hap" Modlin is manager of the house.

The Randforce circuit has added a new house, the Rainbow, to the number of their holdings in Brooklyn, N. Y.

E. S. CALVI has purchased the Rex theatre at Hawthorne, Calif. The new house will be under the personal management of Mr. Calvi.

F. L. "DOC" LOWE, independent circuit operator in Kansas, has opened the Star theatre in Hoisington, Kans. The seating capacity is 450.

HERBERT TRAHAN has become manager of the Majestic theatre in Port Arthur, Texas.

L. A. PAWLEY is building a theatre in Indio, Calif.

Warners' new house in the Shaker Heights section of Cleveland, will be called the Colony. The theatre, which will have a seating capacity of 1500, is scheduled for a mid-December opening.

JOHNNY STANFILL, who recently resigned as manager of the Texan theatre at Port Arthur, Texas, has been succeeded by JOHN SIMMONS, who came to his new post from the management of the Pearce theatre in Port Arthur.

MRS. G. B. DICKINSON has opened a theatre at Tigard, Ore.

The Masonic at New Bern, N. C., is being remodeled at a cost of approximately $4,000. New curtains, indirect lighting and carpets are being installed.

FRANK MERRITT of the Merritt-Wise Theatre Company, Birmingham, Ala., has announced plans for the remodeling of the West End theatre in that city.

R. A. SWANKS, father of ARTHUR SWANKS, manager of the Saenger theatre at Hope, Ark., died on October 22. He was 77 years old.

The Strand theatre on the boardwalk at Ocean City, N. J., was destroyed on October 27 by a fire of undetermined origin. The house, a 30-year-old wooden structure, was operated by WILLIAM SHRIVER of Philadelphia, Pa., but had been closed following the summer season. The loss was fixed at between $50,000 and $75,000.

PERCY and WALTER HULL of Ely, Nev., and S. E. HAGANS have purchased the Carson City theatre, Carson City, Nev.

R. L. BAILEY, manager of the Eagle theatre in Blountstown, Fla., reports that this house is being completely modernized at a cost of between $4,000 and $5,000.

The Gramercy Park Cinema, a 600-seater at Lexington Avenue and 23rd Street, New York, has been opened. RAPF & RUDIN, in association with ARTHUR MAYER, were the builders.

S. E. PHILLIPS has leased the United Artists theatre in Pendleton, Ore., from J. J. PARKER.

GEORGE ENDERT, JR., has bought the Island theatre at Friday Harbor, Wash., from BRUCE BLAINE.

PAUL JONES, manager of the Rialto theatre, Camden, Ark., has been transferred to Pine Bluff, Ark., to be manager of the Saenger theatre there. STEVE COAN, who has been acting as assistant manager in Camden, has been moved up to the posi-

## Who Started These Here Bald Men's Clubs?—Why, 'twas a Theatre Manager

• Have you a Bald-Headed Men's Club in your community? If so, you have one probably because Owen McKivette is bald.

Owen McKivette is manager of the Venetian theatre in Racine, Wis., and after years of absorbing a good many wisecracks about the extraordinary nudity, so to speak, of his conk (see accompanying photograph), he developed a hankering to find out how many of his fellow citizens were similarly bereft. Or maybe it was just sympathy. However, let's not split hairs over it, the important fact being that Mr. McKivette decided to admit all bald-headed men free to the Venetian on a certain night.

He elaborately advertised his intention and was rewarded on the appointed evening with the sight of many a scalp as barren as his own. Later he was called to the lobby, where about 75 of his special guests had congregated, and there and then it was decided to form a permanent organization for all their kind in Racine.

Since then, similar clubs have been formed in many cities, with most of them doing a lot of fine charitable work. The Racine club, for example, has a committee to see that all elderly men in poor circumstances are supplied with pipes and tobacco and other little luxuries. In civic celebrations the members march in the parade with heads proudly unbared.



Manager McKivette of Racine's Venetian.

"Why not?" Mr. Kivette asked his interviewer. "You'll notice that bald-headed men usually get along all right in the world. They have less of the superfluous to carry around. And another thing: If nudism ever becomes general, we bald-headed guys will be more fashionable than anybody else, won't we?"

Darned if they wouldn't!

tion of manager of the Rialto and Strand theatres in that city.

A new Trans-Lux theatre has been opened in New York, at Madison Avenue and 85th Street.

BRUNO VECCHIARELLI and the Harvey Amusement Company of San Francisco, have purchased the Liberty theatre, Coalinga, Calif., and the Avenal at Avenal, Calif.

R. A. WALTER, former circus and carnival advance man, recently opened the Rankin at Rankin, Oll. The new house seats 300.

A fire in the projection room of the Princess theatre, Fort Valley, Ga., on October 29, caused the death of HOMER HALL, projectionist, and the serious injury of BRYANT WILLIAMS, manager of the house. Mr. Williams received his burns in attempting to rescue Mr. Hall. Though the theatre had a large audience at the time of the fire, only one patron was at all injured in the rush for exits.

HOWARD L. WARNER is constructing a 180-seat house in Medora, Ill., in a former store building.

MORRIS MILLER and A. LORNFIELD have organized the LaRoi Movie Shops in Chicago, for the distribution of equipment, with headquarters at 4660 North Western Avenue.

HARRY DAVIS has equipped his Paramount theatre, Ogden, Utah, with fully-upholstered seats by the International Seat Corporation.

NAVE WARD has constructed a new theatre in Wewoka, Okla.

MEYER KAPLAN has installed new lobby frames in his Crown theatre, Cleveland.

PHIL R. ISLEY, president of the Southeastern Theatres, Inc., owners of a number of theatres in Tulsa, Okla., has opened the recently constructed Tower theatre in that city. The new house is modern in design, with front faced with Carrara structural glass. The capacity is 800. A. C. Wooden is the resident manager.

GEORGE SHENKER expects to open his new 850-seat theatre in Lorain, Ohio, on Christmas Day.

A three-day exhibit of theatrical equipment was held at the Hotel Kimball in Springfield, Mass. The display was under the sponsorship of Tiffin Scenic Studios of Tiffin, Ohio, and arranged by the Larsen Theatre Supply Company of Springfield, Mass.

J. A. CAMERON, who has been Erpi district manager in the Kansas City zone for the past five years, has been transferred to




Strand Theatre, Jefferson, Texas

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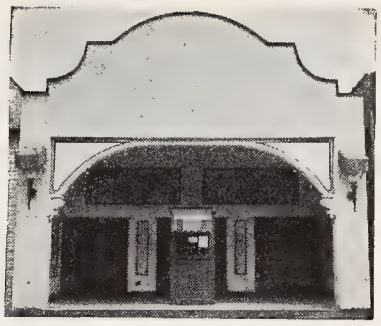

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Boston as branch sales manager under Lon Hacking, district manager. Previous to his Kansas City post, Mr. Cameron was for five years district superintendent in Chicago and opened the Atlanta office for Erpi in 1928. OBIE HUNT, district superintendent for Dallas, succeeds Mr. Cameron and will have charge of new district setup for the combined Dallas-Kansas City sections, covering Texas, Oklahoma, Arkansas, Louisiana, Missouri, Kansas, Nebraska and Iowa.

MR. AND MRS. TOM FLEMING, who own the Hollywood theatre in York, S. C., have purchased part of the Lineberger building in that town and will remodel it into a theatre.

Park Theatres, with headquarters in Waynesville, N. C., plans to build a 535-seat house there at an estimated cost of $35,000. According to the plans drawn up by HENRY I. GAINES, architect of Asheville, N. C., the theatre will be of re-inforced concrete and brick construction, with cast stone trim and structural glass front.

L. M. PERKINS, who has been operating the Mesa theatre, Victorville, Calif., has purchased the house and plans extensive alterations.

GLEN THOMPSON has opened the Pix theatre at Atoka, Okla., seating 300 and costing $5,000.

C. E. MACDONALD, for more than eight years associated with Fox West Coast Theatres, has been named manager of the United Artist theatre at Berkeley, Calif. Mr. MacDonald succeeds CLARENCE L. LAWS, who resigned to engage in private business.

HARRY GREENMAN, head of Greenman Theatres, Inc., reports that the newest addition to his string of neighborhood and suburban theatres, the Studio in Pine Lawn,, Mo., is to be enlarged. According to WILLIAM SCHLESINGER, architect, the capacity, which now is 600, will be increased possibly to 1,200. Parking space will be provided, and an air-conditioning system is to be installed. Robert Lehr, now manager of the Normandy, will manage the Studio.

JACK SMITH has begun remodeling of the State theatre in Pawhuska, Okla. The entire interior of the theatre will be modernized, with the auditorium walls and ceiling finished in acoustic tile laid in a panel effect with dark tan walls and light ceiling. Indirect lighting will also be installed. A. B. MOMAND of Shawnee, Okla., owns the State.

JOSEPH ENOS, veteran San Francisco manager, and WILLIAM A. FERNANDEZ of Honolulu, T. H., have organized the Fernos Theatre Company and have arranged to open the Columbia theatre in San Francisco as a motion picture house. Western Electric sound equipment is being installed. The theatre, formerly called the Orpheum, was the parent house of the old Orpheum vaudeville circuit.

Sales of six motion picture theatres to George Wilby and associates of Atlanta, Ga., has been announced by L. J. DUNCAN of West Point, Ga. The theatres that figured in the sales are located in Clarkesville, Cornelia, Lavonie and Toccoa, Ga., and Liberty and Pickens, S. C. Mr. Duncan retains his interests in other theatres in the Chattahoochee Valley, in Barnesville and Clayton, Ga., and Franklin, N. C.

HI BENDER plans to build a new theatre in Cleveland, Okla.

J. VERRA and J. F. CASTILLO have opened the Coronado at Bernadillo, N. M.

JACK STEINBERG has scheduled the opening of his new 950-seat theatre in Campbell, Ohio, for Thanksgiving Day.



New building just purchased by Herman A. DeVry, Inc., at 2535 N. Ashland Avenue, Chicago, as a plant for the manufacture of motion picture projection and sound equipment. This plant will accommodate several DeVry departments, and DeForest Training, Inc., branch of the DeVry organization. It will also be used for development work. General offices and other manufacturing facilities will be maintained at the present headquarters at 1111 Armitage Avenue.

ARCH HURLEY and his son, MILAS, have opened the Princess, recently constructed in Tucumcari, N. M.

M. ESSERMAN of Huntsville, Okla., has opened the Chief at Eufaula, Okla., new 400-seat house.

R. T. KEMPER, new owner of the State theatre, Shelby, Ohio, has installed new projection room equipment and a blower system in that house. Superior Theatre Supply Company of Cleveland made the installations.

I. J. CRAITE expects to have his new Uptown theatre in Fort Atkinson, Wis., ready for opening in late November. Mr. Craite also operates the Pastime at Horicon, Wis.

G. C. ANDERS, ORVILLE BASCH, FRANK CZARNECKI and O. A. DUBOIS, have plans for a new theatre, store, office and hotel building at Three Lakes, Wis.

L. H. WALTERS, manager of the Cleveland branch of the National Theatre Supply Company, reports that Western Electric sound equipment has been installed in ALBERT PAGLIA'S Temple theatre in Wheeling, W. Va.

ROBERT C. MENCHES has installed new Simplex projectors in his Liberty in Akron, Ohio. New carpeting has also been laid.

WILLIAM VAN DYKE expects to hold a formal opening of his new Vaudette theatre, Kaukauna, Wis., in mid-December. Mr. Van Dyke has been in the theatre business in Kaukauna for 25 years.

The new $25,000 Westby theatre in Westby, Wis., was opened on October 29. The house is owned by MR. AND MRS. L. V. BERGTOLD, MR. AND MRS. CLARENCE SATTRE and MR. AND MRS. J. J. CHRISTIE, the latter four of whom reside in Kasson, Minn.

HARRY L. SOMMERER has been placed in charge of all sales and service activities for RCA Photophone reproducing and recording equipment. Mr. Sommerer will also direct the activities of the RCA Hollywood plant. His headquarters are in Camden.

GLENN THOMPSON has opened his Pix theatre in Atoka, Okla. The seating capacity is 300. Mr. Thompson purchased a U. S. Air-Conditioning Corporation system from the Dyer Theatre Supply Company of Oklahoma City, but this will not be installed until next spring.

C. A. RUNYAN has reopened the Tower theatre at Barnsdall, Okla., which has been dark for some time.

FRANK BROWN has taken over operations of the Lyric theatre at Granite Falls, N. C., having purchased the equipment and lease from E. S. SHERRILL.




## FOR A PERMANENT BOX-OFFICE ATTRACTION, BOOK .. *Vitrolite*

Theatre owners are finding in Vitrolite, the colorful structural glass, a means to attract greater patronage, reduce maintenance cost, and to avoid the expense of frequent redecorating. The lustrous reflective quality of Vitrolite imparts a distinctive modern character to the theatre front, and its numerous colors and decorative possibilities make it the unsurpassed material for lobby, ticket booth, and wash room. Being impervious to moisture, it will retain its luster unimpaired for a lifetime, requiring only occasional wiping with a damp cloth to keep it spotlessly clean and ever new.

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MODERN PROJECTION

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# How Much of the Income Does Projection Modernization Take?

● And how much is it likely to give back to the box office? This article represents an attempt to give the answer in practical terms

DEFINITE figures on the cost of remodeling the average projection room, together with an estimate of box office returns that can reasonably be expected, are offered here. The cost figures, it should be stressed, are not in any sense guesswork, but are based on accurate data. They represent the complete replacement of all equipment, visual and sound, with the very best material available, and calculated at today's prices.

The box office angle, it is obvious, can never be reduced to the same degree of accuracy. One of the evident differences between box office response and costs is that costs will be nearly the same for any two theatres of roughly the same size, while box office returns will vary according to type of audience, extent of competition and other individual factors. The box office estimates, therefore, are given in terms of the number of increased admissions per show that will be needed to provide an attractive ultimate profit upon the cost of remodeling.

Those benefits of remodeling which may be expected to draw a larger attendance are cited in some detail. Each exhibitor may then decide, on the basis of his own clientele and competition, whether the improvements mentioned will in fact attract the requisite number of increased admissions to his theatre.

## Remodeling of the Projection Room

THE WORK of projection room remodeling may fairly begin with that room itself, rather than with its equipment. A very important point, often completely overlooked, is the color of its walls. The eye of the projectionist, if it is accommodated to a *bright* room, will be unable to see small defects on the distant screen except after prolonged watching which his other duties may prevent. Such defects, however visible to the audience, will under those circumstances go uncorrected. At the same time, a dimly lighted room will prevent his seeing faults in the film and in his equipment that may cause a bad screen image, bad sound, excessive wear, or even fire. The correct solution is to paint the room a suitable green or brown up to roughly ¾ths its height, with white from there on, and also to paint the ceiling white.

### Screen Viewing Provisions

An allied point is enlargement of the projection ports, wherever these are less than 12x14 inches. It is only human nature to watch the screen more constantly when watching is made more convenient.

Theatres with a long throw will do well to provide the projection room with a pair of binoculars. They can usually be obtained in pawn-shops at surprisingly low cost. They enable the projectionists to see the screen as the audience in the front seats see it, and so to correct shortcomings that would otherwise be invisible to them.

### Covering of the Floor

Another point often ignored is the floor of the projection room. Many types of cement floors give off a fine, abrasive dust under the feet of the men who work there. This dust settles in moving parts of the machinery, and in sensitive electrical contacts of the sound equipment. To understand its effect, it is only necessary to remember that some of the parts of a projector are built to work at clearances of 1/10,000th of an inch, and that some of the circuits of a sound system carry electrical power at 1/2,000,000th of a watt. The damage that fine abrasive dust can do to clearances and contacts of such delicacy needs no elaboration.

A cheap and simple remedy is to paint or shellac such floors, but projectionists have to move around a good deal in the course of their work, and the protective coating is not always renewed promptly when it wears through. Linoleum is far more reliable. The average projection room is too small to make its use particularly expensive.

### Room Should Be Big Enough

Adequate remodeling may also call for enlarging the projection room. Many of them are simply too small for the men to do good work. They can't get around as quickly as they should. They can't easily get at parts that need constant attention and should be accessible. These conditions are paid for in unnecessarily poor performance, and in excessive repair charges due to unavoidable neglect.

Many projection rooms, including particularly the small ones, are also altogether too hot in summer, forcing the occupants to think about their personal discomfort instead of their business. For when the street temperature is 90°, a thermometer next to the projection lamp houses may show 120° or more. Adequate ventilation is the answer, or else connecting this very room to the air-conditioning system.

## Advantages of The New Equipment

TURNING FROM the room itself to its equipment, an accurate analogy may be found in the improvement in performance of the modern automobile, as against the models of only three or four years ago. The improvements in visual and sound performance in the same period of time have been decidedly more striking. Pictures that are sharper, steadier and much brighter, sound that is far more crisp, natural and enjoyable, are now available at what might be referred to (if the same analogy may be continued) as greater

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mileage per gallon—that is, much lower operating costs.

Sound tubes, for example, are more efficient. A smaller tube now does the same work, using less current and costing far less to replace. Other sound parts, condensers specifically, have undergone still more startling decline in size and cost.

Improvements in the light source with the new high intensity, low voltage carbons exceed anything yet achieved in sound in the way of combining better performance with lower operating expense.

### *Real Economy Provided*

Disregarding the audience, and considering bookkeeping alone, installing equipment that embodies these new developments presents three evident advantages. Repairs to existing apparatus which may be currently in order in view of its age, are eliminated, their cost being absorbed in the new investment. The corresponding repairs to the new equipment, when they become due in the course of time, will in many cases (as indicated) cost distinctly less. The electric power requirements of the new equipment, of the sound system and more particularly of the light source, will be lower—an economy that shows up immediately and continues indefinitely.

From the audience point of view, the following advantages will be realized in the average theatre:

A brighter picture, both easier and pleasanter to look at.

A steadier picture, eliminating the eye fatigue that causes people to look away and become bored except when the program is of unusual interest. (Then they continue to watch in spite of unconscious eye strain, and leave the theatre feeling tired and perhaps wishing they'd gone to sleep instead.)

More natural sound, in which human speech conveys delicate emotional shadings with an accuracy approaching that of real life; wholly different from the cruder speech-tones of earlier systems.

More appealing music, in which the harmonies or intentional discords that constitute so large a part of musical pleasure are heard in very nearly their true quality.

More dramatic sound, with increased powers of aural emphasis. This has been attained by lowering the noise level and raising the upper limit of volume.

Added, these details spell greater sense-pleasure, more comfort and enhanced dramatic value in theatre entertainment.

## What Modernization May Really Cost

THE BASIC estimate is for a house of from 500 to 800 seats, and it is assumed that projection room equipment will be changed completely. The new installation will include projector pedestals or bases, projectors, lenses, lamphouses for the new low-voltage high-intensity (suprex) carbon arcs, and a source of arc d.c. current suited to them. The sound system of this estimate is a late model. Every component, and all constituent parts of the new installation, are to be of first quality, regardless of cost.

Trade-in value on existing apparatus is based on the assumption that equipment is nine years old, but reasonably well maintained and in fair operating condition, the projectors equipped with rear shutters, magazines 16″, lamps low intensity arc.

This used equipment could be accepted as the down payment in full, but on the further assumption that the theatre would wish to reduce carrying charges by adding $1,000 in cash, and to complete the contract in 24 months, the net amount remaining to be financed would be $2,500. Monthly payments of $150 would discharge this obligation in the time specified and would include fire insurance on the entire equipment and sound service as well.

These figures are the result of competent and experienced study, under prices and conditions existing at the beginning of November, 1937. They do not, of course, include labor charges for installing the new machinery. These vary not only with conditions of labor, but with the physical arrangements of the projection room—for example, the extent to which existing conduits can be used for power and sound wiring. Time and costs involved in installation can always be ascertained, before closing a contract, by obtaining specifications on the proposed new equipment.

### *Maintenance Savings*

Maintenance savings, mentioned above, can be estimated where the theatre has kept accurate account of past costs, but not otherwise. Where such records exist they can readily be projected into the future, due allowance being taken for the reduced cost of the new sound replacement parts. Savings in electric power can be checked very precisely by referring the power requirements of existing and proposed equipments to the electric company.

Under average conditions, it may be assumed that maintenance savings realized by remodeling will, roughly, cover installation costs and justify such moderate projection room improvements as repainting, floor dust protection, or enlarging observation ports. The cost of enlarging or ventilating the projection room must be charged against a better presented show.

Costs for theatres larger than 800 seats do not rise in proportion above the figures given. Many fairly expensive items remain unchanged regardless of the number of seats, projectors for example.

If a system nine years old is traded at a cost of $150 a month, plus interest and amortization on $1,000 over the next nine years, the total cost may be taken as, roughly, $170, leaving maintenance savings to balance installation charges.

Assuming the theatre runs only three shows a day, 26 days a month, there are 78 shows which may pay a profit above $170, or more than $2 additional per show. If the admission price averages 20 cents, eleven additional seats per show cover the cost of remodelling—*More than that pays*

*a profit on the cost* (not counting enlarging or ventilating the projection room.)

Under the same circumstances, 20 additional seats per show represent a profit upon the investment of nearly 100%.

In view of the vast improvement in entertainment that will be realized, it would seem unlikely that there are many locations in which such improvements would not yield even greater returns.

## Marks 25th Year in Showbusiness

(*Continued from page* 13)

transverse steps, which are pierced for "down-lighting." Each step contains three reflector light sources. The cornices at the sides are of large-fluted plaster, curving out from the side walls to mold into the ceiling. These flutings are metal-toned.

The mezzanine floor has a main lounge, 48x18 feet. It is carpeted in deep blue; walls and ceilings are decorated in cream and light yellow, and all lighting is concealed in a cove at ceiling. Men's and women's toilet rooms, adjoining, have treatment to harmonize.

Mr. Gerbrach's sisters sold out their interest some years ago and went to live with their father in California. A. H. Blank and Harry Weinberg now share in the ownership and direction of the Ames Theatre Company.

Mr. Gerbrach took a little flyer in another vocation some years ago, when with his brother, Wilford, he established the Gerbrach airport near Ames. They flew their own planes for photographic work, short passenger trips, etc. When they first started, $15 was the price charged for a few minutes trip in the air, but by the time they sold out in 1930 the price was only one dollar. Mr. Gerbrach belongs to the National Aeronautical Association, the American Legion, and the Ames Chamber of Commerce.

Twenty-five years in the motion picture business has not rubbed off its glamour for Joe V. Gerbrach. It looked then like a grand way to have a good time making a living and is still the thing he likes best to do.—*M. E. Wheelock.*

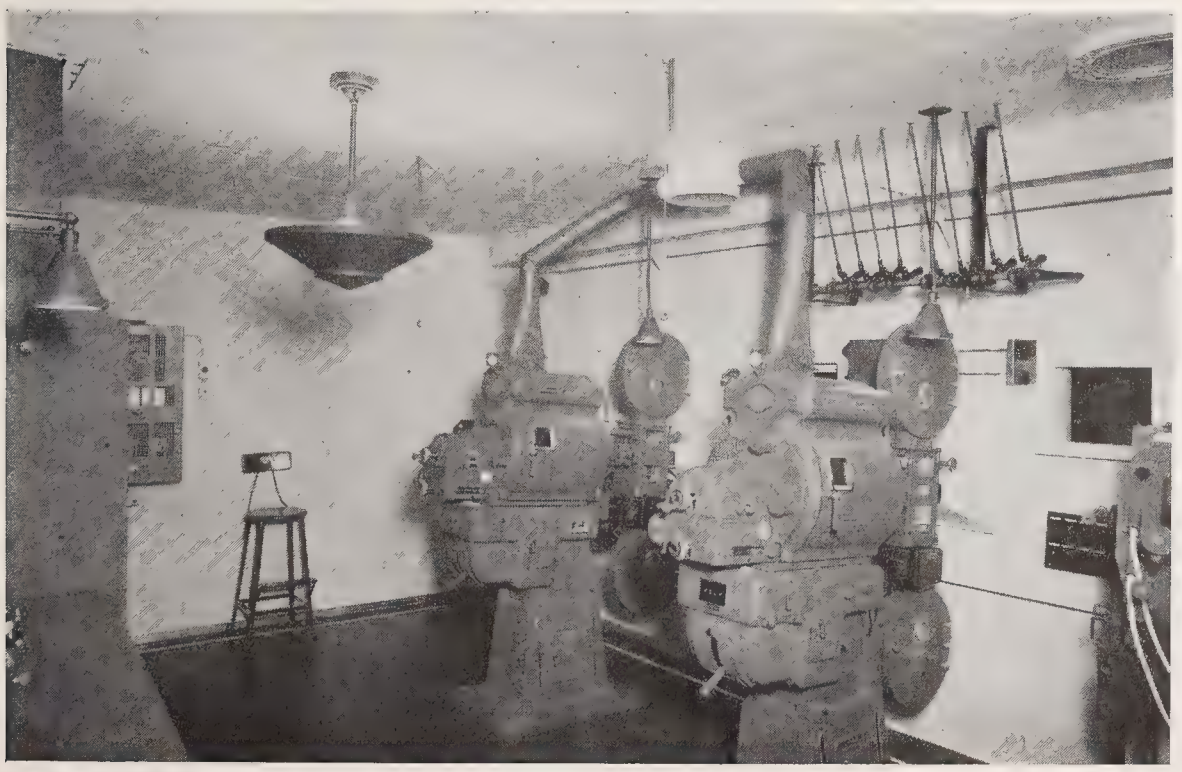
## Equipment in Green Lake Theatre

(*Continued from page* 15)

projection angle is 4° at a throw of 95 feet; the screen image is 25 feet wide. Equipment includes two Motiograph projectors with Brenkert suprex-carbon type lamps supplied by Brenkert rectifiers. There are also an effect projector and spotlight (both Brenkert), which receive arc current from a Robin-Imperial motor-generator located in a penthouse on the roof. Sound system is Western Electric. Film safe, rewinder and general projection accessories are Neumade.

*Air Supply*: Auditorium is supplied by a blower system with outlet grilles on each side of proscenium (blowers by Shearer), with Minneapolis-Honeywell thermostatic control, and providing five complete air changes per hour. Heating is by Kewanee boiler with Ray oil burner. No cooling facilities. Foyer is heated by a unit heater; all other divisions of the building heated by direct radiation. Walls and roof are thermally insulated with rock wool.

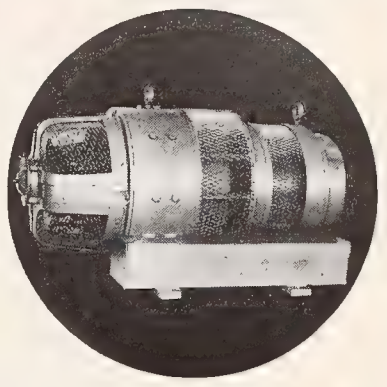
All equipment and furnishings of the Green Lake were supplied by the B. F. Shearer Company of Seattle.



Projection room of the Green Lake Theatre in Seattle.

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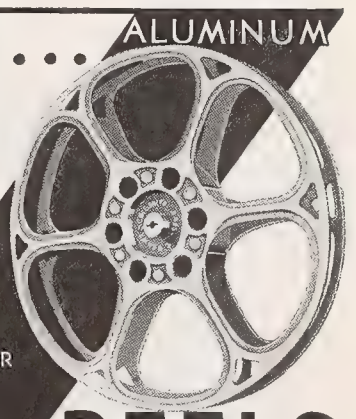
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# COMMENT ON PROJECTION AFFAIRS

## and answers to inquiries . . . By F. H. RICHARDSON

# EVIDENCE OF WHAT A UNION CAN DO FOR EXHIBITORS

MANY LOCAL unions have instituted a sound servicing system and have operated it with marked success. Now Local 327, through its sound engineer, K. A. Pitt, supplies some experience data that should be of great interest to both projectionists and exhibitors. Mr. Pitt writes:

"When sound equipments were first sent into our theatres, it caught projectionists unawares and totally unprepared. Usually two installing engineers accompanied the equipments, though in that day the term *sound engineer,* as here applied, save in exceptional cases, had little meaning. True, a percentage of these so-called sound engineers had some degree of familiarity with the general layout and operation of the new equipments, having to some extent received training in the work they were attempting to do. But others were sent out without any preliminary training worthy of the name. In the very nature of things, they bungled things pretty badly, the local man too often being left with a nightmare on his hands.

"Fortunately, in a goodly percentage of cases there was available a number of projectionists who had spent some time on road shows in which the new novelty, talking pictures, were featured. In many cases these men were installed as temporary instructors for the local projectionists; but where this could not be done, we can look back and pity the local man confronted with such a snarled up guess-work puzzle. Let us give praise to those men who fought through and finally made good.

### *"Projectionists Not Instructed"*

"In the event the installation chanced to be in territory where union jurisdictional lines were drawn and strictly observed, the engineer did nothing but oversee and direct the work of installation. In other locations the engineers did the work while the projectionist looked on and, of course, gained little more than the most sketchy knowledge of the process.

"This latter state of affairs was viewed with favor by companies supplying sound equipments, since its natural trend was toward establishment of servicing consisting of periodic inspections and making such changes and alterations in equipments as developments in research laboratories made necessary.

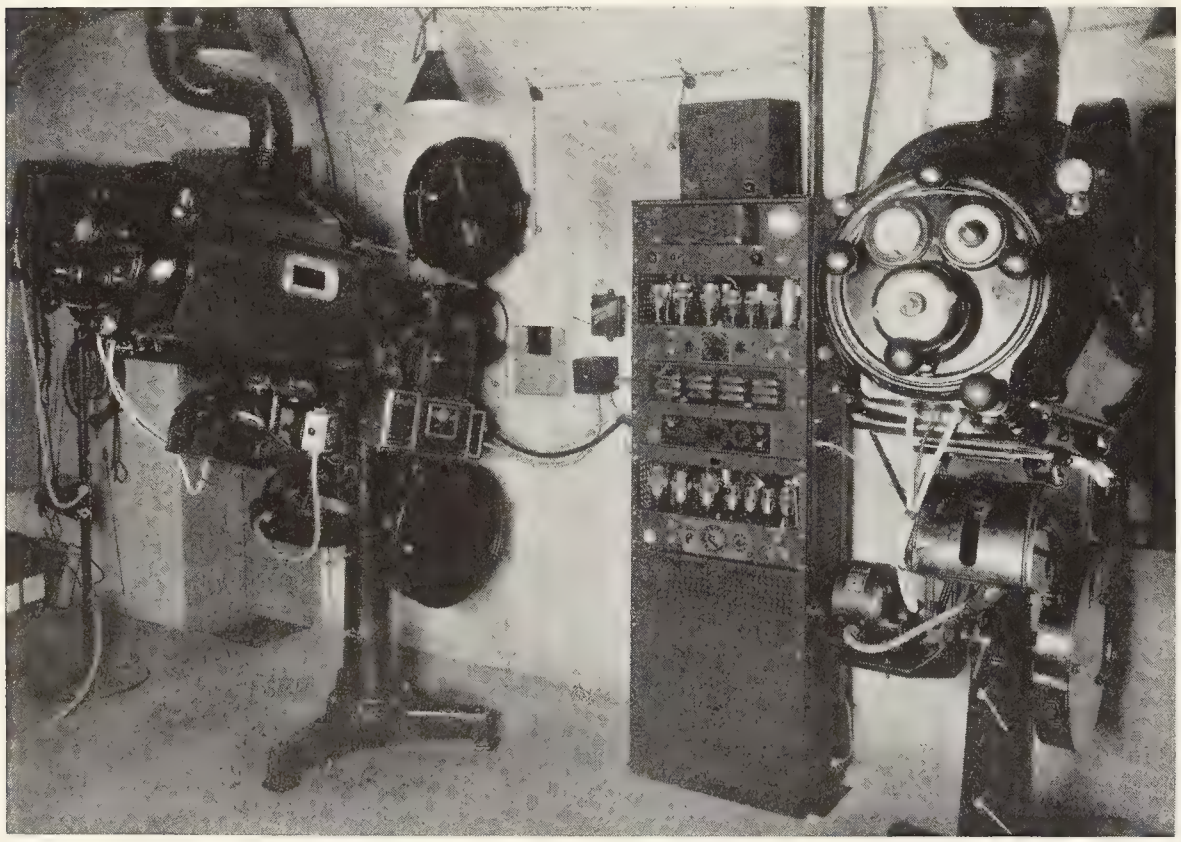
"Naturally, this state of affairs was not too satisfactory to exhibitors, theatre managers and projectionists. The exhibitor and manager found expenses mounting. The projectionist was compelled to see man after man enter his projection room, tinker with the equipment and depart, with little or nothing added to the projectionist's store of knowledge, and all too often with no apparent benefit either to the equipment or to the results produced by them.

"For some time, this objectionable state of affairs continued to exist in practically all theatres. However, neither the men nor the officials of our unions had been idle. The men had studied and advanced widely in knowledge, until very many, if not all, of our unions had members perfectly well equipped to handle service work. In many cases they were better able to do so efficiently than was the average sound engineer then performing the service, because of their greater familiarity with both the equipment and local conditions. There then seemed no good reason why the condition obtaining should remain unchallenged.

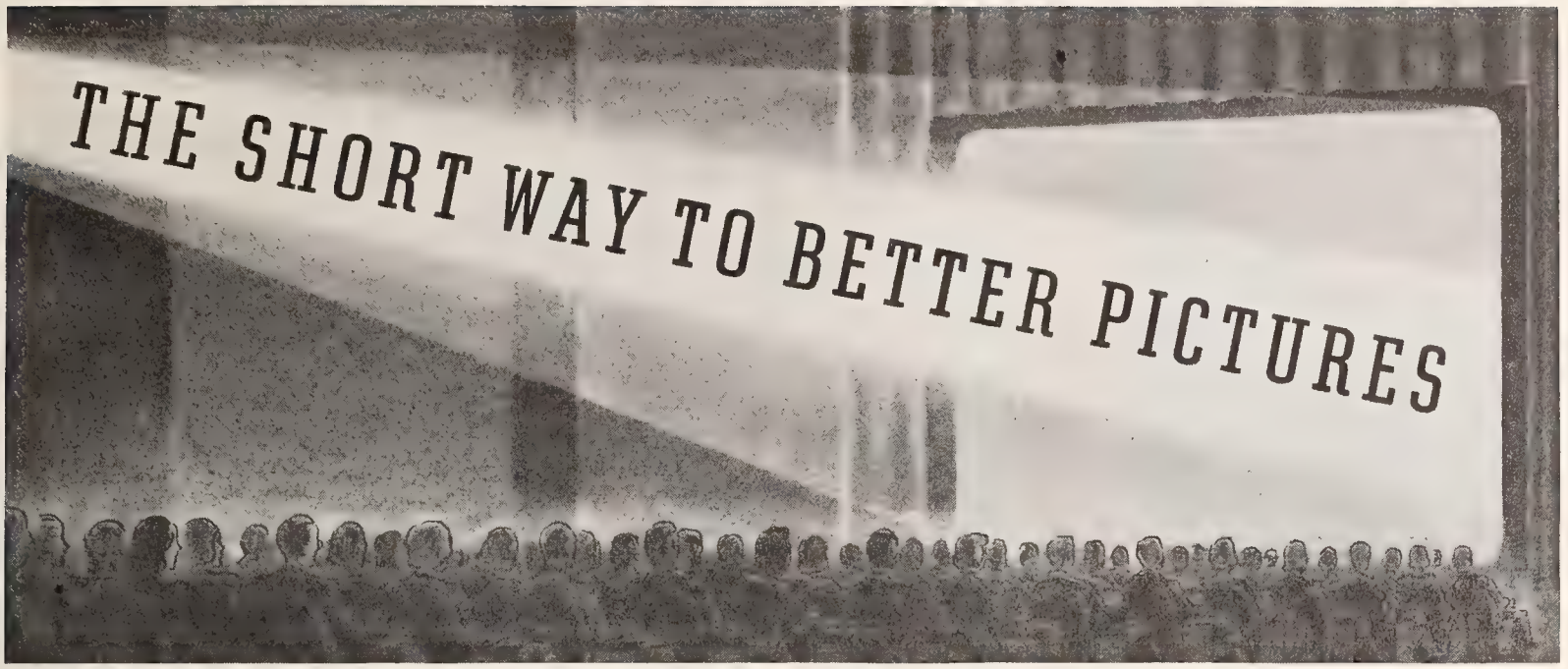
### *How Sound Service Started*

"Motion Picture Projectionist Local Union 327, IATSE & MPMO, which covers Cincinnati and vicinity, finally decided to make a concerted effort to establish a sound servicing department and return the work of the theatre projection room to the projectionist, where it was held rightfully to belong. Conditions just then were favorable to such a movement, since many exhibitors in this territory, feeling the service received not at all commensurate with its cost, were cancelling their sound servicing contracts.

"Recognizing the danger inherent in having all sorts and kinds of irresponsible sound engineers tinkering with the equipment they had labored so hard to keep in good condition, the union immediately set about offering sound service to exhibitors who had canceled their contracts, which offer was favorably received. After carefully considering the matter from all angles, it was finally decided that while the union had members fully competent to head a service department, it nevertheless would

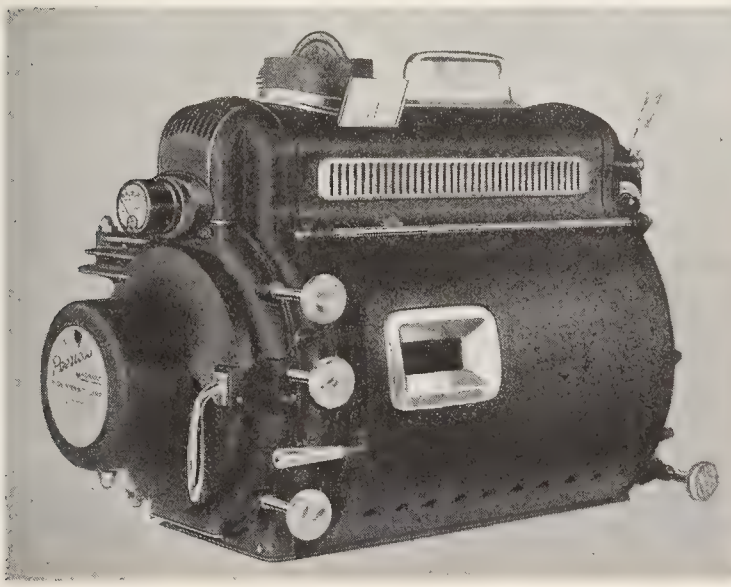


The projection staff of the Grand theatre in Union City, Ind., have sent in this picture of their projection room, along with a letter which says: "The various projection room photographs are interesting. We send one herewith showing the front wall of our own room, or as much of it as could get a view of. The projector mechanisms are Kaplan on Simplex bases, with Weber soundheads having rotating film drums magnetically balanced. These heads have been in use four years. The lamps are Strong. Amplifiers are three in number; the top one has 15 watts output with 2A3 power tubes; the center one has 55 watts output with 6L6 metal power tubes; and the lower one has 28 watts output with four 2A3 power tubes. Each channel has its own speakers. We project a 16-foot image at 84 feet. There is a monitor in the manager's office and he therefore can listen in at any time."




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*Kaplan*

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be best to employ an outside sound engineer and place him in charge. It was felt that such action would tend to create confidence. It was also decided that the sound engineer selected should devote his entire time to building up thoroughly efficient service in the proposed department.

"From the very beginning, Cincinnati exhibitors showed a really splendid spirit of co-operation. In the two full years of the operation of this department, there has not been even so much as one complaint of poor service. Instead, managers and exhibitors have given high praise for the promptness and efficiency.

***Kinds of Service Given***

"The plan followed is designed to meet all contingencies. In return for a flat monthly payment planned just to cover cost, plus a small margin for safety against loss, the theatre receives at least one regular, thorough inspection of all sound equipment, plus as many emergency calls as may be necessary. In addition, the night show houses receive as many daytime visits as may be required to keep the equipment in first class condition. Any replacement parts required are billed to the theatre at cost. Full explanation for replacement of parts is supplied if requested.

"Realizing the high value of rapidity in service in time of trouble, the union purchased a suitable speedy, covered, lightly constructed truck, placing it at the disposal of the sound engineer. This truck carries a full stock of spare parts that are at all likely to be required for immediate use in remedying equipment faults; also such testing instruments as will enable the engineer to examine equipment thoroughly. For example, there is a motor and control box, speaker units, such coils, condensers, transformers, etc., as may be needed. There is an emergency amplifier that may be cut into any circuit. It is adaptable to any type of equipment and capable of supplying the volume requisite for even our largest theatres. It can be cut into any circuit in approximately ten minutes. There also is a large and very satisfactory analyzer and it is intended presently to add an oscillograph to the outfit.

"The scope of service as originally planned included sound only, but as time passed and the value of the service rendered was made apparent, exhibitors, managers and projectionists began to lean more heavily upon it, summoning the sound engineer when troubles of almost any sort occurred. Exhibitors began to consult our department concerning projection equipment, both sound and visual, as well as acoustical problems in the design of new theatres or alterations of old ones.

***Projection Now Included***

"So widely has the service extended that it is today necessary that the sound engineer have at his command a great store of advice and information. It has also become necessary to stock the truck not only with sound equipment spare requirements, but also a stock for visual projection equipments, the latter including intermittent movements, various gear train members, etc., and finally even a complete projector mechanism. Thus equipped we are in position to take prompt care of almost any acute trouble and keep the show moving on schedule. The value of such service is regarded very highly by all concerned.

"Nor are the benefits at all one-sided. The department has built up a feeling of cordial good-will and fellowship between the theatre office and the projection room, which has been cemented by the painstaking, prompt service rendered at relatively low cost.

"Not only that, but due to the fact that the service department has the confidence of exhibitors and managers, it has been possible to obtain from them many improvements in equipment and working conditions that would be, and were, refused in the days before the department existed. Projection in the territory we cover thus has not only been improved, but in addition there has been a very measurable reduction in repair and replacement bills.

"Finally, the work has been made much more pleasant for members of the union, all of which is respectfully submitted as concrete evidence that modern labor unions today can and *do* render service of basic and high value other than the adjustment of rates of pay, hours of labor and improvement in working conditions."

## NOT LIVING UP TO UNION AGREEMENT

IN RESPONSE to an invitation from Local 439, I recently visited New London, Conn., to address a meeting called to discuss matters pertaining in various ways to projection, the projectionist and the relation of the theatre manager and the exhibitor to the craft. The local had invited all exhibitors and managers of Norwich and Willimantic, Conn., and of Westerly, R. I., as well as all members of the local union in each of those cities, to attend.

On my way to New London, the route lay through Middletown, Conn., a city of approximately 20,000, in which three theatres are in operation. Since this city was in easy driving distance of New London, I stopped to call upon Ernest Dorau, who manages the Middlesex and Palace theatres, as well as, I believe, the Capitol, inviting him and all assistant managers to the meeting. "Ruggles of Red Gap" was playing at one of the theatres, and remembering what a corking good comedy it was, I decided to stay long enough to attend the performance.

A few moments before the show was due to open I started for the projection room to extend an invitation to the men on duty to attend the New London meeting. Asking the usher at the foot of the stair how to get to the projection room, I was advised that there was no one up there as yet. Surprised, I awaited the coming of the men. At approximately three minutes before time to start the show, the usher, pointing to a man, said, "There

is one of them." By then my watch was in my hand. At two and a half minutes before the picture was due to go on the screen, the other man entered. Later I learned that the contract of the union with that theatre calls for men to be on duty 30 minutes before time for the show to open.

And there were faults in projection that night. Notably, there were numerous flashes of white on the screen, every one of which might have been eliminated by proper attention. This was not the first showing of those films in that theatre; moreover, there were two men on duty. At least twice during the performance the film was permitted to run past the change-over marks until a point was reached where it was so badly damaged that the screen image was a mere smudge.

Local 375 should not tolerate such abuses. They reflect small credit on the union. The public and the employer have some rights, two of which are maximum safety and the best performance possible.

Incidentally, the sound was quite good, except for some distortion due to oil on film and a not too clean sound track, which is, however, chargeable to the exchange supplying the films.

In New London, the union served an excellent steak dinner. There was, so far as I am aware, no managerial organization through which a meeting of theatre executives might be called, but the New London union, which had the enterprise to call the meeting, shouldered all the expense. The following projectionists were present:

*New London*: L. T. Hill, W. A. Reed, C. Patterson, J. S. Patti, D. B. Fancher, I. S. Dawley, J. Kane, F. Nowell, W. S. Totten, L. Reed, D. D. Almy and W. W. Lucas. (Our young-old friend, Joe Bliven, was unable to attend because of illness.)

*Norwich*: Charles Oldham, Leo Cimicoski, Albert Fairbanks, Howard Bengerman and C. L. Crowley.

*Westerly* (Local 538): G. H. Payne, Thomas J. Cowell and Leslie Nowell.

## RESISTANCE RATING OF PROJECTIONISTS' 'PHONES

WILLIAM WHITTE of Marion, S., D., writes, "I have only lately considered servicing my own equipment. Have tried it enough to know it is the real joy of projection. Am truly in earnest, hence the following questions.

"In several places in the Bluebook of Projection there is reference to high-resistance headphones. I can well understand the reason for them, but am not certain as to just how high the resistance should be. Most catalogues list 3000- and 5000-ohm phones. Are these high-resistance enough? What is approximately the minimum resistance you would recommend for projectionists' test phones?

"I am using two Strong low-intensity light sources. One of them carries its arc perfectly; the other gives trouble. Motor runs smoothly for a reel or two, then it goes on strike, refusing to budge, making hand feeding compulsory. A few moments


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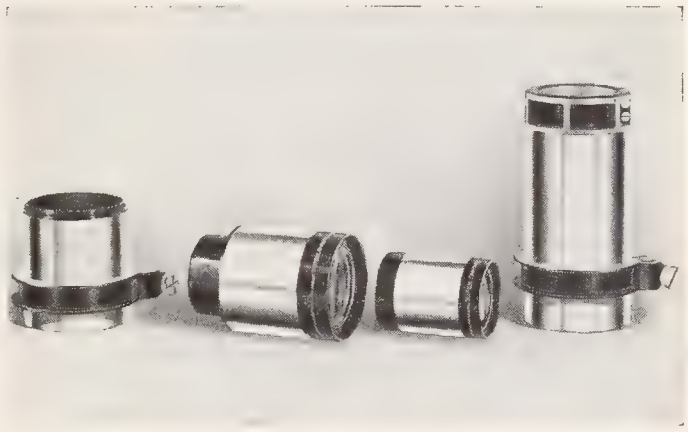
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later it may take a notion to run, but runs wild, necessitating a lower rheostat setting. It has all the service men around here stumped. Also, please define 'soft tube,' 'hard tube,' 'bridging amplifier' and 'faulty illusion.' Where can I obtain a B & S wire gauge and what do they cost?"

As to headphones, the impedance must be high enough to prevent short-circuiting the source of sound current; for continuity tests with help of a battery, a sufficiently low voltage and phone resistance high enough to insure against passing too much current through the part being tested. While it may not burn anything out, there might be a magnetizing effect and the frequency response would be impaired.

A set rated at 2000 to 2200 ohms per pair of phones is satisfactory, though higher resistances are still better. The 3000-ohm sets should serve very well. Crystal phones are very good. Using 2000-ohm phones, avoid 90-volt batteries in continuity tests of parts that normally carry only current of low values; use 1.5-volt cells instead.

As to the lamp motor, I find myself unable to dope out with certainty just what is wrong in this case, therefore I have referred the matter to the manufacturer. Any supply dealer should be able to get a B & S wire gauge, or one should be able to obtain it from any dealer in electrical goods.

Now as to the definitions: A *soft* tube is a vacuum tube containing less than standard quantity of gas. *Hard* tubes are those containing practically no gas at all. A *bridging amplifier* is one whose input impedance is very high with respect to that of the circuit from which it takes power. This condition insures that the amplifier takes but little or practically no power from the line. *Faulty illusion* is where picture movement and sound occur or appear to be in different locations.

## KIND OF MEN PROJECTION NEEDS

LEIGH H. KELLEY, Elko, Utah, writes, "For almost two years I was relief projectionist at the Hunter theatre here in Elko. When finally the new Elvada was opened I was promoted to the position of projectionist therein. I also service its equipment, consisting of Simplex projectors and Western Electric 'Mirrophonic' sound.

"Our little city has approximately 4,000 people. It is the business center of a ranching and mining country extending about 100 miles north and south. It has two modern, well-equipped theatres. The Hunter seats 835, and the new Elvada 476. Both are operated by the Huish Theater Enterprises, with headquarters in Salt Lake City. Both the Hunter and Elvada are under the direct management of Mr. John Rowberry. Each theatre runs two shows daily, beginning at 7 p.m., except Sundays, when we have a continuous run from 2:30 p.m. Special matinees are run when conditions warrant.

"Patronage is drawn from a wide territory since, while there are two small theatres in neighboring towns, the nearest competitive theatre of our class is around 120 miles away."

I like the way this young man talks.

Farther on in his letter he says he hopes some day to reach the top, or near it. That is as should be. He understands that to rise it is necessary to climb, and *climbing means work*. One does not just float to the top, as some seem to imagine. Too many enter the profession apparently with the idea that if they have a job and are able to hold it, *that* is the top.

## REEL DEVICE FOR AUTOMATIC CHANGEOVER

IN SEVERAL cities on the Pacific Coast an automatic changeover device has been in use for quite some while. Its producer is now preparing to introduce

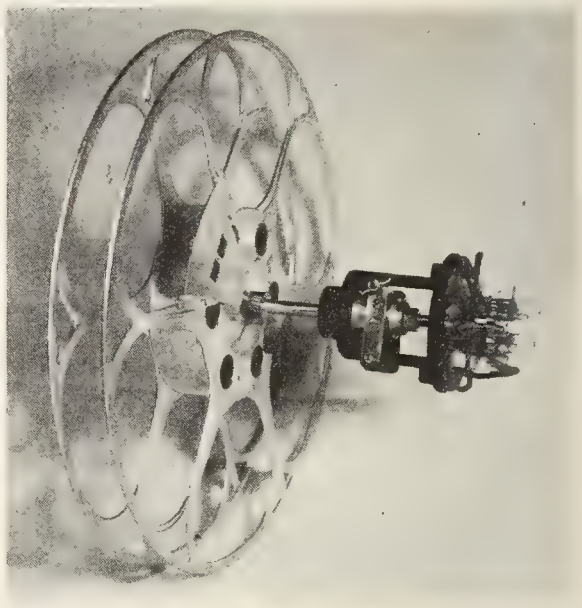


Figure 1

it in the East. While I have not as yet sufficient data to justify expressing an opinion as to the excellence of this equipment, it may be fairly assumed to have merit if

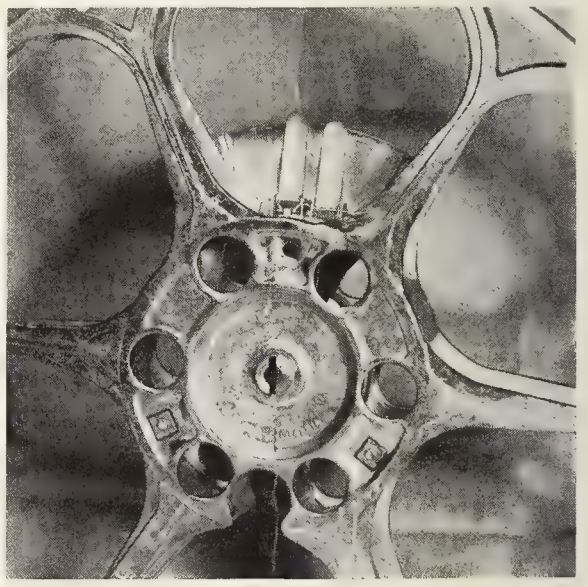


Figure 2

after practical trial in San Francisco, Seattle, Portland, Sacramento and other cities, its producer feels willing to spread out into other fields.

The device consists in die cast reels made

from very tough metal. In *Figure* 1 we see one of these reels, together with the upper magazine spindle, upon which is mounted a part of the assembly (normally enclosed, the cover being here removed to show its parts). Upon the side of each reel are attached certain "trigger fingers" by means of which the projectionist may determine the exact time of changeover. These fingers are shown in *Figure* 2.

As the film unwinds, at the proper time, predetermined by the projectionist, these fingers set into operation certain mechanical and electrical impulses that result in the automatic carrying out of all the acts necessary to effect changeover.

On the wall a control cabinet is mounted. Special dowsers are attached to each projector.

## YET AGAIN: HOW TO CURE FLICKER

F. K. KON of the Odeon theatre in Kuala Lumpur, Federated Malay States, writes, "I shall be thankful for your aid in solving the following flicker problem. Projectors are Simplex, with which we have been using low-intensity lamps. Later we installed Suprex lamps taking current from a motor-generator set. While using the low-intensity lamps there was no flicker. Since changing to the brighter light sources there has been a flicker which cannot be got rid of, no matter how accurately the shutter blades are timed.

"The flicker appears to be periodic, disappearing for an instant and then appearing again. Rear shutters were installed and the blades were widened, but all to no avail. Dallmeyer lenses, Series LV 4½. Projection distance 80 feet. Screen image 16 feet wide.

"Could you suggest any compound for cleaning a screen surface that has turned yellow?"

Flicker tendency increases as the screen illumination becomes more intense. That is quite natural, since flicker is due to contrast between illumination and darkness. However, if your projection speed is the standard 90 feet per minute, there should be no visible flicker because of the rate of speed, so it certainly is due to fault in your rotating shutter. Widening its blades might and probably would make it worse instead of better. Proceed as follows:

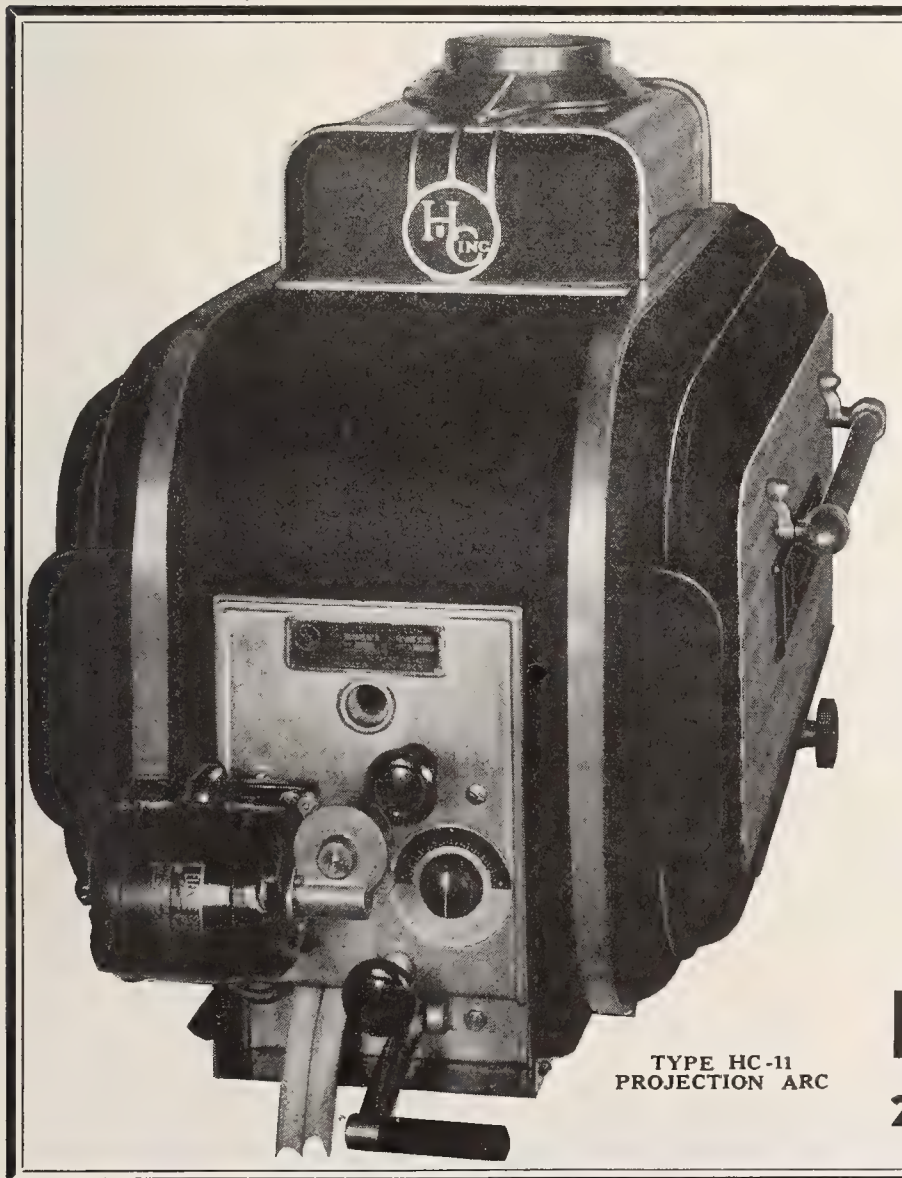
At some print shop obtain a sheet of cardboard, remove one of the shutters, mark its exact outlines on the cardboard, cut out the pattern thus formed and install it in place of the metal blade, first having blackened its surfaces with ink or lampblack. Now trim off a little, equal in amount, from each side of each cardboard blade and note the effect, being very careful not to permit the paper shutter to stop in the light beam. If there is improvement but not a cure, then trim again. It is a case of cut and try until the right blade width is found, as it will be provided you are using standard projection speed, which doubtless is the case because of the sound. Then trim the metal blade as indicated by the cardboard blades and install.

The periodic effect probably is due to the flicker being visible only in the brighter scenes.

As to the screen, you have given no information as to what kind of surface it is, therefore it is possible only to deal in generalities. Since the surface has turned yellow, it probably either is pretty old or there has been some special chemical action. In either case no compound I know of would help much.

I would suggest that you clean the surface thoroughly with soap and water and paint with a mixture of white lead ground in oil and white zinc ground in oil, using equal parts of each. Mix to rather thin consistency with one quarter boiled linseed oil and three quarters turpentine. Add enough blue (ultamarine preferably, though prussian will do) so that a fairly strong bluish tinge is imparted while the paint is in the pot. Apply two coats of this paint to the screen.

Or you might give the surface a coat of white calcimine such as can be bought in packages ("Alabastine" is one make that gives excellent results). The advantage is that it can be washed off as soon as it shows discoloration and a new coat applied.

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# PLANNING THE THEATRE

## A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

**ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification of the person inquiring.**

### THE QUESTION:

I HAVE A very small theatre, 70 feet long, 22 feet wide, 18 to 21 feet high. Walls are plaster with acoustical felt panels. Theatre is box shaped with tin ceiling.

I feel that this tin ceiling is not the best thing for our sound. I am planning on covering same with some acoustical material. Should we arch our new ceiling, or would it be okay to cover the tin ceiling on the flat, as it is?

We have veneer seats and rubber matting down our aisle. Since neither of these are beneficial to sound I felt that we should treat our ceiling.

Also please advise if you think our seating arrangement is all right. We have one center aisle with rows of five seats on either side. Exits are all one one side of building. Seating capacity is 200, with 6-foot wide space allowed for exit doors.—C. J. W.

### THE ANSWER:

A METAL ceiling is not of the proper material for a theatre and certainly is detrimental to good sound. Your suggestion of covering it with acoustic material is all right. This metal ceiling should be stripped with wood strips before the other material is applied.

I cannot find any reason why this new ceiling should be arched, and to do so would add to the cost.

You should of course install upholstered seating. That would not only improve the looks of the auditorium, but also the sound.

For such a narrow theatre, your present arrangement of seats, with a center aisle, is about the only way it could be planned.

●

### THE QUESTION:

ALONG SIDE of our two-story apartment building, which is 120 feet in length, we have a lot 39 feet by 150 feet, running the long way of the apartment building. Would it be practical to build a theatre on this lot, using one wall of the apartment building, brick, as a wall for the theatre?

On this lot could we get a theatre seating 350 or 400 persons in the main auditorium, and perhaps 200 or 250 persons in a stadium, with a candy shop, theatre office, downstairs rest-rooms and a fair sized lobby? We like the stadium idea partly because the theatre would be cozier on slack nights.

We planned on hooking on to our present heating plant in the apartment building for heat—or would you provide a separate heating plant of the modern steam heat core type? We have air-conditioning equipment for a 300-seat house.

What should a building of this type, ready for the installation of the seats, projection equipment, screen, etc., cost us? Tile, brick or stucco?—C. V.

### THE ANSWER:

IF THE WALL of the apartment building is heavy enough to carry the additional load for roof and extra masonry of theatre, and if there are no windows in this wall, I see no reason why this apartment wall could not be used for side wall of the theatre. It is better, however, to build a steel skeleton along the wall for supports, and use the present wall as a curtain wall.

If you intend to use the full length of the lot and only expect a seating capacity of between 600 and 650 seats, you can obtain this on a one-floor auditorium without going to the expense of a stadium.

I do not think that the apartment heating plant will be large enough to take care of the theatre, and doubt if the apartment boiler room will be large enough to house the additional equipment. I believe it will be far better to install an independent heating system for the theatre, which can be located under the stage.

As you have complete air-conditioning equipment to take care of a 300-seat house, you will have to install one other unit. It may be less expensive than remodeling the present unit.

The cost of such a building, exclusive of equipment, should not be figured at less than $30,000.

●

### THE QUESTION:

I WANT to remodel the front of my building. My building was built in 1913 and still possesses the old style arch which was used in those days. The building is 50 feet wide by 30 feet high, and faces north. The entrance to the lobby, which is through the arch, is not closed or doored and the arch is 11 feet wide by 12 feet high at the top of the arch. The lobby is 12 feet square. There are two 6-inch steps from the sidewalk into the level lobby floor.

However, I don't know whether to take out the steps or not. Entrance into the foyer is through the east wall and the doors extend about 4 feet of space at the intersection of the south with the east wall so that there is only about 8 feet from the door to the sidewalk. This short distance makes too short a distance to take out the steps entirely.—E. L. H.

### THE ANSWER:

IF IT IS at all possible, by all means remove the steps at the sidewalk. The distance of 8 feet from sidewalk to entrance doors to foyer is not sufficient to give the proper slope for eliminating the two 6-inch steps. Six inches is the maximum slope for an 8-foot run. It may be possible to slope the floor in the foyer another 6 inches to make up for the other step.

I suggest that you fill in the arch above the entrance doors, as after the marquee is in place, hardly any part of the present arch will show, since the bottom of the marquee should be 9 feet above the sidewalk line.

●

### THE QUESTION:

OUR VILLAGE of a little over 500 population is now without a theatre and we are now confronted with the necessity of remodeling an old building or building a new one. What is the smallest practical theatre seating and dimensions? What should a theatre be constructed with?

The available building is of solid brick —three outside walls, two stories in which the ceiling can be raised. The main floor is 74x21½x12.—E. H. M.

### THE ANSWER:

THERE IS no fixed limit to the *practical* size of a small theatre. While the population of your village is around 500, there still exist the possibilities of several surrounding communities from which patronage may be drawn.

The building, 74x21 feet, 6 inches, may be large enough for an auditorium accommodating 190 seats, which is pretty small for a theatre that is to be operated regularly. The brick building will be okay.



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**IDEAL SEATING COMPANY**

GRAND RAPIDS, MICHIGAN

# Selecting Furnishings for Modern Foyers, Lounges and Auditoriums

(*Continued from page* 11)

scale, though always in keeping with the size of the space, height of the ceiling and the character of the theatre.

For these reasons pilasters, either modern or of simplified classic design, may well be used on walls that are covered with a fabric in modernized period design; or, perhaps, we shall see a modern version of the ornate Baroque style, the sweeping scroll forms in relief plaster work, being slenderized and used only at focal points, with ample plain wall spaces to act as a foil for them.

#### *Photo-Murals for Spaciousness*

Where the foyer is a comparatively narrow curved passage along the rear of the auditorium, it is often desirable to secure a sense of greater space. This can be done by using photo murals set in shallow recesses along the rear wall and lighted from above by a concealed trough unit. Views of a fine formal garden, which are readily available, with statuary and architectural features, all done in tones of gray, would be excellent. Views of the gardens of Versailles have been used very successfully on the walls of a New York night club, where the suggestion that one is looking out into the gardens is conveyed by Venetian blinds across the tops of the recesses, piers with pilaster treatments being used between the photo murals.

Where the foyer is practically a part of the auditorium, being merely the space in back of the standee rail, it is necessarily only very moderately lighted and it can be given liveliness and an appearance of greater depth by lighted niches or backlighted wall panels, which should not, however, throw enough light into the auditorium to interfere with a satisfactory view of the picture on the screen. The wall surface in such a foyer may be covered with a fabric, especially since it is likely to have acoustical treatment.

Modern style interior decoration no longer has the initial appeal of novelty that was largely the reason for its practically universal adoption in theatre interiors, therefore it seems to be time to look for something different. Many modern style schemes have little more to recommend them than the fact that they are colorful, flamboyant, rich and unusual.

## The Decoration Of Auditoriums

AUDITORIUM decoration has become increasingly rich and elaborate during the past few years, and the trend is towards even more handsome treatments, employing patterned fabrics extensively on the walls and for draperies. Fabrics of rich texture, either plain or patterned, are being used more and more on the backs and seats of chairs. Patterned carpets, and inlaid designs in plain "patent back" carpeting, give decorative interest and a sense of luxury under foot. Theatre chairs have been greatly improved, streamlined and styled to the highest degree of comfort and smartness.

#### *Influence of Lighting*

The present-day theatre auditorium is anything but the dark chamber in which to view motion pictures that some advocates of extremely plain functional design used to talk about. Plain or badly decorated theatre auditoriums belong to the "dark ages" of the motion picture industry, before modern lighting made it possible to have a considerable amount of light—glare-free, soft and well distributed—in the auditorium, without interference with the enjoyment of the picture on the screen.

Better lighting makes better auditorium decoration worthwhile, even necessary. This is seen in the treatment of the walls around the new pylon bracket lighting fixtures with rich fabrics, panelled for decorative effect. These fixtures light up the handsome patterns to advantage, adding greatly to the attractiveness of the theatre. Where there is indirect lighting from coves, from a ceiling plaque or from indirect pendent fixtures, the whole auditorium is softly and evenly lighted, and the walls are usually decorated with designs painted or otherwise executed upon the walls; or very frequently they are covered with patterned fabrics used in interesting ways, sometimes in combination with figure silhouettes painted on silk panels or other features.

#### *Choice of Chair Covering*

There is a direct relation between the wall treatment and the choice of a covering for the seating in a theatre auditorium. Plaster walls, without covering, often call for a rich soft fabric on the chairs, such as plush, with its deep pile, or mohair velour, to relieve the coldness of effect and make the auditorium more friendly appearing. Fabric covered walls call for chair covering of similar texture and quality to the wall fabric. If a pattern is used, it should be carefully chosen to look well with the wall covering. Often imitation leather may be used on the seats of the chairs, if not also on the backs, for its durability and easy maintenance. The backs count most in the decorative scheme and in sound absorption, therefore fabric is frequently most desirable for them.

#### *Size of Fabric Pattern*

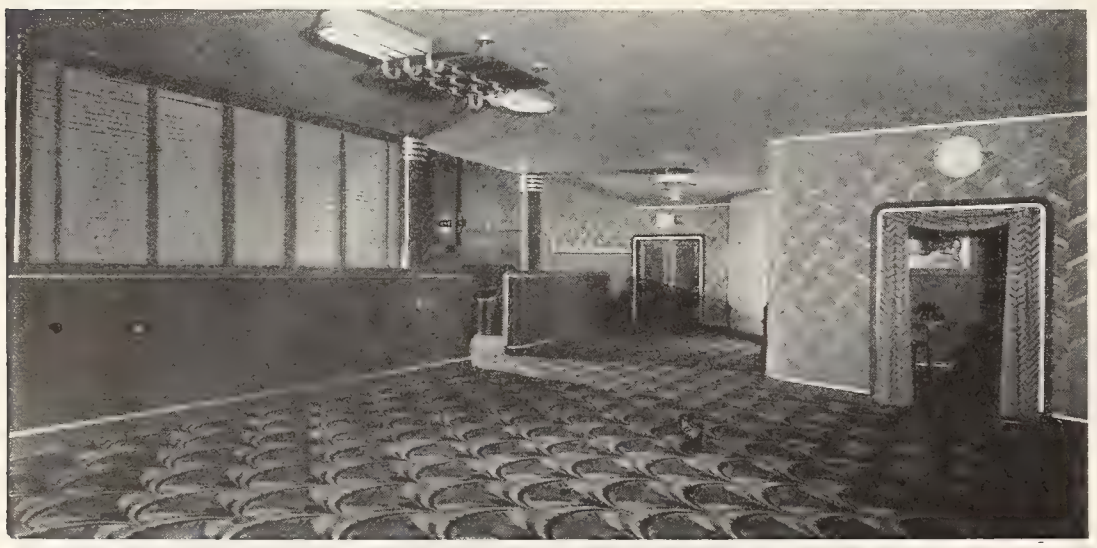
In the use of patterned decorative fabrics it is highly important to see that the patterns are of the right "scale," that is, that each pattern is the right size for its use—neither too large nor too small—and that it is right in relation of size to the other patterns used in the auditorium. A pattern should be either large enough to count as a distinct design when seen from some distance, or to appear as little more than an indefinite mottling, which resolves itself into a distinct pattern when seen at closer range.

#### *Emotional Effect of Color*

Color is one of the most valuable elements in decoration and usually the least understood. While it is important to secure *harmony* in a color scheme, the thing of primary importance is to use colors for their *emotional effect*. Red, brown, orange and yellow are warm colors, cheering and friendly, while blue, light violet and blue-green are cool colors, quieting and restful, with a certain aloofness and restraint that gives an air of elegance and reserve.

The colors used in decoration are seldom the pure red, blue, etc., of the rainbow, but are crossed with other colors. Crimson is a red tinged with violet; flame color is red inclining towards orange; blue is often tinged with green or with violet; green usually inclines towards yellow or blue. Such colors are more interesting and

(*Continued on page* 42)



Inner foyer of the Calvert theatre, Washington, D. C., showing extension of auditorium wall treatment in rayon and cotton damask, concealing rock wool padding. The color combinations, in a vertical angular pattern, range from dark at the proscenium arch to light at the rear and include brown, red, taupe, green and eggshell. Carpeting is velvet with a flesh-color ground with sunburst figures in brown, tan and red. The Calvert was designed by John Eberson.

## picturing the trend today in

# furnishings for the theatre

ON this and the following five pages is conducted something of a trip, via the camera, among the sources of furniture and fabrics and carpetings suited to the modern theatre. In connection with this display, the reader is further referred to a market directory which appears on pages 39-41

■ ■ ■



Lounge grouping in advanced modern style. Sofa and chair are constructed of "blond" birch, accessory pieces in an amber birch. Sofa covering is novelty tapestry, chair covering in rose chenille. All furniture by Heywood-Wakefield.

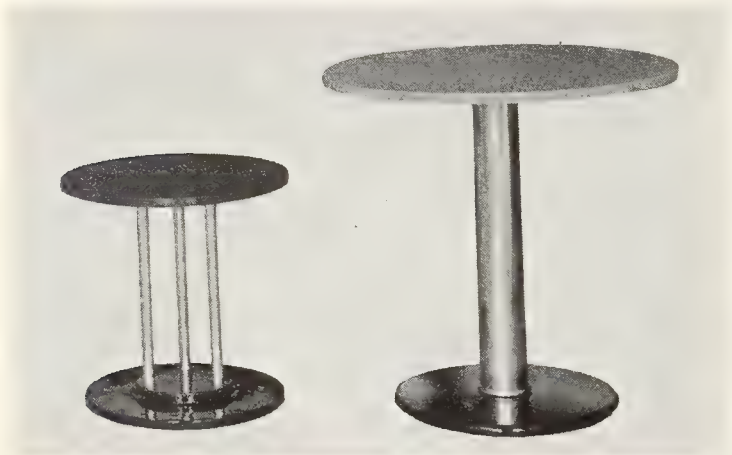


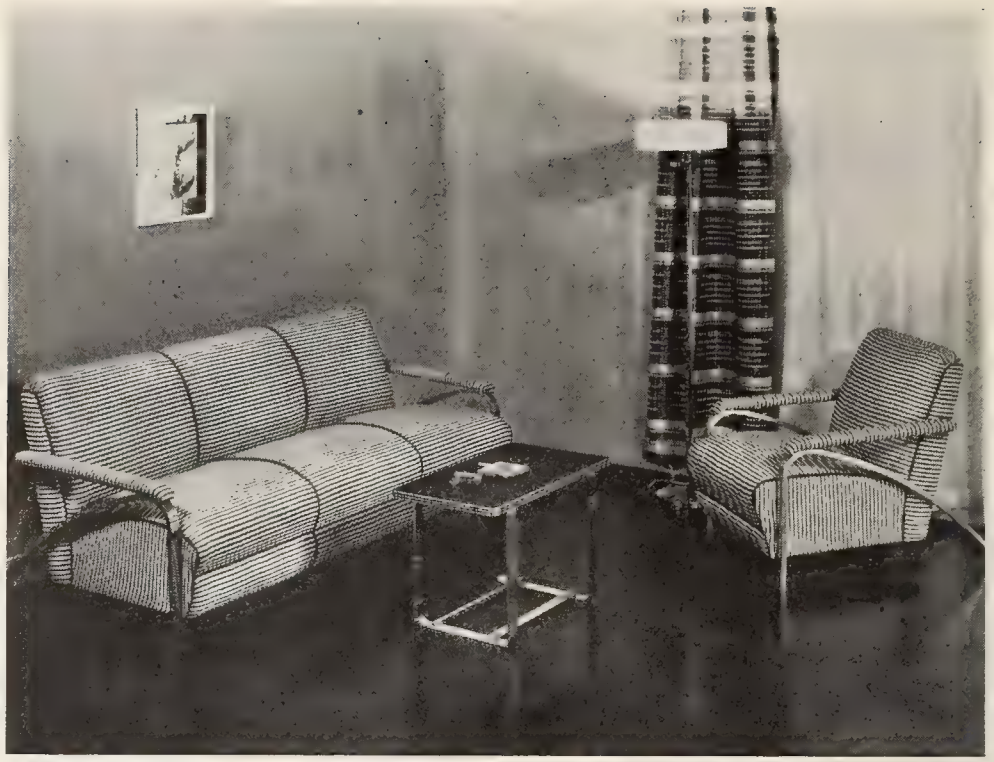
Women's lounge furniture consisting in smartly styled modern tubular metal pieces in chromium finish (by Royal Metal), with white leather coverings accented by welts in dark leather. Cosmetic tables are burn-proof.

# furniture for the foyer and lounge



Lounge furnishings (above and below) by Hampden, constructed of tubular metal in satin finish. Tables have wooden tops especially finished so as to resist burns.

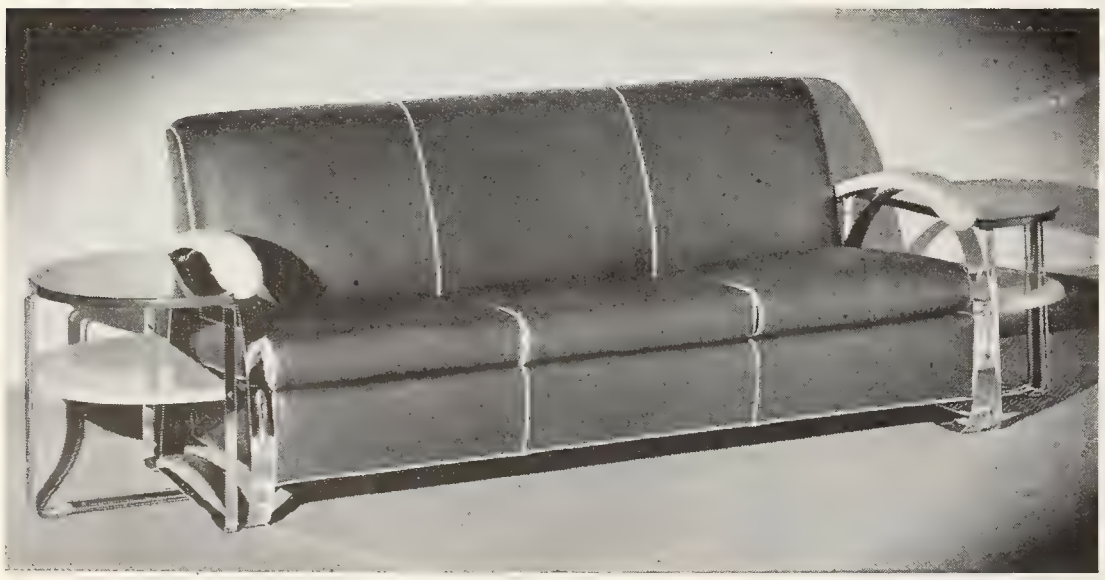




Lounge grouping with deep-cushioned sofa and chair (by Troy Sunshade) of distinctive modern styling. Construction is of rectangular, satin-finish metal, covering rough-textured fabric.



A corner seat made up of attachable units capable of any length of extension (by Durham). Construction is of tubular metal, and the units shown are covered in white leather.



Sofa with reclining back built on 2x1/4-inch flat steel bar frame with bolted construction (by McKay). Covering is imitation leather with contrasting leather welts. Metal-framed end tables have Micarta tops.



Simple, strikingly modern accessory chair for lounge or foyer (by Howell) of rectangular metal.



A modern rocking chair (by Lloyd), with construction entirely concealed. Covering shown is fabric in two coarse weaves.



Lounge grouping of tubular metal furniture (by Royal Metal) in chromium finish, with imitation leather coverings having contrasting leather welts. Tables have burn-resisting tops.



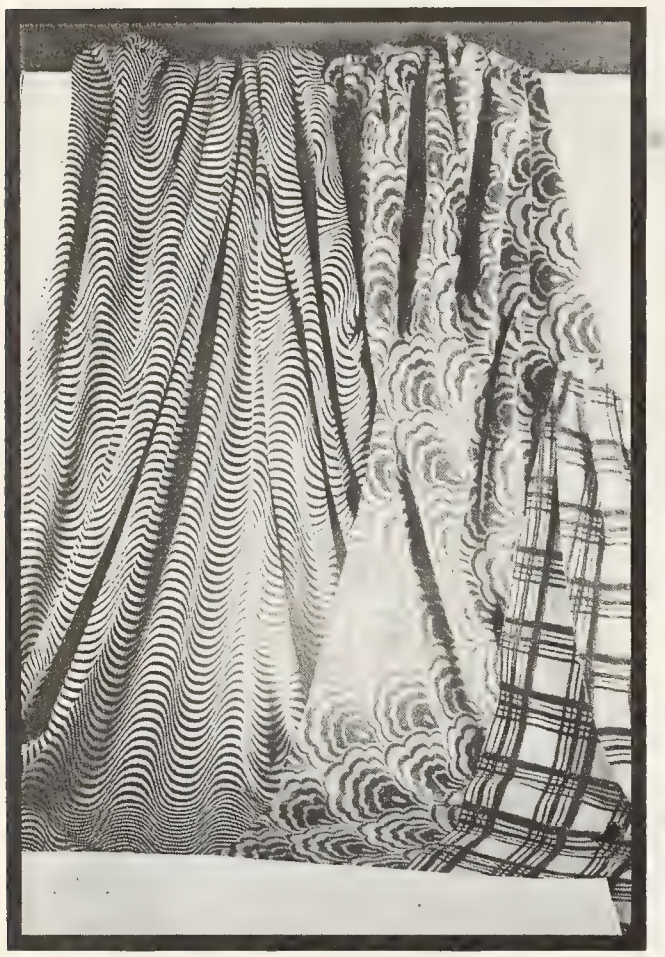
A novel chair and table combination in handsome woods (by Albano). The woods used are zebra, amboyna and maple burl.





Modern types of sofas and chairs (by Doehler) in various designs, but all of metal construction, shown in two groupings (above and left). Coverings for all pieces shown are imitation leather, while exposed metal is tubular in chromium finish. All welts in contrasting leather.

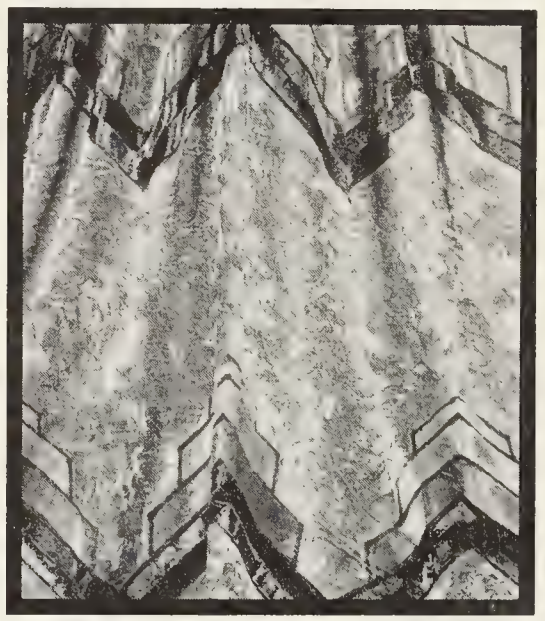
# fabrics for walls, drapes and upholstery



Three of the newer patterns in velours for auditorium seat coverings and also for draperies (by Haigh). Various color combinations are available. Plaid is new number in blue on coral.



A wall fabric of cotton and rayon damask (from Dazien) in a sunburst pattern, available in various color tones.



An embossed rayon plush (from Maharam) highly suitable for drapes or ornamental banners on walls, available in several ground and design colorations.



A sunburst design suited to brilliant contrasts for wall treatments (from Maharam). Sample in coral, silver and red.



Modern interpretation of leaf and flower pattern in a rayon and cotton damask (from Dazien) suited to walls in either modern or period style treatments.



Combination of solid color mohair, for backs, and imitation leather, for seats, on chairs by Heywood-Wakefield. (Chairs shown installed in the auditorium of Harbour theatre in Brooklyn, N. Y.)



Auditorium chair of recent design (by Irwin) with seat upholstery covered in fine-grained Pantasote leather. (See page 50 for description of the novel aisle lighting provisions used in this model.



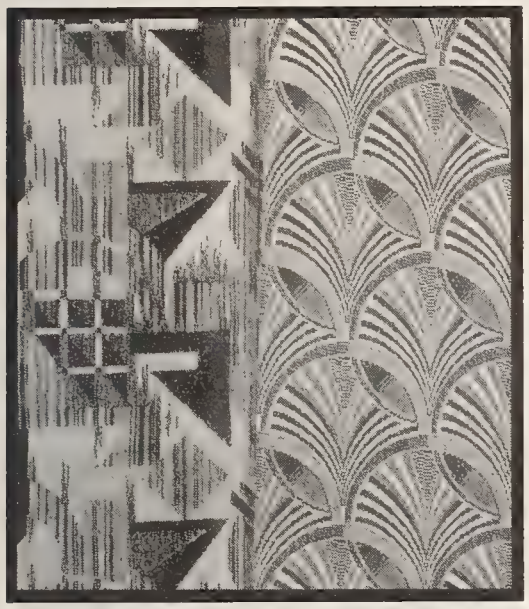
An installation of auditorium chairs of simple design by Ideal, in the Central theatre, Yonkers, N. Y., with backs covered in light tone mohair and seats covered in a dark imitation leather.



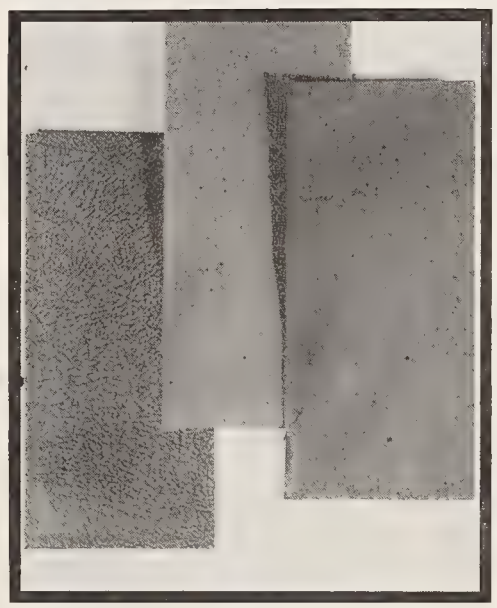
Heavy cotton fabrics for furniture coverings and draping, effective in solid colors because of pattern. By Grosse.



Modern stylized leaf pattern suited to both furniture and auditorium chairs, in a mohair velvet by Chase.



Two patterns in velour (by Zimmerman) effective for auditorium chair coverings where pronounced pattern is desirable. Also suited to lounge or foyer pieces.



Spanish leather grain effects in Dupont Cavalon available in rich colorings for both furniture and auditorium seating. Samples in three browns.



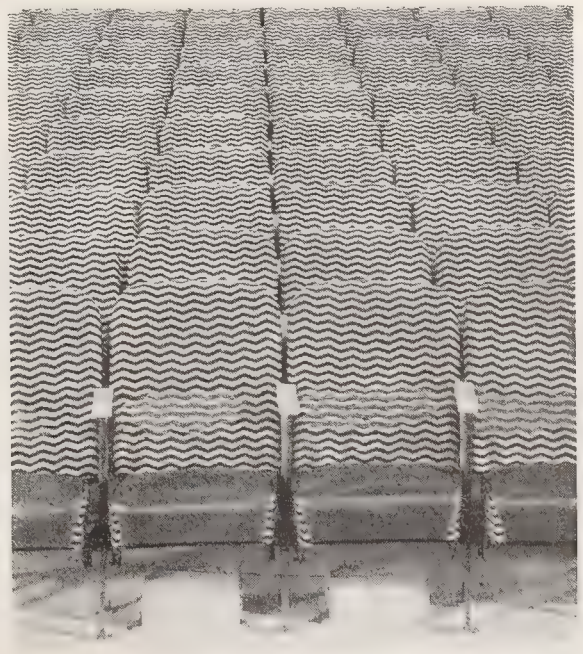
**New seating in the Capitol theatre, New York, by American. Upholstering entirely covered in mohair (by Chase) having a pile relatively deep, used in a medium brilliant shade of red throughout.**



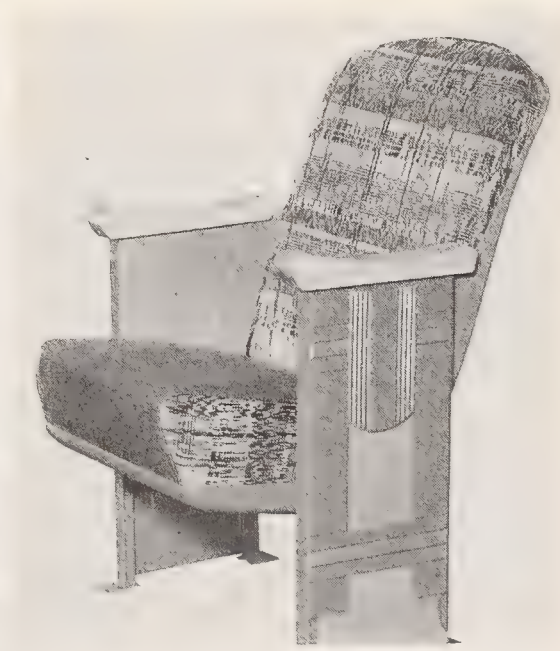
**Embossed velour in a light two-tone mixture with contrasting welts, used for backs in combination with seats of dark leather, on deep-upholstered auditorium chairs made by Heywood-Wakefield.**



**A short-pile pattern mohair covering on an auditorium chair of modern lines by International, the covering carrying reverse curves harmonizing with the wave design employed on the end standards.**

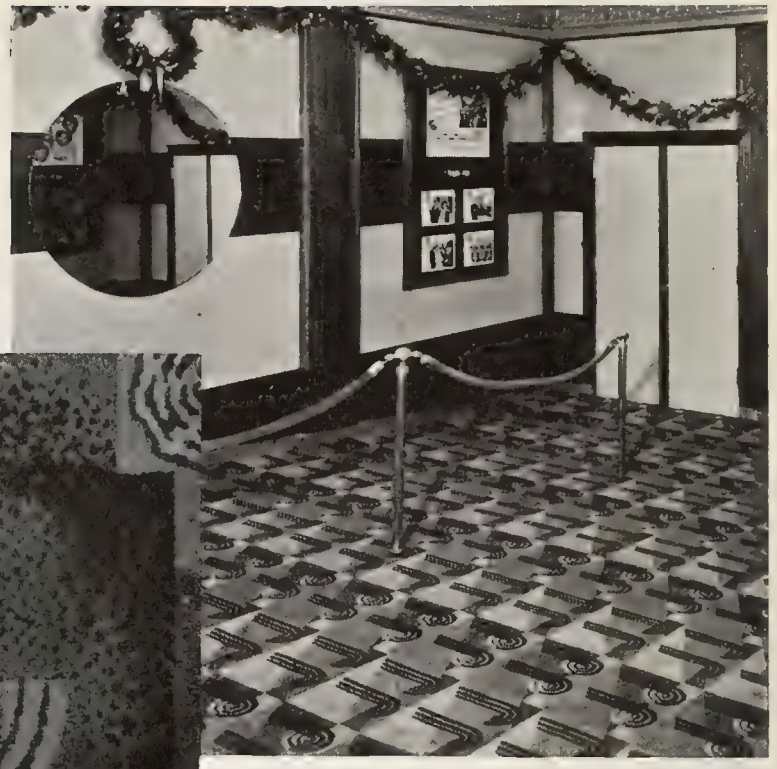


**A velour of pronounced pattern in contrasting tones in combination with medium-dark leather covering for the seats, on chairs by Ideal installed in the Penn, Warner theatre in Washington, D. C.**

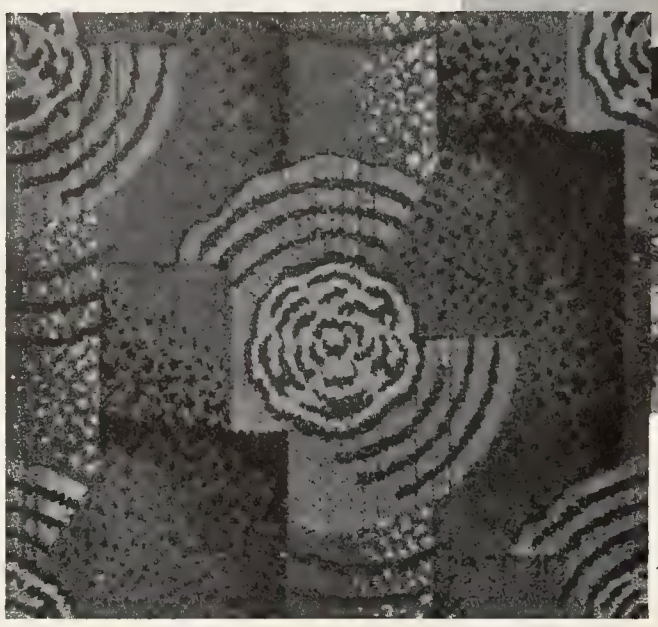


**Another combination of velour and leather, the backs carrying a mixed pattern in several colors, the seats having a deep-laid grain effect in a single tone. The chair shown is by International.**

# suggestions in carpetings for modern theatres

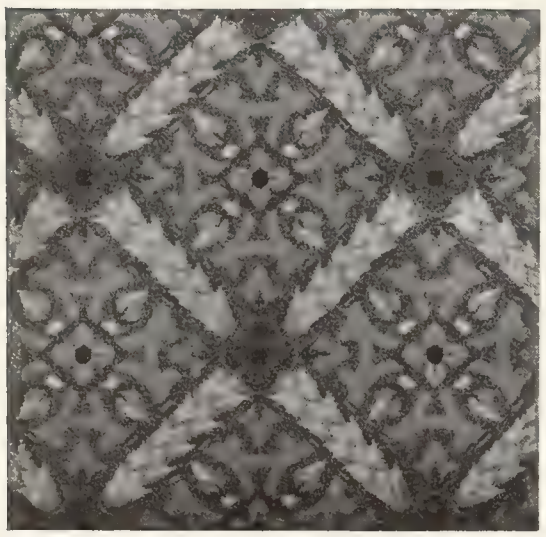




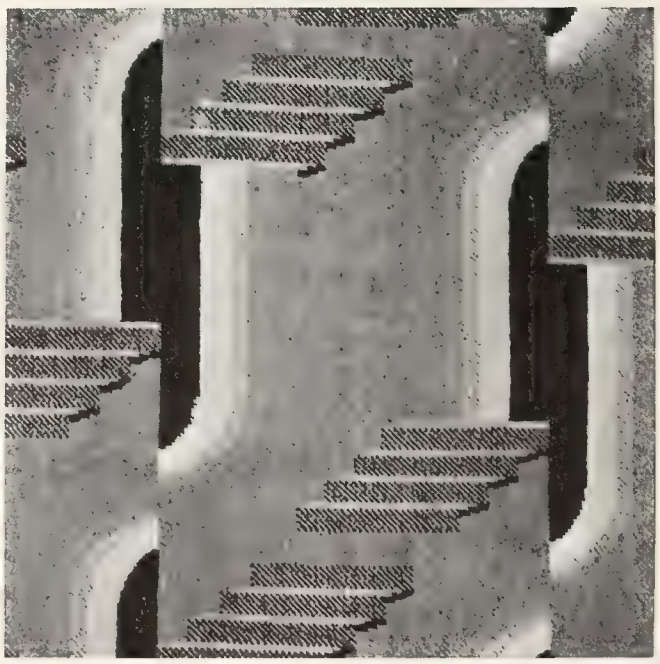


Two distinct types of modern designs in Velvet theatre carpetings by Alexander Smith, that shown installed (above) having an open pattern allowing brilliant contrasts, that at left being a floral abstraction calling for "warmer" tones.

A period pattern (above) and a modern figuration (below) suited to most theatre interior treatments. By Bigelow-Sanford.



Below: Carpeting of the patent-back or inlaid type (Chase Seamloc) in the lounge of the Fargo theatre, Fargo, N. D.



One of the simpler modern patterns in theatre carpeting (shown in a Velvet by Mohawk), employing an abstract design for light grounds.



An historically inspired design of a type well adapted to the more conservative interiors, in a carpeting by Mohawk.





An historic design in a Wilton carpeting by Bigelow-Sanford, suited to simpler modern interiors. Carpet shown had gold and black figures on red ground.

# An INDEX TO THE THEATRE FURNISHINGS MARKET

A directory of territorial jobbers and theatre supply dealers through whom may be procured carpeting, fabrics, foyer and lounge furniture, and draperies for the theatre. Listing is alphabetical by states and firm names.

## ALABAMA

*Loeb Hardware Co.*, 120 Commerce St., Montgomery.
*Queen Feature Service, Inc.*, 1912½ Morris Ave., Birmingham.
*Renard Lino. & Rug Co.*, 25th & Ave. A., Birmingham.

## ARKANSAS

*Eads Bros.*, Ft. Smith.

## ARIZONA

*Arizona Film Supply Co.*, 84 W. Pennington St., Tucson.

## CALIFORNIA

*Armstrong Cork Products Co.*, 1206 Maple Ave., Los Angeles.
*Armstrong Cork Products Co.*, 180 New Montgomery St., San Francisco.
*Breck Photoplay Supply Co.*, 1969 S. Vermont Ave., Los Angeles.
*Century Carpet Co.*, 230 East 11th St., Los Angeles.
*Sam Corporon*, 816 S. Figueroa St., Los Angeles.
*Filbert, John P.*, 1956 S. Vermont Ave., Los Angeles.
*Lindsey & Hall*, 1036 S. Hope St., Los Angeles.
*National Theatre Supply Co.*, 121 Golden Gate Ave., San Francisco.
*National Theatre Supply Co.*, 1961 S. Vermont Ave., Los Angeles.
*Ponedel Schagen Co.*, 442 Post St., San Francisco.
*Preddey Theatre Supplies, Walter G.*, 187 Golden Gate Ave., San Francisco.
*Projector Equip. & Main. Co.*, 1975 S. Vermont Ave., Los Angeles.
*Scovel & Sons Co.*, 1133 Post St., San Francisco.
*B. F. Shearer Co.*, 968 S. Vermont Ave., Los Angeles.
*B. F. Shearer Co.*, 243 Golden Gate Ave., San Francisco.
*Harry F. Slater Co.*, 950 Santee St., Los Angeles.
*B. F. Shearer Co.*, 1968 S. Vermont Ave., Los Angeles.
*W. & J. Sloane*, 2155 E. 7th St., Los Angeles.
*W. & J. Sloane*, 10th & Market Sts., San Francisco.
*Troy Sunshade Co.*, 1200 S. Hill St., Los Angeles.
*D. N. & E. Walter & Co.*, 508 E. 8th St., Los Angeles.
*D. N. & E. Walter & Co., Inc.*, 562 Mission St., San Francisco.
*Western Theatrical Equipment Co.*, 225 Golden Gate Ave., San Francisco.

## COLORADO

*Armstrong Cork Products Co.*, Interstate Trust Bldg., Denver.
*Centennial School Supply Co.*, Denver.
*Graham Brothers Theatre Equipment*, 546 Lincoln St., Denver.
*National Theatre Supply Co.*, 2111 Champa St., Denver.
*Renard Lino. & Rug Co.*, 1745 Wazee St., Denver.
*A. G. Seaver*, 1855 Welton St., Denver.
*W. & J. Sloane*, 1130 16th St., Denver.

## CONNECTICUT

*Capitol Floor Covering Co.*, 70 Walnut St., Hartford.
*Colman-Levin Co.*, 85 Wallace St., New Haven.
*Modern Theatre Equipment Corp.*, 133 Meadow St., New Haven.
*National Theatre Supply Company*, 122 Meadow St., New Haven.

## DISTRICT OF COLUMBIA

*Armstrong Cork Products Co.*, 810 18th St., N. W., Washington.
*Ben Lust*, 919 New Jersey Ave., N. W., Washington, D. C.

## FLORIDA

*Armstrong Cork Products Co.*, Barnett National Bank Bldg., Jacksonville.
*J. J. Haines & Co.*, 657 E. Bay St., Jacksonville.
*F. T. Kelly Co.*, 29 N. W. 10th St., Miami.
*F. T. Kelly Co.*, 2401 Main St., Jacksonville.
*F. T. Kelly Co.*, P.O. Box 286, Tampa.
*Peaslee-Gaulbert Corp.*, 2401 Main St., Jacksonville.
*Swindal-Powell Co.*, Main & 14th Sts., Jacksonville.
*Swindal-Powell Co.*, 204 N. 12th St., Tampa.
*Troy Sunshade Co.*, 110 N. Biscayne Blvd., Miami.
*United Theatre Supply Corp.*, 110 S. Franklin St., Tampa.
*H. Valentine Co.*, 618 S.W. 8th St., Miami.

## GEORGIA

*Armstrong Cork Products Co.*, 424 W. Peachtree St., Atlanta.
*Branson Upholstery Supply Co., Inc.*, 549 Peachtree St., N. E., Atlanta.
*National Theatre Supply Co.*, 187 Walton St., N.W., Atlanta.
*Peaslee-Gaulbert Corp.*, 550 Glenn St., S.W., Atlanta.
*J. H. Persse & Co.*, 8 W. Bryan St., Savannah.
*Rosenfeld Co.*, 221 Ivy St., N.E., Atlanta.
*W. & J. Sloane*, Connally Bldg., Atlanta.
*Wil-Kin Theatre Supply Corp.*, 150 Walton St., N.W., Atlanta.
*Wright Co.*, 101 Cone St., N.W., Atlanta.

## ILLINOIS

*Armstrong Cork Products Co.*, 222 N. Bank Dr., Chicago.
*Bruns & Collins, Inc.*, 1004 S. Michigan Ave., Chicago.
*Decorative Arts Co.*, 300 W. Austin Ave., Chicago.
*Fuerstenberg & Co.*, 212 S. Market St., Chicago.
*Fulton, E. E., Co.*, 1018 S. Wabash Ave., Chicago.
*Glabman Brothers*, 900 W. Roosevelt Rd., Chicago.
*Goldberg, Joe, Inc.*, 823 S. Wabash Ave., Chicago.
*Guercio & Barthel Co.*, 908 S. Wabash Ave., Chicago.
*A. Hoenigsberger*, 149 N. Wacker Dr., Chicago.
*Ernest Kieswetter*, 737 N. Michigan Ave., Chicago.
*Lussky, White & Coolidge, Inc.*, 65 W. Lake St., Chicago.
*Mid West Mills, Inc.*, 1726 Arcade St., Chicago.
*Midwest Theatre Supply Co.*, 910 S. Michigan Ave., Chicago.
*Movie Supply Co., Ltd.*, 844 S. Wabash Ave., Chicago.
*National Theatre Supply Co.*, 825 S. Wabash Ave., Chicago.
*Neidhoefer & Co.*, 305 W. Monroe St., Chicago.
*Peck & Hills Furniture Co.*, 1353 S. Wabash Ave., Chicago.
*Richard Pick & Heller Co.*, 223 W. Lake St., Chicago.
*C. Pinsky Carpet Co.*, 222 N. Bank Dr., Chicago.
*Renard Lino. & Rug Co.*, 222 N. Bank Dr., Chicago.
*W. & J. Sloane*, 222 N. Bank Dr., Chicago.
*Troy Sunshade Co.*, 666 Lake Shore Dr., Chicago.
*Western Floor Coverings, Inc.*, 112 S. Franklin St., Chicago.

## INDIANA

*Armstrong Cork Products Co.*, 863 Mass. Ave., Indianapolis
*Ger-Bar, Inc.*, 442 N. Illinois St., Indianapolis.
*Joe Goldberg, Inc.*, 316 N. Illinois St., Indianapolis.
*Frank A. Heyden*, 11 N. W. 5th St., Evansville.
*National Theatre Supply Co.*, 436 N. Illinois St., Indianapolis.
*George L. Paetz & Sons*, 317 S. Alabama St., Indianapolis.
*Renard Lino. & Rug Co.*, 15 W. Georgia St., Indianapolis.
*Ros-Lange Carpet Co.*, 219 S. Meridian St., Indianapolis.
*Small & Schelosky Co.*, 4th & Vine Sts., Evansville.

## IOWA

*Armstrong Cork Products Co.*, Walnut Bldg., Des Moines.
*Des Moines Theatre Supply Co.*, 1121 High St., Des Moines.
*C. T. Hopper Furniture Co.*, 1st & Virginia Sts., Sioux City.
*National Theatre Supply Co.*, 1115 High St., Des Moines.
*Negbaur & Sons*, 106-10th St., Des Moines.
*Orchard & Wilhelm Co.*, 1 W. 7th St., Des Moines.
*Schmitt & Henry Mfg. Co.*, 301 S.W. 8th St., Des Moines.
*Service Theatre Supply Co.*, 514-12th St., Des Moines.
*Welch-Cook-Beals Co.*, 321 S. 3d St., Cedar Rapids.

## KANSAS

*Southwest Theatre Equipment Co.*, 309 W. Douglas Ave., Wichita.

## KENTUCKY

*Armstrong Cork Products Co.*, Heyburn Bldg., Louisville.
*Belknap Hardware & Mfg. Co.*, 111 E. Main St., Louisville.
*Falls City Theatre Equipment Co.*, 211 W. Jefferson St., Louisville.
*Otis Hidden Co.*, 529 W. Main St., Louisville.
*Peaslee-Gaulbert Corp.*, 15th & Lytle Sts., Louisville.
*Shecklers Theatre & Stage Equipment*, 722 W. Jefferson St., Louisville.

## LOUISIANA

*Armstrong Cork Products Co.*, 219 Tchoupitoulas St., New Orleans.
*Electrical Supply Co.*, 201 Magazine St., New Orleans.
*F. F. Hansell & Bro., Ltd.*, New Orleans.
*Johnson Furniture Co.*, 919 Texas Ave., Shreveport.
*Louisiana Motion Picture Equipment Co.*, 226 South Liberty St., New Orleans.
*Monroe Furniture Co.*, Monroe, La.
*National Theatre Supply Co.*, 220 S. Liberty St., New Orleans.
*H. C. Parker, Inc.*, 336 Camp St., New Orleans.
*Renard Lino & Rug Co.*, 120 N. Claiborne Ave., New Orleans.

## MAINE

*Maine Theatre Supply Co.*, 507 Forest Ave., Portland.

## MARYLAND

*C. E. Briddell Co.*, 108 S. Howard St., Baltimore.
*Butler Brothers*, Balto. & Liberty Sts., Baltimore.
*John Duer & Sons, Inc.*, 34 S. Charles St., Baltimore.
*Dusman Motion Picture Supplies, J .F.*, 213 N. Calvert St., Baltimore.
*J. J. Haines & Co.*, 33 Hopkins Pl., Baltimore.
*Daniel Miller Co.*, 26 Hopkins Pl., Baltimore.
*National Theatre Supply Co.*, 417 St. Paul Pl., Baltimore.
*O'Hares Independent Theatre Supply*, 3828 Tudor Arms, Baltimore.

## MASSACHUSETTS

*Abrams Bros.*, 121 Beverly St., Boston.
*Armstrong Cork Products Co.*, 286 Congress St., Boston.
*A. Broude & Co.*, 26 Beverly St., Boston.
*Capitol Theatre Supply Co.*, 28 Piedmont St., Boston.
*Colman Levin Co.*, 138 Portland St., Boston.
*Colman Levin Co.*, 385 Liberty St., Springfield.
*Doehler Metal Furniture Co., Inc.*, 103 Portland St., Boston.
*Duggan Simmons, Inc.*, 129 Portland St., Boston.
*Andrew Dutton Co.*, 60 Canal St., Boston.
*George S. Harrington Co.*, 77 N. Washington St., Boston.
*Independent Theatre Supply Co., Inc.*, 47 Church St., Boston.
*Oscar A. Lundgren Co.*, 197 Friend St., Boston.
*National Theatre Supply Co.*, 40 Piedmont Ave., Boston.
*Larson M. P. Mfg. Co.*, 356 Worthington St., Springfield.
*Prescott & Co.*, 320 Congress St., Boston.
*W. & J. Sloane*, 52 Chauncey St., Boston.
*A. R. Walter*, 420 Boylston St., Boston.

## MICHIGAN

*Amusement Supply Co.*, 208 W. Montcalm, Detroit.
*Armstrong Cork Products Co.*, 1627 W. Fort St., Detroit.
*Buhl Sons Co.*, Foot of Adair St., Detroit.
*John K. Burch Co.*, 217 Division Ave. S., Grand Rapids.
*Burnham Stoepel & Co.*, 441 E. Jefferson Ave., Detroit.
*E. Campbell*, Clio.
*Edson, Moore & Co.*, 1702 W. Fort St., Detroit.
*C. J. Farley & Co.*, 233 Washington St., S. E., Grand Rapids.
*Fay McKinnon Co.*, Jefferson & Cass Ave., Detroit.
*Lott & Geckler*, 577 E. Larned, Detroit.
*McArthur Theatre Equipment Co.*, 2501 Cass Ave., Detroit.
*Mid West Mills of Michigan, Inc.*, 4149 Cass Ave., Detroit.
*National Theatre Supply Co.*, 2312-14 Cass Ave., Detroit.
*Oliver Theatre Supply, Inc.*, 210 W. Montcalm St., Detroit.
*Renard Lino. & Rug Co.*, 435 Iona St., Grand Rapids.
*W. & J. Sloane*, 624 Book Bldg., Detroit.

## MINNESOTA

*Armstrong Cork Products Co.*, Plymouth Bldg., Minneapolis.
*Cinema Supplies, Inc.*, 38 Glenwood Ave., Minneapolis.
*Farnham Stationery & School Supply Co.*, 104 Lumber Exchange, Minneapolis.
*P. R. L. Hardenberg Co.*, 8th and Wacouta St., St. Paul.
*Lasher Carpet & Lino. Co.*, 615 N. 3d St., Minneapolis.
*Leitz Carpet Corp.*, 312 Third St., N., Minneapolis.
*National Theatre Supply Co.*, 56 Glenwood Ave., Minneapolis.
*National Upholstery Supply Co.*, 863 E. Hennepin Ave., Minneapolis.
*Twin City Scenic Co.*, 2819 Nicolett Ave., Minneapolis.
*Western Theatre Equipment Exchange, Inc.*, 45 Glenwood, Minneapolis.

## MISSISSIPPI

*Mississippi School Supply Co.*, Jackson, Miss.

## MISSOURI

*Armstrong Cork Products Co.*, 1535 Walnut St., Kansas City.
*Armstrong Cork Products Co.*, 1215 Washington Ave., St. Louis.
*C. R. Coffey Co., Inc.*, 1615 Oak St., Kansas City.
*Ely & Walker D. G. Co.*, 1502 Washington Ave., St. Louis.
*Erker Bros. Optical Co.*, 610 Olive St., St. Louis.
*Exhibitors Supply Co.*, 3238 Olive Street, St. Louis.

# An Index to the Theatre Furnishings Market (continued)

*Independent Theatre Supply Co.*, 115 West 18th St., Kansas City.
*National Theatre Supply Co.*, 223 W. 18th St., Kansas City.
*National Theatre Supply Co.*, 3210 Olive St., St. Louis.
*Negbaur & Sons*, 704 Broadway, Kansas City.
*Renard Lino & Rug Co.*, 1300 Washington Ave., St. Louis.
*W. & J. Sloane*, 1523 Grand Ave., Kansas City.
*W. & J. Sloane*, 1700 Washington Ave., St. Louis.
*Stebbins Theatre Equipment Co.*, 1804 Wyandotte St., Kansas City.
*Upholsterers Supply Co.*, 4507 Olive St., St. Louis.
*Tootle-Campbell D. G. Co.*, 4th & Faraon Sts., St. Joseph.
*Volland Studios*, 3737 Cass Ave., St. Louis.

## MONTANA

*F. E. Buck Sales Co., Butte.*

## NEBRASKA

*Armstrong Cork Products Co.*, 109 S. 10th St., Omaha.
*Beebe & Runyan Furniture Co.*, 107 S. 9th St., Omaha.
*Metropolitan Scenic Studios, Inc.*, 1611 Davenport St., Omaha.
*Negbaur & Sons*, 908 Jackson St., Omaha.
*Orchard & Wilhelm Co.*, 414 S. 16th St., Omaha.
*Pieper Bros.*, 736 N. 9th St., Lincoln.
*Quality Theatre Supply Corp.*, 1511 Davenport St., Omaha.
*SOF (Sound on Film) Company*, 212 N. Spruce St., Ogallala.
*Scott Ballantyne Co.*, 219 North 16th St., Omaha.
*Western Theatre Supply Co.*, 214 N. 15th St., Omaha.

## NEW JERSEY

*Jersey Carpet Corp.*, Passaic.
*Krupnick Brothers*, 386 Broad St., Newark.

## NEW MEXICO

*Eastern New Mexico Theatre Supply Co.*, Clovis.

## NEW YORK

*Alvin Studios*, 33 West 42d St., New York.
*American Rug & Carpet Co.*, 105 Madison Ave., New York.
*Amusement Supply Co., Inc.*, 341 W. 44th St., New York.
*Armstrong Cork Products Co.*, 1 Thacher St., Albany.
*Armstrong Cork Products Co.*, 392 Ellicott St., Buffalo.
*Armstrong Cork Products Co.*, 295 Fifth Ave., New York.
*Armstrong Cork Products Co.*, 1 Mt. Hope Ave., Rochester.
*Art Craft Theatre Equipment Co.*, 108 West 46th St., New York.
*Auburn Theatre Equipment Co.*, 5 Court St., Auburn.
*Barrymore Carpet Co.*, 113 West 42d St., New York.
*Becker Theatre Equipment, Inc.*, 492 Pearl St., Buffalo.
*Behrend Motion Picture Supply House, Inc.*, 630 9th Ave., New York.
*Samuel Berg*, 42 E. 21st St., New York.
*Broome Distributing Co.*, Binghamton.
*J. D. Brown Co.*, Lincoln Bank Bldg., Syracuse.
*Buffalo Lino. & Rug Co.*, 184 Ellicott St., Buffalo.
*Capitol Motion Picture Supply Corp.*, 630 9th Ave., New York.
*Carrillo Fabrics Corp.*, 515 Madison Ave., New York.
*Columbia Carpet Co., Inc.*, 285 State St., Rochester.
*Columbia Jobbing Co.*, 20 Wall St., Binghamton.
*Columbia Distributors, Inc.*, 501 Erie Blvd. East, Syracuse.
*Columbia Distributors, Inc.*, 106 Whitesboro St., Utica.
*Consolidated Theatre Supply Corp.*, 1600 Broadway, New York.
*Continental Theatre Accessories, Inc.*, 325 W. 44th St., New York.
*Crockett & Buss, Inc.*, 149 Madison Ave., New York.
*Crown Motion Picture Supplies Corp.*, 114 Ninth Ave., New York.
*Dazians, Inc.*, 142 W. 44th St., New York.
*Empire Textile Corp.*, 40 E. 21st St., New York.
*Empire Theatre Supply Co., Inc.*, 42 Orange St., Albany.
*Empire Theatre Supply Corp.*, 334 W. 44th St., New York.
*Erbun Fabrics*, 19 E. 21st St., New York.
*Fabric Leather Corp.*, 6 W. 32d St., New York.
*Walter Fissell Co.*, 93 Mississippi St., Buffalo.
*L. Gerber & Co., Inc.*, 44 E. 32d St., New York.
*Joseph Gossett & Sons, Inc.*, 52 E. 21st St., New York.
*Greater New York Carpet House, Inc.*, 250 W. 49th St., New York.
*Ronald Grose, Inc.*, 515 Madison Ave., New York.
*Henrose Co.*, 450 Fourth Ave., New York.
*Hornstein, Joe, Inc.*, 630 9th Ave., New York.
*Hotel & Theatre Carpet Co.*, 427 W. 42d St., New York.
*H. R. Howard & Sons, Inc.*, 11 Central Ave., Rochester.
*International Theatre Accessories Corp.*, 636 Eleventh Ave., New York.
*Johnson & Faulkner*, 45 E. 53d St., New York.
*King Fabrics Corp.*, 245 Fifth Ave., New York.
*Bernard Katz, Inc.*, 45 E. 30th St., New York.
*Kirtland & Wolff, Inc.*, 509 Madison Ave., New York.
*S. Kravet & Sons, Inc.*, 36 E. 21st St., New York.
*National Theatre Supply Co.*, 92 Gold St., New York.
*National Theatre Supply Co.*, 498 Pearl St., Buffalo.
*National Theatre Supply Co.*, 1560 Broadway, New York.
*Novelty Scenic Studios*, 320 W. 48th St., New York.
*The Pantasote Co., Inc.*, 250 Park Ave., New York.
*Rochester Floor Covering Co.*, 3 Circle St., Rochester.
*Royal Upholstery & Drapery Fabric Co.*, 29 E. 21st St., New York.
*F. Schumacher & Co.*, 60 W. 40th St., New York.
*Scientific Coated Fabric Co., Inc.*, 47 E. 21st St., New York.
*S. O. S. Corp.*, 636 Eleventh Ave., New York.
*Stitt & Howell, Inc.*, 295 Fifth Ave., New York.
*Stroheim & Romann*, 35 E. 53d St., New York.
*Morton Sundour Co.*, 444 Madison Ave., New York.
*Syracuse Floor Covering Co.*, 427 E. Jefferson St., Syracuse.
*H. D. Taylor Co.*, 99 Oak St., Buffalo.
*Textile Fabric Mills*, 351 Fourth Ave., New York.
*Theatre Sound Service*, 65 Atlantic Ave., Rochester.
*J. H. Thorp & Co.*, 250 Park Ave., New York.
*Trorlicht-Duncker Carpet Co., Inc.*, 7 E. 31st St., New York.
*Troy Sunshade Co.*, 1 Park Ave., New York.
*United Projector & Film Corp.*, 228 Franklin St., Buffalo.
*Universal Scenic & Drapery Studios*, 315 W. 47th St., New York.
*D. N. & E. Walter Co.*, 2 Park Ave., New York.
*Joseph J. Weber*, 773 Main St., Buffalo.
*A. Weiser, Inc.*, 440 Fourth Ave., New York.
*I. Weiss & Sons, Inc.*, 445 West 45th St., New York.
*Jacob E. Weissman*, 49 E. 21st St, New York.

## NORTH CAROLINA

*Armstrong Cork Products Co.*, Johnston Bldg., Charlotte.
*Glasgow-Allison Co.*, 57 Broadway, Asheville.
*Glasgow-Allison Co.*, 218 N. College St., Charlotte.
*Glasgow-Allison Co.*, So. Furn. Exp. Bldg., High Point.
*Holland Sound and Vision Co.*, 216 S. Green St., Greensboro.
*National Theatre Supply Co.*, 304 S. Church St., Charlotte.
*Alfred Z. Smith & Co.*, 188 Brookstown Ave., Winston-Salem.
*Standard Theatre Supply Co.*, 126-128 E. Washington St., Greensboro.
*Taylor, W. R.*, 612 Joyner St., Greensboro.
*Wolf & Crane Co.*, So. Furn. Exp. Bldg., High Point.

## NORTH DAKOTA

*McCarthy Theatre Supply Co.*, 64 Fifth St., N. Fargo.

## OHIO

*Akron Theatre Supply Co.*, 1025 N. Main St., Akron.
*Alms & Doepke Co.*, Main & Central Pky., Cincinnati.
*American Theatre Equipment Co.*, 165 N. High St., Columbus.
*American Theatre Supply Co.*, 310 St. Clair St., Toledo, O.
*Armstrong Cork Products Co.*, 232 W. 7th St., Cincinnati.
*Armstrong Cork Products Co.*, Caxton Bldg., Cleveland.
*Armstrong Cork Products Co.*, 37 N. 3d St., Columbus.
*Beck Studios*, 2001 Highland Ave., Cincinnati.
*B. Berger*, 1975 E. 65th St., Cleveland.
*Buhl Sons Co.*, 317 N. Erie St., Toledo.
*Burnham Stoepel & Co.*, 131 N. Erie St., Toledo.
*Columbus Upholstery Supply Co.*, 350 S. High St., Columbus.
*Doehler Metal Furniture Co., Inc.*, 2184 E. 9th St., Cleveland.
*The General Co.*, 15 W. 3d St., Cincinnati.
*S. M. Hexter Co.*, 2810 Superior Ave. E., Cleveland.
*Ingraham Supply Co.*, 575 Broadway Ave., Cleveland.
*Lott & Geckler*, 606 Huron Rd., Cleveland.
*Mid-West Theatre Supply Co.*, Film Center Bldg., Cincinnati, O.
*National Theatre Supply Co.*, 1637-39 Central Parkway, Cincinnati.
*National Theatre Supply Co.*, 2112 Payne Ave., Cleveland.
*Oliver Theatre Supply, Inc.*, 1607 E. 21st St., Cleveland.
*Payne & Co.*, 841 E. Monument Ave., Dayton.
*Pictur-Fone Co.*, 212 W. North, Lima.
*Renard Lino. & Rug Co.*, 1 W. 3d St., Cincinnati.
*Renard Lino. & Rug Co.*, 243 N. Front St., Columbus.
*Renard Lino. & Rug Co.*, 119 N. St. Clair St., Toledo.
*W. & J. Sloane*, 41 W. Spring St., Columbus.
*Superior Motion Picture Supply Co.*, 1701 E. 23rd St., Cleveland.
*Tiffin Scenic Studios*, Mason Temple, Tiffin.
*Troy Sunshade Co.*, Troy.
*George J. Warden Co.*, 6530 Carnegie Ave., Cleveland.
*Joseph J. Weber*, 1729 Superior Ave., Cleveland.

## OKLAHOMA

*Dyer Theatre Supply, Inc.*, 7 North Lee St., Oklahoma City.
*National Theatre Supply Co.*, 700 W. Grand Ave., Oklahoma City.
*Negbaur & Sons*, 18 N. W. 1st St., Oklahoma City.
*Oklahoma Furniture Co.*, 101 E. Grand Ave., Oklahoma City.
*Okla. School Supply Co.*, 710 W. Grand Ave., Oklahoma City.
*Oklahoma Theatre Supply Co.*, 700 West Grand Ave., Oklahoma City.
*Peaslee-Gaulbert Corp.*, 203 Compress St., Oklahoma City.
*Jasper Sipes Co.*, Oklahoma City.
*W. & J. Sloane*, 126 E. Grand Ave., Oklahoma City.

## OREGON

*Auditorium Equipment & Supply Co.*, 1216 N. W. Glisan St., Portland.
*Northwest Floorcoverings*, 415 Northwest Couch St., Portland.
*B. F. Shearer Co.*, 1109 N. W. Glisan, Portland.
*D. N. & E. Walter & Co.*, 104 S. W. Fifth Ave., Portland.
*Western Sound Equipment Co., Inc.*, 1923 N. W. Kearney St., Portland.

## PENNSYLVANIA

*Armstrong Cork Products Co.*, 1520 Locust St., Philadelphia.
*Armstrong Cork Products Co.*, 24th St., Allegheny Riv., Pittsburgh.
*Bassett-McNab Co.*, 1032 Arch St., Philadelphia.
*Bauer Brothers*, 23e Chestnut St., Philadelphia.
*Louis Cantor*, 107 S. Second St., Philadelphia.
*Clem's Motion Picture Supply House, Inc.*, 1224 Vine St., Philadelphia.
*Colonial Plush Co.*, 316 S. 5th St., Philadelphia.
*Columbia Jobbing Co.*, 1227 Liberty St., Allentown.
*Columbia Jobbing Co.*, 802 W. Lackawanna Ave., Scranton.
*Glanz, Behm & Herring*, 336 Chestnut St., Harrisburg.
*Glanz, Behm & Herring*, 811 Arch St., Philadelphia.
*Felix Half & Brother*, 800 Penn Ave., Pittsburgh.
*Hughes-Ogilvie Co.*, 938 Penn Ave., Pittsburgh.
*Johnstown Dry Goods Co.*, Johnstown.
*Landis & Co.*, 45 N. 3d St., Philadelphia.
*National Theatre Supply Co.*, 1225 Vine St., Philadelphia.
*National Theatre Supply Co.*, 1721 Blvd. of the Allies, Pittsburgh, Pa.
*H. Louis Otto*, 1011 Chestnut St., Philadelphia.
*Penn Theatre Equipment Co.*, 309 N. 13th St., Philadelphia.
*Pittsburgh Leather & Glue Co.*, 114 Market St., Pittsburgh.
*Seiler, Alvin*, 1711 Blvd. of the Allies, Pittsburgh.
*Charles Silver, Inc.*, 438 New Market St., Philadelphia.
*W. & J. Sloane*, Public Ledger Bldg., Philadelphia.
*W. & J. Sloane*, 140 8th St., Pittsburgh.
*N. Snellenburg & Co.*, Market, 11-12 St., Philadelphia.
*N. Snellenburg & Co.*, Fulton Bldg., Pittsburgh.
*S. Stapler*, 754 S. Fourth St., Philadelphia.
*A. & S. Steinberg*, 82 Van Braam St., Pittsburgh.
*Sterling Specialty Co.*, Johnstown.
*Stout Brothers*, 37 N. 10th St., Philadelphia.
*Superior Motion Picture Supply Co.*, 86 Van Braam St., Pittsburgh.
*H. D. Taylor Co.*, 1624 State St., Erie.
*Tinkler & Co.*, 527 Arch St., Philadelphia.
*Joseph J. Weber*, 1820 State St., Erie.
*Wiley Brothers & Co.*, 124 First Ave., Pittsburgh.
*Wolf & Crane Co.*, 13 Bank St., Philadelphia.
*Wolf & Crane Co.*, Reading.
*Wolf & Crane Co.*, 20 E. Union St., Wilkes-Barre.
*Wolkin Plush Co.*, 60 N. 2d St., Philadelphia.

## RHODE ISLAND

*Colman Levin Co.*, 232 W. Exchange St., Providence.
*Rhode Island Theatre Supply Co.*, 357 Westminster St., Providence.

## SOUTH CAROLINA

*Glasgow-Allison Co.*, 918 Lady St., Columbia.
*Glasgow-Allison Co.*, 410 River St., Greenville, S. C.
*Trio Amusement Co., Inc.*, Greenville.

## SOUTH DAKOTA

*American Theatre Supply Co.*, 234 S. Main St., Sioux Falls.

## TENNESSEE

*American Theatre Supply Co.*, 117-19 Seventh Ave., N., Nashville.
*Monarch Theatre Supply Co.*, 494 S. Second St., Memphis.
*William R. Moore, Dry Goods Co.*, P. O. Box 347, Memphis.
*National Theatre Supply Co.*, 400 S. Second St., Memphis.
*Neely-Harwell & Co.*, 322 Public Sq., Nashville.
*Renard Lino. & Rug Co.*, 489 S. Main St., Memphis.
*Renard Lino. & Rug Co.*, 172 Second Ave. N., Nashville.

*Southern Furniture Sales Co.*, 633 Broad St., Chattanooga.
*Southern Furniture Sales Co.*, Knoxville.

**TEXAS**

*American Furniture Co.*, El Paso.
*Armstrong Cork Products Co.*, Santa Fe Bldg., Dallas.
*Armstrong Cork Products Co.*, Marine Bank Bldg., Houston.
*Bell Furniture & Mattress Co.*, Wichita Falls.
*Bickley School & Church Furn. Co.*, Merchants & Mfrs. Bldg., Houston.
*R. T. Dennis & Co.*, Waco.
*Ellison Furniture & Carpet Co.*, Fort Worth.
*Hardin Theatre Supply Co.*, 714 Hampton Road, Dallas.
*Independent Film Exchange*, 352 E. Commerce, San Antonio.
*W. E. Lemmon*, Santa Fe Bldg., Dallas.
*C. F. Lottman & Sons*, Houston.
*Albert Mathias & Co.*, 221 E. Overland St., El Paso.
*Mosehart Schleeter Co.*, 211 Caroline St., Houston.
*Myers-Spalti Mfg. Co., Inc.*, P. O. Box 1405, Houston.
*National Theatre Supply Co.*, 306 S. Harwood St., Dallas.
*Olive & Meyers Mfg. Co., Inc.*, Dallas.
*Padgitt Bros. Co.*, 1018 Commerce St., Dallas.
*Peaslee-Gaulbert Corp.*, 1502 S. Alamo St., San Antonio.
*Peaslee-Gaulbert Corp.*, Earl & Logan Sts., Dallas.
*Peaslee-Gaulbert Corp.*, Vine & Shea Sts., Houston.
*Renard Lino. & Rug Co.*, 2501 S. Ervay St., Dallas.
*A. F. Schmalzried Co.*, 2246 Main St., Dallas.
*W. & J. Sloane*, 1915 Elm St., Dallas.
*W. & J. Sloane*, Cyrus W. Scott Bldg., Houston.
*Southwestern Theatre Equipment Co.*, 510 Merchants & Manufacturers Bldg., Houston.
*Texas Theatre Supply Co.*, 2010 Jackson St., Dallas.

**UTAH**

*Inter-Mountain Theatre Supply Co.*, 142 E. First South St., Salt Lake City.
*National Theatre Supply Co.*, 248 E. First South St., Salt Lake City.
*Service Theatre Supply Co., Inc.*, 256 E. First South St., Salt Lake City.
*W. & J. Sloane*, Dooly Bldg., Salt Lake City.
*Utah-Idaho School Supply Co.*, Salt Lake City.
*D. N. & E. Walter & Co.*, 142 S. W. Temple St., Salt Lake City.

**VERMONT**

*Boardman Theatre Supply House*, 30 Church St., Burlington.

**VIRGINIA**

*Adam H. Bartel Co.*, 911 N. East St., Richmond.
*Dixie Theatre Supply Co.*, 432 Granby St., Norfolk.
*J. J. Haines & Co.*, 803 W. Broad St., Richmond.
*Virginia Theatre Supply*, 16 S. First St., Richmond.
*Williams & Reed, Inc.*, 130 W. Plume St., Norfolk.
*Williams & Reed, Inc.*, 1413 E. Franklin, Richmond.

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*Armstrong Cork Products Co.*, Terminal Sales Bldg., Seattle.
*General Theatre Supply Co.*, 1127 41st St., Seattle.
*Masterphone Sound Corp.*, 2321 Second Ave., Seattle.
*National Theatre Supply Co.*, 2400 First Ave., Seattle, Wash.
*Northwest Floorcoverings*, 2030 W. Lake Ave., Seattle.
*Northwest Floorcoverings*, 1 Browne St., Spokane.
*Northwest Floorcoverings*, Puget Sound Bank Bldg., Tacoma.
*Shearer, B. F., Company*, 2318 Second Ave., Seattle.
*W. & J. Sloane*, 2-3 West Lake Ave., Seattle.
*Theatre Supply & Sound Service Co.*, 617 First Ave., Spokane.
*C. N. & E. Walter & Co.*, 808 Howell St., Seattle.
*D. N. & E. Walter & Co., Inc.*, 322 N. Division St., Spokane.

**WEST VIRGINIA**

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*Thomas, Field & Co.*, Virginia & Hale Sts., Charleston.
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*Canadian Theatre & Electrical Supplies, Ltd.*, 61 Albert St., Toronto, Ont.
*Canadian Theatre Supply Co.*, 366 Mayor St., Montreal, Que.
*Canadian Theatre Supply Co.*, 510 Canada Bldg., Winnipeg, Manitoba.
*Coleman Electric Co.*, 258 Victoria St., Toronto, Ontario.
*Dominion Theatre Equipment Co., Ltd.*, 21 Dundas Sq., Toronto, Ontario.
*Dominion Theatre Equipment Co., Ltd.*, 1206 Burrard St., Vancouver, B. C.
*Empire Agencies, Ltd.*, 210-215 Bower Bldg., 543 Granville St., Vancouver, B. C.
*Perkins Electric Co., Ltd.*, 2027 Bleury St., Montreal, Quebec.
*Perkins Electric Co., Ltd.*, 277 Victoria St., Toronto, Ontario.
*Rice, J. M. & Co.*, 202 Canada Bldg., Winnipeg, Man.
*Theatre Equipment Supply Co.*, 906 Davie St., Vancouver, B. C.

# Showmanship in Treating the Interiors of Theatres Today

(*Continued from page* 9)

chairs and divans in a great variety of shapes and sizes are available, with upholstery ranging from imitation leather almost as tough as the frame, to fine fabrics; and with either springs or padding.

Modern furniture of wood construction is naturally less durable, but it is also less a departure from conventional types which we have become used to in the home. Employing the frame but little in effecting any design, chairs and sofas of this type are modern principally in a straightness of line and emphasis on the real purpose of such furniture—to be sat on, in easy comfort. In upholstery and coverings, furniture of this type—the so-called Neo-Classic—is identical with metallic-frame furniture.

It is now in good taste, however, to use period styles of furniture with modern backgrounds, allowing a certain amount of variation in the treatment of a lounge or foyer (though more particuarly lounges) in a theatre having a modern scheme.

All lounge and foyer furniture, regardless of type, should be used with a full appreciation of its value as a means of adding to the decorative scheme. Providing a place to sit down or to lay a package or a purse on is only one of its purposes. It is there also to create an atmosphere of comfort, even luxury, and of leisure.

## ¶ SEATING FABRICS

IT WOULD seem axiomatic that auditorium seating coverings should be determined by the decorative scheme of the walls. That does not mean, however, that the seating fabric need to represent a repetition of the wall treatment. Quite to the contrary in many instances—for example, in rather plain theatres having little or no wall decoration, in which cases the seating may well introduce not only vivid color, but prominent pattern also.

Patterns in auditorium seating fabrics are apparently less in favor today than in recent years. One large manufacturer (Shelton Looms) finds that the demand in mohairs and velours for theatre seating during the past year, has been increasingly for solid colors. On the other hand, a prominent maker of imitation leather widely used for auditorium seating (Pantasote) has just developed a leather (a material not ordinarily belonging to the pattern class of coverings) with a pronounced pattern in two colors. The answer would seem to be that the texture and sheen of mohair provide, with the beauty of its color, the desired luxuriousness, while leather (particularly if used on the backs as well as seats) often needs the softening effect of embossing or prominent graining. The showman will know how to choose upon considering the decorative character of other factors in the auditorium, the walls particularly, so as to achieve the quiet elegance that his auditorium should have.

## ¶ DRAPERIES

UNTIL THE last few years, it was traditional for the showman to hang draperies all over the theatre. Today (except, of course, at the stage) they are used sparingly to soften a lounge doorway or standee rail, and to give a cheery touch to the box office window.

Doorway drapes are commonly of velour, in a solid color picked out from the more prominent shades used in the adjoining room. They may, however, be fittingly of other materials like rayon, worsted mixtures and mohair, and pattern in doorway or arch drapes is sometimes indicated, especially if the adjoining walls, and perhaps also the carpeting, are plain.

### *Standee Rail and Box Office*

Drapes at the standee rail ordinarily should be hung in liberal folds, representing, say, 50% fullness. Materials well suited to this area to give the desired softening effect are velour and rayon damask.

Box office window drapes should be somewhat ornamental, with festoons or fringes, to strike a theatrical note. Suitable drapes for the purpose can be found in great variety in such materials as velour, erect pile mohair and sun-fast silk.

It should be remembered throughout the theatre that it is the little touch as well as the broad stroke which determines the *atmosphere* created by the interior scheme. And to determine what either should be, is not merely a matter of what "looks good." It is a matter of *showmanship*—what stimulates and gratifies the senses of the public. Achieved and maintained, it's the thing that "sells" the theatre—*George Schutz.*



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# Selecting Furnishings for Modern Theatres

(*Continued from page* 32)

pleasing. They are even more satisfactory when gray is added to the cool colors, as in gray-blue, gray-green; or when brown is added to warm colors, as in "rusty" reds and yellows. Sometimes gray is added to light tints of the warm colors and we have, for example, "dusty pink," a very popular color.

Colors like those found in nature are often best—autumn leaf yellow and red, the soft pink of coral, a deep rich blue, and jade green. Light, soft tints, approximating white, play a very large part in interior decoration, while pure white is seldom used. The tint known as "off-white" is white slightly tinged with brown and yellow; light beige, one of the most popular tints, is a light buff with an almost imperceptible tinge of pink.

So far as color harmony is concerned, the common error of theorists is to recommend either a combination of cool colors, such as green, blue and light-violet, on the one hand; or of warm colors on the other hand, such as red, yellow, orange and brown. Good color schemes can be made in either of these ways, but it is surprising how much more liveliness and charm can be put into a scheme of warm colors by adding a dash of *cool* colors; or into a scheme of blues and greens by touches of red and orange.

While the colors in a theatre need to be vibrant and lively, they should never be crude or "loud." This is largely a matter of the skillful use of a quiet tone on large areas, as a foil for the stronger colors. For example, a soft, rich slightly gray blue is vibrant when used for accent on a wall of light beige color. Where all the colors shout, there is such a babel that none of them has a chance and the effect is strident.

The various current trends in theatre decoration and furnishing provide a wealth of ideas suited to theatres of all sizes, and there is an ample range of new designs, textures and colorings, so there is no reason for a theatre to be common-place and unattractive in its interior treatment.

[*The author, who has contributed to* BETTER THEATRES *on several previous occasions, is well known in the field of design and decoration. He has been an editor of architectural publications and is the author of a book on theatre design.*—THE EDITOR.]



Foyer of the decorated Fox-Warwick theatre in Kansas City, Mo. Draperies at the entrances to the auditorium are of modern Panne Velvet in a gold and lacquer combination. Carpeting is of a conventional design executed in red, tan and green. The redecorating included the entire theatre and was done by the Great Western Stage Equipment Company of Kansas City.

# EQUIPMENT and OPERATION

**A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION**

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[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

# Guarding Against Hazards To Safety in Operating Practice

● Now, with the time for holiday decorating approaching, it is well to consider what should and should not be done—in any season

AS THE MOTION picture industry approaches another holiday season, from the observation of a very fair cross-section of the theatres of this country it seems an opportune time to caution theatre managers, and even theatre owners, about safety of theatres. If one serious accident should occur during this happy season of the year, it will not only be tragic but it will be the signal for all governmental authorities to focus their attention upon this industry.

Accidents during the holiday period always seem much more sensational than at other periods of the year, and they provide very much more emotional copy for the newspapers than do accidents during the off-season. Whether or not we accept this emotional phase of theatre accidents is, of course, up to each individual manager, but it certainly is a definite problem.

Immediately one thinks of safety in theatres, the problem divides itself into two classifications: The first is safety in the plan and design of theatres; the second is safety in the maintenance and operation of the theatres. The subject should be discussed in that order, but because the theatre manager can contribute more towards safety in the proper maintenance and operation of the theatre we will discuss that point of view first.

## How Good Maintenance Keeps a Theatre Safe

ALL THINGS wear out, and as the theatre begins to "wear out," it becomes more and more hazardous from the angle of safety to theatre patrons. Therefore, a proper maintenance policy is very necessary in order to operate safe theatres. The insurance companies try to help, but very frequently their advice is bad. The only reason for this bad advice is the effort on the part of the insurance companies to resolve safety in theatres to a cut and dried code or formula.

The insurance inspectors either have little or no authority, or are inexperienced, or become very routine in their recommendations. Frequently they apply a rule or ruling which is an abstract rule, or a general practice is good but when specifically applied creates a worse condition.

Again, only too frequently the worth and value of the insurance man's recommendation is measured in rate savings. It is very natural that the theatre owner should want to keep the insurance premiums down to a minimum, but again, the savings to be created is not always a proper measure of a recommendation made by an insurance company. The only real measure is to decide if a certain condition is a safe condition or an unsafe condition. If it is an unsafe condition what can be done to make it more safe or less hazardous.

Realizing that these thoughts about the insurance inspector's part in the safety of theatres may arouse some comment and discussion, I want to give a few examples to illustrate the point.

Frequently an insurance company representative has noted a bad stepping or a drab flights of steps. The recommendation has come in to install light on stairway "X." No thought or suggestions have been included as to where the light should be placed, or what type of light should be used. The light was installed by the manager who was a little annoyed at the recommendation in the first place, because the history of the theatre indicated that he had never had an accident at that point or even any hesitancy at that point by patrons of the theatre. Now with the light installed the insurance company is happy because though there was no premium reduction, rule 56, chapter 4, page 30 has been complied with, but the light now causes shades and shadows which are infinitely more hazardous than the old condition.

Just one more point: There is a device on the market and available for installation in every booth that makes it impossible to a booth fire of any consequence. I, personally, know that great effort has been exerted on various rating bureaus to have them recognize the merits of this device. They can't acknowledge this device and still maintain their present rates on propection booths; apparently they prefer to retain the higher rates rather than give such equipment its proper credit. Insurance is in the final analysis just business, and big business at that.

### *Theatre Pays for High Risks*

The third point in this connection is the apparent conflict between the fire risk man and the public liability man. Every insurance man tries his best to keep the two separate; of course, we know they are separate and we know the difference, but nevertheless the theatre man is very frequently placed in-between in a position very similar to being in-between in a labor jurisdictional fight. Insurance is insurance to the average theatre operator, and the very nature of our business should be given weight by the insurance inspector whether he represents the fire risk or the public liability risk.

The final point is this question of the insurance companies boiler inspection service in theatres. Perhaps it's because theatre boilers are small and of the low pressure type, perhaps it is because so many theatre boiler rooms are untidy and dirty, but the



# MAINTENANCE Tabs

By J. Knight Lloyd, Jr.

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ERADICATING ROACHES: There are at least four species of roaches found in or about theatres — the American roach; the European or Oriental roach, sometimes called the black beetle; the Australian roach; and the small German roach sometimes called a water bug. Roaches can be controlled by using various poisons, repellents, and fumigants and by trapping. Fumigants are not recommended for use in theatres where roaches are the only pests to be got rid of.

●

Sodium fluoride, either pure or diluted one-half with powdered gypsum or ordinary wheat flower, may be dusted either by hand or by a pressure gun, into all the cracks and crevices in toilet rooms, around baseboards, under chairs and in ventilating grilles or plenum chambers. The immediate effect is to drive the roaches out of their hiding places; in the course of a few hours they die. All roaches found dead, or apparently dead, should be swept up and burned. This dusting should be conscientiously repeated every night for two or three weeks.

●

An ordinary brand of borax is the important ingredient of many commercial roach powders. Borax can be used in the pure state or mixed with flour and scattered about the usual haunts of the roaches. Borax in its pure state will sometimes be avoided by the roaches, hence the mixing with the flour. Sometimes the borax can be mixed with some granulated or powdered sugar, as brown sugar. The writer has not had the success with the borax treatent that has resulted from the sodium fluoride method. It is the writer's opinion that borax is more of a repellent than a poison.

●

A paste may be made of flour and powdered sugar and 2% of phosphorous. This paste can be placed on bits of cardboard and placed in runways of the roaches. This is a very effective and neat and tidy method of fighting roaches—but remember phosphorous is deadly poison, therefore this phosphorous paste is poisonous. Try not to get any of the powder or paste on the hands, and be sure to wash the hands thoroughly after mixing and planning this bait. Caution the entire theatre staff about this, and do not expose this paste in public toilets during the time the theatre is open to the public.

●

Trapping is entirely too tedious to be of any use in theatres.

Roaches will not frequent places unless they find some form of food. This means that in these days of increasing candy and popcorn sales in theatres, that the roach is going to become a real problem to the theatre manager. The first step in the fight against roaches is thorough cleaning every night. Reserve supplies of candy and popcorn should be stored in roach proof cabinets.

boiler inspection service is about as routine as can be imagined, and consequently about as useless. Nevertheless it's one of those annual rituals that must go on.

There was one incident in connection with a boiler in an isolated theatre. It was really humorous when one looks back on the mass of correspondence on this particular incident. Certain boiler controls were installed, before the job was completed the insurance inspector visited the theatre and reported that the controls did not comply with the code. Immediately wires were sent out to stop the job and a long controversy was started with the manufacturer of the controls about selling controls that were not passed by the rating bureau. The contractor who had been stopped on his job of installing the controls began to demand his money; he was finally paid off. The end of the heating season came along before the controversy was settled. During the summer months the writer had occasion to visit that theatre. After a thorough check, the controls were all labeled as passed by the Underwriters Laboratories and everything seemed in shape. The house maintenance man was instructed how to complete the connecting up of the controls. Much to my astonishment, about the middle of August, in came another report from the insurance company that the controls did not comply with the code, etc., etc. Again correspondence started. Finally, the writer had to make a special trip to the theatre and meet an inspector there. All that was wrong when we both got on the job was that the controls had not been electrically connected. Nowhere in any of the inspector's reports had he ever mentioned the connection. The connection of the controls had in each instance been stopped because of the statements made by the inspectors. With such un-intelligent inspections and reports as this instance discloses, we as theatre operators can't put too much dependence in the system of inspections. The insurance company assumes no moral responsibility whatsoever; it is purely and simply a business proposition of basing experience against future probabilities, and beyond that we can expect no great help from their methods or formulae.

## Chief Sources of Theatre Hazards

THE PROJECTION room and the electrical wiring system in a theatre form the two greatest hazards. The laws and ordinances for most every state and town now have the projection booths in theatres fairly well regulated. If all projection rooms complied with the laws of the state and the town in which it is located they would be in reasonable acceptable condition. It is definitely a responsibility of the theatre owner first and the manager second to know that the booth in the theatre does comply with the governing code. If the booth does not comply, then it is a case of pure and simple negligence, and if anything should happen in that booth the full penalty for negligence should properly be exacted. The Standards and Recommendations of the Society of Motion Picture Engineers are equal to any local or State codes, so if the booth in the theatre is built accordingly there is little to fear from it as a real theatre hazard.

In regard to the electric system for light and power, a cross-section of the theatres indicate that these conditions are generally below average in theatres. It is undoubtedly the cost of revising and reconditioning the electrical system in a theatre that makes theatre men so reticent about undertaking the job. None-the-less it is still important and necessary if we are to operate safe theatres.

### *Stringing Lights for Lobby Displays*

Many managers are guilty of making bad conditions worse by stringing light extension cords around lobbies, and foyers for garlands and spotlights. Many managers pay no attention whatever to the wiring of displays as built by their own sign shop or purchased from some commercial shop. A fire is a fire regardless of its source, and a fire in a theatre may cause a panic. We have no excuse for not fighting this problem at the cause, which means eliminate all temporary wiring regardless of its nature or its use.

Unquestionably the very next most important risk in theatres is decorations. This particularly applies to seasonal decorations for Thanksgiving, Hallowe'en and the

Christmas holidays. The materials used for decorations are in most cases inflammable. Most any material can be made slow-burning, certainly we should demand as a minimum slow-burning materials for all decorations. Of course, in connection with decorations, comes also temporary wiring for effects.

The placing of signs, easel boards, large set display pieces that partially block exits, or at least reduce exit space, all form possible hazard for which there will be no excuse when that catastrophe overtakes you. This problem of cluttering up every available space with boards of some sort is definitely up to the manager, it is his responsibility, and he can't pass it on to anyone else. A lot of it is very definitely useless, and unnecessary. It would be very profitable to start a campaign to untangle, clarify and simplify lobby and front advertising.

#### *Consistent Inspection Necessary*

No one can list item for item the things that must be done in order to have a safe theatre, but continuous and thorough inspections will bring to light conditions as they are, and just a reasonable amount of intelligence will find a solution for them. There are today still literally hundreds of theatre managers that don't know their own theatre. We can't have safe theatres until we have theatre managers who want safe theatres. We can't have safe theatres until every person connected with each theatre feels strongly his responsibility in maintaining safe conditions in theatres. The electrician who deliberately overloads an electric circuit by using too large lamps without a complaint is just as guilty of negligence as the manager who ordered him to do it.

#### *Codes Too Restrictive*

Reverting to the safety in the plan and design of theatres, this of course, should be taken care of by the architect. To know that it is not taken care of by anybody in particular it is only necessary to visit a few score theatres. After all, architects are not theatre men, they don't know our business, and therefore cannot provide the practical side of theatre planning and design. They, of course, many times make valuable suggestions. It has been the shortcomings of the theatre of the past, and those shortcomings can be laid mostly at the feet of the architect, that has brought about the very severe regulations of theatre plan and construction throughout city and state codes.

The codes governing the building of theatres are generally very strict, in many instances far too strict. The pendulum is swung to the extreme towards complete regulation. There are many small towns and cities that are adopting new building codes. In many instances the step from the type of building existing now to the type they specify in the code is too great and tends to increase the cost of building and remodeling by exorbitant proportions. This has but one logical effect, to retard




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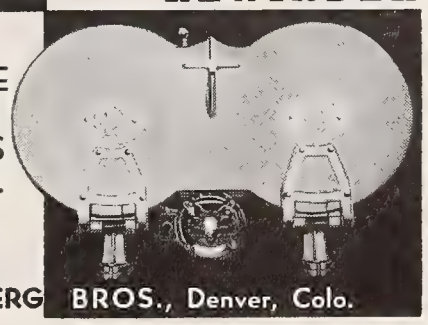
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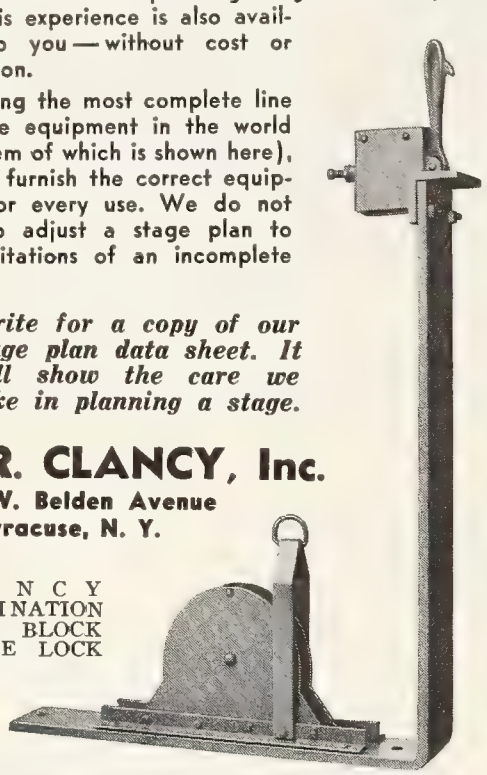
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## Flasher Letter Units and Display Light Contacts

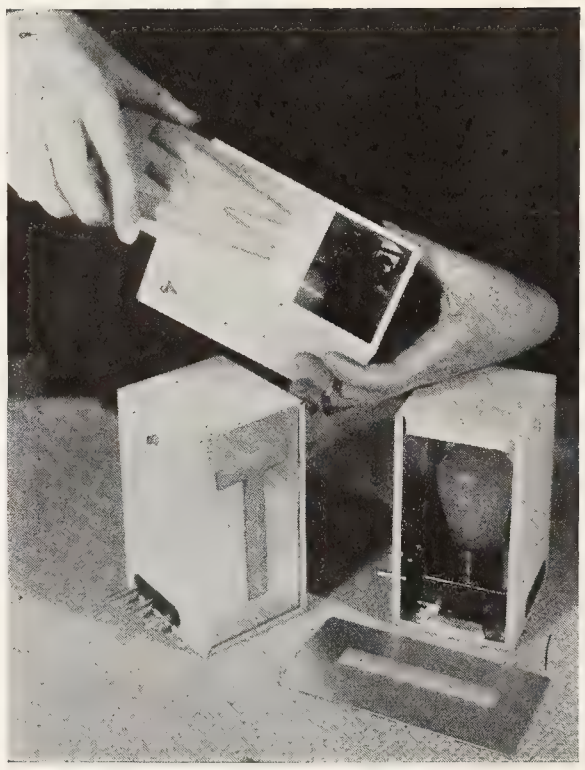
FOLLOWING THE introduction of luminous letter units (under the name of Spell-O-Light), the Besbee Products Corporation of Trenton, N. J., has developed special timing and grouping contacts for the animation of signs or display lighting.

The letter units are interchangeable metallic boxes, containing a lamp, holding the translucent letter, which is made of a non-inflammable substance, and with plug and socket connections for attachment, immediately adjoining each other, on a circuit.

Plugged to the nearest 110-volt, a-c or d-c outlet, the first box letter flashes on, followed by the second, third and so on. When all letters are on for a few moments, they extinguish and the cycle begins again. Spelling may be fast or slow, letter-by-letter, by syllables or by words. Units may be arranged in a single row, in scattered rows, stacked, and so on.

The contact units likewise plug together and have timing knobs and grouping switches. Each contact is a complete, self-contained automatic switch and receptacle. Bulbs to be controlled are screwed directly in the receptacle, or connected by attachment cord. Bulbs are flashed on one by one until the entire string is lit, whereupon they all go out and cycle begins again.

There is also a double-flasher combination of two units, permitting one light to go on and off, followed by the second light on and off, and so on; and also a triple-flasher. Used with colored bulbs, these flashers provide color effects and animation.

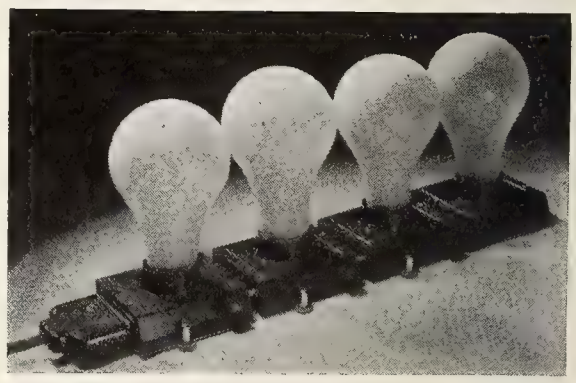


How Spell-O-Light letters are inserted.




Letters attached in a sign unit.

Applied to a marquee sign, for example, these units permit flashing letter by letter, by syllables or entire words, using the requisite number of contacts. A changeable sign made up of Spell-O-Light boxes may be used in the lobby to announce coming attractions. Several contacts may be applied to the lighting of easels and display boards and frames, causing them to flash on and off in rotation with others. The use of double- and triple-flashers permits lighting a sign or panel successively in two or three colors.



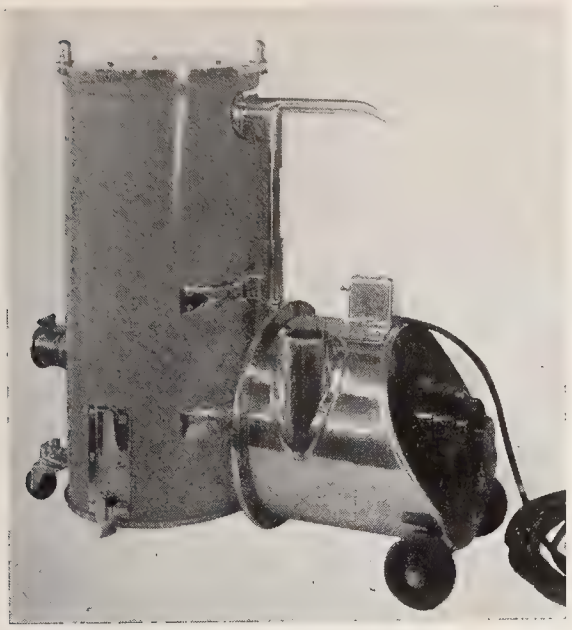
Contact units plugged together.

## New Light-Weight Vacuum Cleaner of Heavy-Duty Design

A HEAVY-DUTY vacuum cleaner suited to theatres, designed in a model only 9 inches in diameter overall, and but 28 inches long, has been developed by the Spencer Turbine Company of Hartford, Conn. It is equipped with a 1/3-h.p. motor.

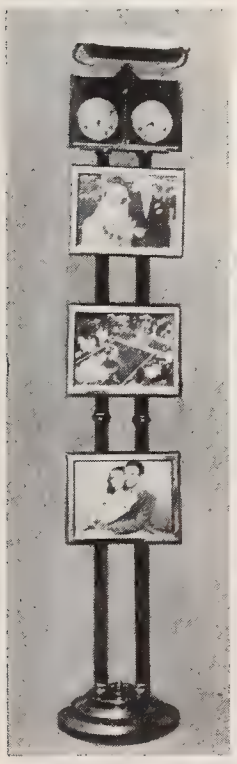
One of the features of the design makes it unnecessary to lift out the dust bag in order to evacuate the container. Being porous, a dust bag allows some amount of

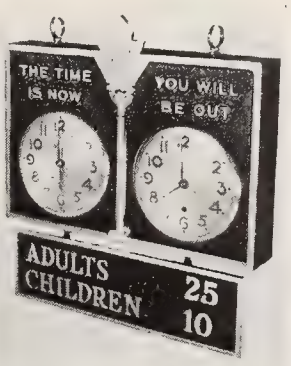
its contents to get into the air when being removed and emptied. Instead of being removed, the bag in this new Spencer-Turbine cleaner has its open end downward, attached to a ring which can be slid up the container only as far as the upper



rim. When lifted, the bag is emptied into a metal receptacle at the bottom of the container, and this, when unclamped, is readily removed by raising the cleaner from the floor.

Other characteristics of this equipment include a swivel elbow connection between hose and tool handle, quickly manipulated connections for transferring hose for either suction or blowing, free-action coupling enabling tool to follow floor surface regardless of position of handle, two-wheel and front castor mounting, light-weight fibre casing (all trim is in nickel). The weight of the cleaner is 25 pounds, the dirt capacity of the container is 8 quarts. A 12½-foot vacuum hose is supplied as standard equipment, and the regular electric socket attachment cord is 25 feet long. Regular equipment also includes an assortment of floor, wall and furniture cleaning attachments.






Showtime display clocks for the box office and (left) as a unit of a new lobby display rack equipped with shielded light socket. Both models have been developed by the Albert Sprincin Manufacturing Co. of Chicago. Crackle finishes are obtainable in various colors, with trim and lettering in chromium.


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October 12, 1937

International Seat Corporation
Union City, Indiana

Attention: Mr. Charles C. Koontz, President

Dear Mr. Koontz:

When I finally selected and installed in the Liberty Theatre in Libertyville, Illinois, your International theatre chairs, it was done after a very thorough, careful, painstaking investigation of nearly all theatre chairs manufactured.

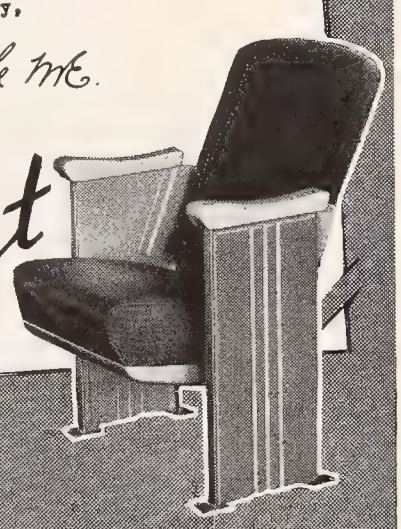
The reason for selecting your chairs was the simplicity of construction; the complete absence of objectionable parts on any surface, eliminating entirely exterior screw heads, nuts, bolts, hinges or other sharp-cornered metal pieces which so often cause damage; also the neat appearance of your design; the well-balanced seat, back and standards.

And although your chairs have been installed for some time and have been given a thorough trial and in many cases severe tests to find weak or defective or objectionable features, I must truthfully say that I can recommend your chairs fully 100% to any owner or exhibitor who wants only the best and nothing else, which you are furnishing in your chairs.

Yours very truly,

Fred. W. Dobe M.E.

FD:DW



"Spreading Comfort to Millions"

INTERNATIONAL SEAT CORPORATION
UNION CITY, INDIANA



**Are You Going to Remodel?**

. . . if so, you may find the Planning the Theatre department of Better Theatres helpful. This department is conducted by an experienced theatre architect, Peter M. Hulsken, and he will give your inquiries his personal attention. Merely write:

**BETTER THEATRES,**
**ROCKEFELLER CENTER, NEW YORK**

REVISED SIXTH EDITION

F. H. RICHARDSON'S

**BLUEBOOK OF PROJECTION**

Includes a completely revised section on sound. Contains 714 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus.

**PRICE $6.25**
(Postpaid)

**QUIGLEY BOOKSHOP**
Rockefeller Center, New York








When people see the powerfully dramatized cutouts now used to feature the current pictures, they are immediately interested in seeing the show.

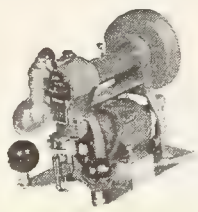
THE **Cutawl**

is used by all prominent theatres to create powerful displays quickly at trifling cost. The Cutawl cuts any material—anyone can operate it.

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Chicago, Ill.

INTERNATIONAL REGISTER CO. 11-37
21 S. Throop St., Chicago, Ill.
Please send me CUTAWL literature.
Name.....
Address.....
City..... State.....


# Multi-Compartment Ticket Chopper for Checking Collusion

INVENTED AND patented by Ralph W. Budd, director of personnel of Warner Brothers, a new multiple-compartment ticket chopper designed to minimize chances of fraud has been placed on



New ticket chopper in New York Strand.

the market by Newman Brothers of Cincinnati. The first installation has been made at Warner Brothers' Strand theatre on Broadway, and will be followed by others throughout the Warner circuit.

The hopper in the under part of the box is separated into eight compartments which are revolved by a clock mechanism. Electric and hand-wound models are available. The mechanism is pre-set to rotate compartments at scheduled periods.

A buzzer located in the box office sounds automatically when compartments change, and the cashier records the number of the last ticket sold up to that time. By counting the number of tickets in the compartment in question, and by checking number to number, collusion or "palming" tickets are made nearly impossible without prompt detection.

# Sales Protected by New Ticket Register

SECRET CONTROL of box office receipts is incorporated in the new Automaticket dispenser developed by the General Register Corporation of New

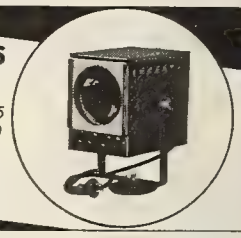

A SYMBOL OF SERVICE THAT NEVER SETS!

**NATIONAL THEATRE SUPPLY COMPANY**

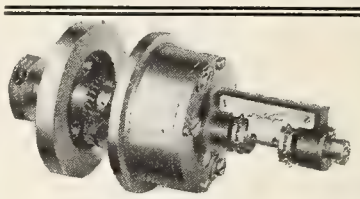
EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE.

**SHOW TIME**
BOXOFFICE ADMISSION SIGN CLOCK
Newest and Latest Advance in Boxoffice Equipment
**ALBERT SPRINCIN MFG. CO.**
1962 E. 71st Place, Chicago, Ill.
ON SALE AT YOUR DEALER

**BEST SPOTLIGHTS**
SIZE For Stage or Lobby
400 watt, complete less bulb, $5
1000 watt, complete less bulb, $10
Automatic color wheel . . . . $7
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**INCREASED BUSINESS**
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1770 W. Berteau Ave. Chicago, Ill.



**Intermittent Movement and Precision Intermittent Part Specialists**
***Since 1908***
LaVezzi Machine Works, 180 N. Wacker Dr., Chicago

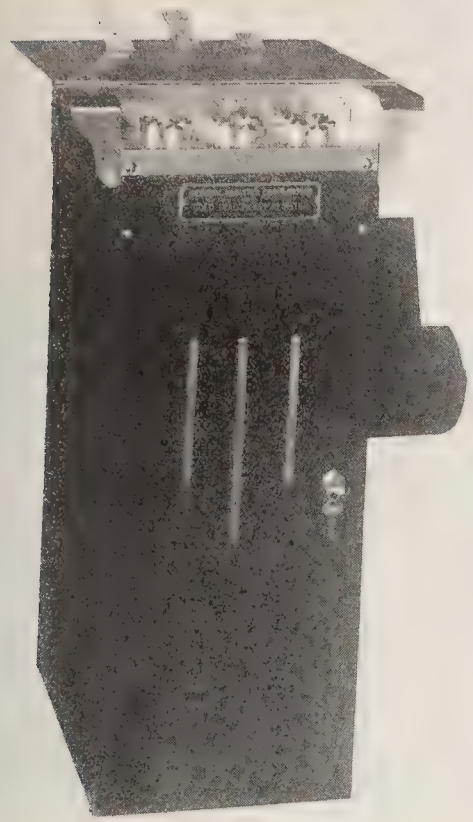
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Song slides for your community singing. Advertising slides to help your merchants increase their business to your mutual benefit.
*Write for Catalogs.*
**QUALITY SLIDE CORP.**
6 EAST LAKE STREET CHICAGO, ILL.

**GENERAL SEATING COMPANY** CHICAGO

**- BLOWERS -**
1000 to 10,000 cu. ft. capacity can be used for Circulating Heated Air or for Cooling.
Prices start at $18.95
**Taylor Air Conditioning Co.**
804 Wealthy Street Grand Rapids, Michigan

York. The registering device operates up to the last ticket sold, and then closes off automatically. It will not record additional sales when more tickets are called for than the unit holds.

Multi-unit construction is used. The entire mechanism is removed from its cas-



ing in one operation, after which the single units can easily be separated from each other. Units not in use can be locked, and their operating keys pressed down out of the cashier's way until needed. All units can be operated at once when box office demand is heavy. Up to five tickets can be dispensed simultaneously.

The control keys are fast-operating, and respond to a light touch, thus avoiding cashier fatigue which often results in errors.

## Expansion Bolt With Rubber as Securing Medium

EXPANSION BOLTS having rubber as the sole securing medium, have been developed by Craftplug, Inc., of New York. The rubber used is of cold-rolled, non-conforming type. It exerts a permanent grip on the hole in which the bolt is placed, yet is non-rigid, and will neither be damaged nor damage the floor where subjected to heavy abuse, as for example where seats are mounted on top of carpet. The shock absorbing qualities of the bolt are such that a safe grip will be obtained even on floors of only 1-inch concrete.

The manufacturer recommends as a test of both the shock-absorbing and holding qualities of the new rubber bolt that


# Crowds Flock to the Light!




**Make Sure of Them With Modern PATENTED ADLER "*Streamline*" CAST ALUMINUM SILHOUETTE LETTERS and STAINLESS STEEL REMOVABLE SUPPORTING FRAMES**

There is no other way to get the brilliant attraction value—the live box-office appeal—of an ADLER SILHOUETTE PROGRAM DISPLAY. Adler Letters stand out boldly in the marquee — are easily readable day and night, from an angle or at a distance — quickly changeable in the signs — readily removable for maintenance — always in perfect alignment — GUARANTEED AGAINST BREAKAGE.

They are adapted to all methods of installation, and provide the original and most practical and satisfactory method for unit displays of two or more lines of letters without divider bars. Adler Letters can be used in any existing sign without extra cost for construction work. Write for information on Silhouette and Solid Back Letters — no obligation.

***New — 12-INCH SILHOUETTE LETTERS NOW AVAILABLE***

FULLY PATENTED—ADLER "*Streamline*" SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. Patents No. 2,038,978 granted April 28, 1936, and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.

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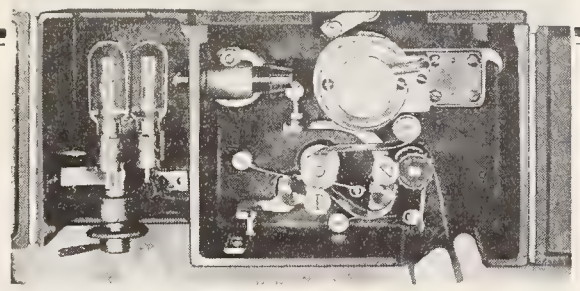
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720-B So. Dearborn St., CHICAGO 1457-B Broadway, NEW YORK CITY

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*with the* Syncrofilm *mark of quality*

★ These new sound head models—adaptable to push-pull recordings—are manufactured and designed to *give results*. This most important part of your projection should be Syncrofilm marked, the sign of precision, fine workmanship and guaranteed operation.
Distributed by leading theatre supply dealers in all principal cities. Look for these features:

★ Rotating film drum, ball bearing film rollers, cushion starting, free from shock, new optical system designed by one of the world's leading manufacturers for the new type film recordings.
SYNCROFILM PROFESSIONAL PORTABLE—a projector that's a beauty! Projector and sound in one unit. New features make it outstanding in performance.

*Let us give you further information!*

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Specify GoldE Standard Products and know you have the best in Spotlights, Rewinds, Rewind Tables, Film Cabinets, New Aluminum Magazines, Stereopticons, Cleaner Stands, New Roto-Chrome Color Spotlight, Change-over, Take-ups, etc.—**New Catalog.**

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Quiet Ball Bearings. Variable Speed Control, belt and motor pulley. 6 sizes. $47.50 up.

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(*Made in Cincinnati*)




Made of durable airplane spruce. Straight back permits close work. Stands without wabbling or tipping. Sizes 3 to 16 feet. Write Dept. BT-11 for full details.

Cleaning and maintenance work is performed easier, quicker from the Dayton Safety Ladder. No wabbling, no tipping, both hands free for working.

Greater efficiency, greater safety are obtained at a very moderate price with a Dayton. That is why Daytons are used by so many theatres.

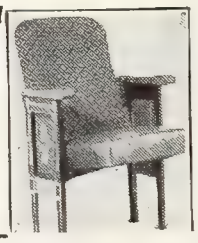
**THE DAYTON SAFETY LADDER CO.**
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**DAYTON Safety Ladder**

(Patented)

Send for our new Catalog No. 5 showing a complete line of accident prevention equipment.

**NEW AND USED OPERA CHAIRS**
of all kinds at lowest prices. Also repair parts for all makes of veneer and upholstered Opera Chairs. Projection Machines, Sound Equipment and Accessories.
Write for catalogue "E"
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**BLOWER AND FURNACE FANS**
Priced from $18.50 Up
PROGRESSIVE REELTONE CORP.
Grand Rapids, Mich.

**Better Theatres Service**

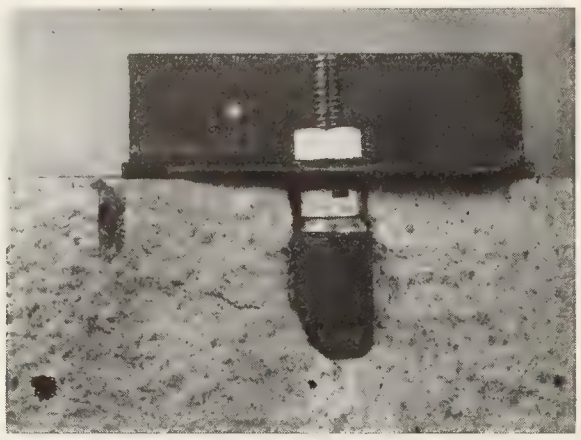
J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

*Merely write:*

**BETTER THEATRES**
ROCKEFELLER CENTER NEW YORK


one be inserted in a concrete floor or wall and struck as heavily as possible "without breaking the floor or the bolt"—and assert



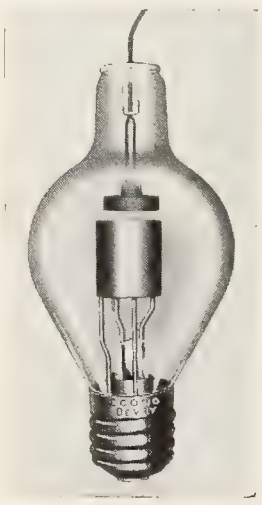
Craftplug bolt locked in concrete.

that even under this test the Craftplug anchor will not lose its grip.

The rubber is expanded in installation by turning the slotted nut shown in the illustration. Extreme pressure is not necessary. It can be removed at any time merely by unscrewing the nut.

## New Mercury Vapor Rectifier Tube Has "No Sag" Filament

A FILAMENT of "no-sag" characteristics features a new mercury vapor tube for projection arc rectifiers developed by Herman A. DeVry, Inc., of Chicago. Power rating is 15 amperes.



The expansion of a filament under the heat of operation, leading to danger of breakage at the point of sag and sudden interruption in service, limits the safe life period of rectifier bulbs. It is customary to replace such bulbs as a matter of precaution when their filament sag reaches the point of possible danger, even though performance is still unimpaired and may continue indefinitely. DeVry declares "non-sag" filament construction eliminates the only factor that shortens the useful life of mercury vapor rectifiers, which in all other respects remain fully active and useable for extremely long periods of time.

Other characteristics of the new tube include the use of a third less filament current, resulting in substantially lower operating costs, and lower "ignition" or starting voltage.

A corresponding six-ampere mercury vapor bulb, for low-current arc rectifiers and sound rectifiers, is also available from this manufacturer.

# News Notes on the • THEATRE EQUIPMENT MARKET •

• Special provisions for aisle lighting are provided in a new auditorium chair model developed by the Irwin Seating Company. A translucent, substantially unbreakable material shields a 30-watt lamp bulb, one of which may be used at every fourth aisle standard, or at as many standards as desired.

Centralized control for dimming these aisle lights as required is installed in the projection room. A wide variety of colors and designs match the aisle standards to any decorative scheme. Novel effects can be realized from time to time by installing bulbs of other colors.

• A new catalog on their line of auditorium chairs has been issued by the American Seating Company of Grand Rapids. It contains 35 pages handsomely printed on heavy, embossed paper, nineteen of which contain full-page, full-color illustrations of modern theatre chairs. The models shown range from the simplest folding chairs to highly decorative designs intended for the finest auditoriums.

• Imported Zeiss projection and process lenses are now made available in the United States by an official representative of the Zeiss Ikon Company, Eric W. Schumacher, 160 Fifth Avenue, New York. The largest lens at present available is $3\frac{15}{16}$ inches in diameter, $7\frac{7}{8}$ inches focus, with a speed of F:1.9.

• Microphones, stands and cables, loudspeakers, baffles and trumpets, record players and transformers are listed in the latest catalog just issued by The Lifetime Corporation, Toledo, O.

• S. Appel & Company of New York, makers of uniforms, have just issued a new catalog showing uniforms suited to female attendants.

• Carrier Corporation reports a net profit of $557,369 for the nine months ending September 30th, after deducting Federal income taxes and moving expenses involved in the transfer of its factory from Newark, N. J., to Syracuse, N. Y.

• An operating profit of $63,400 for the quarter ending September 30th is reported by Sonotone Corporation, hearing aid manufacturers, in contrast with a profit of $350 for the corresponding quarter of 1936.

• For the nine months ending September 30th Heywood-Wakefield Company,

manufacturers of theatre seats, report a net profit of $414,565. In the corresponding period of 1936, the net profit was $401,212.

• J. E. Norman, formerly Detroit representative of Herman A. DeVry, Inc., has been placed in charge of the new DeVry branch in Los Angeles.

• Recent Operadio sound installations in the middle west include A. G. Carlisle's Hinton theatre at Hinton, Okla., W. F. Sonneman's Plaza at Bentonville, Ark., T. C. Killebrew's Rialto at Siloam Springs, Ark., and the Palace at Skiatook, Okla.

## Carpet Scrubbing Process Permitting Immediate Drying

A METHOD OF scrubbing carpets which removes the water and cleaning fluid, permitting the fabric to dry promptly, has been developed by the Kelly Products Corporation of New York. A double tank is used, which connects with the scrubbing mechanism through a double hose. A thin hose from the upper tank carries water and cleaning fluid to the mechanism.

Water, fluid and dirt are sucked up in the process of scrubbing, and deposited in



the tank, whence they can be drained later merely by opening a faucet. The scrubbing device resembles a slightly over-sized carpet sweeper. The two fit one above the other in a combination mounted on castors, easily rolled about as needed.

A single filling of the tank suffices to wash approximately 100 square yards of carpet. With the Kelly machine this is an hour's work for the average unskilled staff man. The Kelly cleaning machines are leased and maintained by their manufacturer on a yearly basis.


WAGNER
Long-Range
Silhouette
Letters
Give
*Double-Value*
in projecting
your attractions
•

**WAGNER SIGN SERVICE, Inc.**

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123 W. 64th St., NEW YORK
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●Los Angeles Sales Office: 1957 S. Vermont Ave. ●Pittsburgh Territory Representative: Flexlume Sales Corporation, Pittsburgh, Pa. ●Southeastern Representative: Flexlume Southern Corporation, Atlanta, Ga. ●West Coast Representative: B. F. Shearer Company, Seattle, Portland, Los Angeles and San Francisco.

Our Structures Are All Covered by THE PATENT PROTECTION CORPORATION

PROTECTED BY CONTRACT WITH THE PATENT PROTECTION CORPORATION






Only 3,000 late model chairs left, as illustrated, same taken from Capitol Theatre, N. Y.

*It is the WISE EXHIBITOR who buys direct at Factory Outright Prices!*

List of theatres recently reseated by us:

Alcazar, Naugatuck, Conn.
Amherst, Amherstdale, West Va.
Brookline, Pittsburgh, Pa.
Temple Theatre, Middleport, Ohio
Elks, Mahanoy City, Pa.
Liberty, Masontown, Pa.
Rivoli, Belmar, N. J.
Star, Cliffside, N. J.

Approximately 17,000 late type completely rebuilt theatre chairs that will fit any high class theatre. By purchasing chairs direct from us, you will effect a saving of at least 50%. Exhibitors who desire comfort and durability must act quickly while this excellent buy lasts! *Write for information.*

**EASTERN SEATING COMPANY**
**49-10 Metropolitan Ave. Brooklyn, N. Y.**
EVergreen 8-4975

**THEATRE ACCOUNTING**
**by WILLIAM F. MORRIS, C. P. A.**
**$3.00 enough for a full year's bookkeeping**

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles—order this ledger today.

**QUIGLEY BOOKSHOP**
**Rockefeller Center, New York City**

# BETTER THEATRES CATALOG BUREAU

**Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.**

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

**"BETTER THEATRES" DIVISION, Motion Picture Herald, Rockefeller Center, New York**

**Gentlemen: I should like to receive reliable information on the following items:**

(Refer to items by name, as listed above)

1..... 6.....

2..... 7.....

3..... 8.....

4..... 9.....

5..... 10.....

Remarks (or any items not listed above):.....

.....

.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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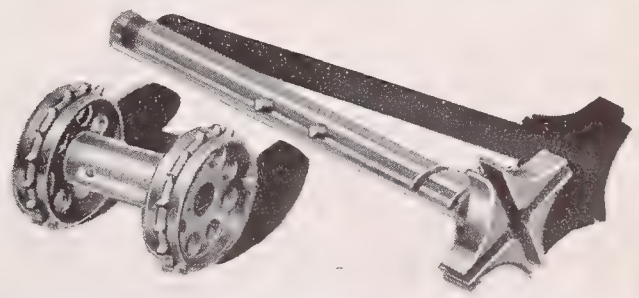
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MOTION PICTURE
HERALD

# TAX ON ADMISSIONS BARS HIGHER PRICES, EXHIBITORS DECLARE

*In Better Theatres:*

MODERN FURNISHINGS FOR THE THEATRE

VOL. 129, NO. 7 In Two Sections — Section One NOVEMBER 13, 1937

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# IREFLY"

# LAZES!



"Make way for Jeanette—
Her very best yet
Kiss records goodbye
Hooray 'Firefly'!"

BLAZE AWAY TO PAGE 17

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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 7 — November 13, 1937

## THEY MUST TELL

ALONG with the third cup of coffee every morning, or most every morning, we have a dash of Mr. Red Kann in *Motion Picture Daily*. It's a great way to start the day. One morning this week came interesting entertainment in an outgiving in which Mr. Kann did some commenting on the commenting done by Mr. Frank Nugent in the New York *Times* concerning a current cinema entitled "Conquest." It would seem fair enough now to do some commenting on Mr. Kann's commenting on Mr. Nugent's comment. It is of course a devastating exposition of the fact that editorial writers operate on the system of the South Sea islanders, who, said Mark Twain, "make their living by taking in each other's washing."

As we started to say, Mr. Kann said something about something that Mr. Nugent said about "Conquest." As we dunk the coffee küchen, it seems that what Mr. Kann finds is that Mr. Nugent seems to have examined and reviewed "Conquest" while looking through the parade of ciphers at the end of the seven-figure cost figure. Mr. Kann thinks that Mr. Nugent did not care so much for the picture. We disagree, on reading the same review. The obvious fact was that when that amiable young man sat down to look at the picture he kept seeing black spots before his eyes, which in refocusing dissolved into dollar marks. If it is true, as Mr. Kann seems to think, that Mr. Nugent considered costs instead of the pure intrinsic entertainment value, it just might be that we have before us a problem of relative intensities. Both the picture and the figures seem to have come from Hollywood. There is nothing to indicate that Mr. Nugent sent for either. They were both terrific. It is hard to say now which he admired the most.

PERSONALLY we do not care a whoop in the superheated hereafter what this picture, or any other, cost, but in this instance it is our opinion that the quoted figure is too high by $166,328.21, approximately.

The discussion is, however, what Mr. Kann thinks of what Mr. Nugent thinks, and our own notion of what we think of the both of them.

Mr. Kann makes a point that by comparison with the treatment of "When 'Virginia' opened at the Center Theatre," which is in our own front yard, being across the street under—and way under—the Garden of All Nations in what some call Radio City and others speak of as Rockefeller Center. " . . . it was reviewed," says Mr. Kann, "by Atkinson, Watts, Lockridge, and the other dramatic critics, for what it revealed, which, so it happened, proved to be not much. Some of them might have mentioned, in the passing, a word about the investment. Not one of them would have reared, nor did he, his review on such a foundation. It would have been as unorthodox an approach as that on which Nugent now finds himself entrapped."

Mr. Kann has something there. May we digress a moment to reflect on what a charming opportunity for some entertainment copy the dramatic critics did overlook. The sensationally dramatic fact, here set down for the first time, pertains to the artistically symbiotic nature of the "Virginia" presentation.

The playwrights on that job, driven to wit's end and over the jagged edges thereof, be-thought, if that's the word, themselves to make up for Mr. Rockefeller's why-did-we-build-it theatre a show consisting exactly of Mr. Rockefeller's contribution to Americana in his reconstructed city of Williamsburg down in Virginia. Within the arts of course this process would be described as one of symbiosis, whereas in the world of finance it would be entirely autophytic. Nothing is more pleasant, for one biologically inclined, than to regard an autophytic whole consisting of symbiotic parts.

NOW about those parts, be they symbiotic, saprophytic or parasitic—and they were, in part. The costs of "Virginia" would run back to when Mr. Samuel L. Rothafel came along with some big ideas for five theatres in Radio City and settled for two, or about one and a quarter too many. They would take in the rights, dramatic, on Williamsburg, ground-rent, upkeep, insurance, taxes and goodwill, there and here. It would make a story, and a better review, than we read on "Virginia." It might also have done the show some good, by explaining it.

Now back to Mr. Kann and Mr. Nugent—both members of the Olive & Cherry club of New York picture-lookers—it would seem that not only did Mr. Nugent not send to Hollywood for the figures that got in his hair, but that they were sent to him, along about the same time that all of the air, the air-mail and the wires were a-twitter with them. They came from where all of the Hollywood figures, facts and stories come from—the inevitable exudations of an exhibitionist art, served necessarily by exhibitionist people. They must tell all.

Increasingly the trade news of all industry is becoming public news. Wherever personalities enter in, report comes out. And nothing will stop it, while eyes look and ears listen.

△ △ △

THE box office hit of the screen in 1896 was "The Empire State Express," a famous crack train of the New York Central. So many copies were sold that Biograph's negative was worn out in the printing machine. Last week, Friday, Charles McLaughlin, engineer of the Empire State and also of "999," famed in song and story, died in Albany at age 88. Retiring in 1922, he had spent forty-seven years at the throttle, most above sixty miles an hour. He did not pass red lights.

△ △ △

WRITING in *Photoplay* Magazine, Mr. Cornelius Vanderbilt says that he went to interview Gandhi, who would reply to no questions, saying he knew nothing of America save what he had seen on the screen, but that the Indian sage desired to ask one question of his caller. It was: "To what class, sire, do you belong?"

Mr. Vanderbilt asked Gandhi to elucidate.

"Well, sire, are you a gangster, a gentleman or a cowboy?"

What leaves us in the air is that Mr. Vanderbilt did not report his answer.

# This Week

## Sex and Exhibition

A decision by Irwin Esmond, director of the motion picture division of the New York State department of education, denying a license to Jewel Productions, Inc. to show the film "False Shame" was upheld by Dr. Frank P. Graves, commissioner of education, who ruled the film "indecent," "immoral" and tending "to corrupt morals." In Kansas City the enterprising operator of the Empress theatre ballyhooed a double feature, "Gambling with Souls" and a film depicting "a real, authentic Caesarian operation." Part of the exploitation, duly photographed and emphasized, for the second half of the program was the employment of a staff of sixteen nurses and internes to "take care of persons who fainted at the showing."

*Both events are reported on page* 21.

## Censorship Defi

The broadcasting of Hollywood gossip and tattle, at present the object of protests from film producers and of threats of censorship from radio officials, will not and cannot be stopped, at least as far as he is concerned, James Marion Fidler, one of the foremost in the army of screen gossipers, said this week. Mr. Fidler's remarks, reported in the San Francisco *Chronicle* by Herb Caen, radio editor, centered around his contention that he and his colleagues will be allowed to continue unfettered because of the amounts spent by commercial sponsors on such programs.

*The commentator's views and news of protests from Hollywood are quoted and reported on page* 29.

## Strike Called Off

The federal labor department of Mexico saved the motion picture industry in that country from threatening labor trouble when it arranged a compromise of the grievances of the employees of 108 theatres in the four Pacific states. In addition employees of eight of the leading theatres in Guadalajara withdrew a strike threat when organized labor in the city refused to support them.

*James Lockhart writes of these and other Mexican topics of interest on page* 21.

## A T & T Pipe Pictures

The American Telephone and Telegraph Company this week finally held a public demonstration, in Philadelphia, of the coaxial cable on which it has been experimenting for television broadcasting from New York to the Quaker City, transmitting Paramount newsreel scenes from Bell Laboratories on New York's west side, to the Bourse Building in Philadelphia.

Making full use of a cable which can accommodate 240 simultaneous telephone conversations, the films were reproduced on a screen seven by eight inches.

Significant is the Telephone company's adaptation of cables and wires to television transmission, literally "piping" the show from point of origin to the screen of exhibition. Radio Corporation of America and Philco Radio so far have confined their televising to air transmission, but the best opinion of engineers and of the Telephone Company itself is that when television arrives commercially its city-to-city and international transmission will be "piped" by cables, as city-to-city radio entertainment now is "piped" by telephone wires, going out over the air only at the city on the receiving end to the retail consumers.

Engineering opinion also holds that motion picture theatres will receive their television programs by wire. It is further significant that motion pictures were used this week by Bell for the first open demonstration of its new coaxial cable. A. T. & T., of course, is in the wire business, continuing therein with radio, and again, evidently, with television, leaving the staging of both radio and television shows to RCA and the other networks, but handling virtually all of the actual distance broadcasting over its telephone wires and coaxial cables.

MOTION PICTURE HERALD

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## Makeup Strike

Production at the Columbia studios in Hollywood was held up for one day when union craftsmen walked out in sympathy with makeup workers who had struck after complaining the company had failed to adhere to an agreement for the employment of two makeup men on each set. Settlement of the strike was announced after a midnight conference with union leaders. The National Labor Relations Board set November 19th for hearing of arguments in support of testimony given recently in Hollywood in support of the Screen Writers' Guild petition for a collective bargaining election.

*The labor front is covered on page* 30.

## Outside Readers

The internal revenue bureau in Washington ruled Tuesday that outside readers employed by film producers to prepare synopses of literary material are not considered employees and therefore are not subject to the taxing provisions of the Social Security Act. The outside readers, it was explained, are not under contract and are paid upon the submission of the completed work at a fixed rate for each separate item.

## Loew Contracts

Nicholas M. Schenck, president of Loew's, Inc., has begun preliminary negotiations for the extension of the company's employment contracts with Louis B. Mayer, production head; David Bernstein, treasurer and vice-president, and J. Robert Rubin, vice-president. Each executive has a five-year agreement which expires at the end of 1938. Options for the purchase of Loew stock at stipulated prices are included in the three agreements.

## United Artists Deal

Purchase of United Artists Corporation by Samuel Goldwyn and Alexander Korda will be consummated "in a few days," Mr. Korda told *Motion Picture Daily* Wednesday.

## May Be Significant

An Associated Press dispatch from Lynn, Mass., said Wednesday that the friendship of a CIO union for an A F of L union blocked plans of Fifi D'Orsay, motion picture actress, to visit Lynn's largest shoe factory. Peter J. Walsh, attorney for the United Shoe Workers Union, a CIO affiliate, notified the Gold Seal Shoe Company that a theatre where Miss D'Orsay was appearing was listed as "unfair" by the A F of L Musicians' Union and that any visit by the actress would bring about a sit-down strike.

## Renovated Newsreel

A completely renovated Pathe News made its appearance this week, featuring a new group of commentators. The new reel also has a tieup with the fashion magazine, Vogue. Pathe dates back to 1910 when it was founded by Jacques A. Berst, American manager for Pathe Freres of Paris.

*Highlights of Pathe's history and its plans for the future are detailed on page 27.*

## MGM Broadcast

The motion picture industry, represented by Metro-Goldwyn-Mayer, made its first major venture into the radio entertainment field last week with a one hour program over the National Broadcasting Company's red network. Jeannette MacDonald and Allan Jones were starred in the production that included a confusingly large number of actors, actresses and studio attaches.

*A review of the program will be found on page 28.*

## RKO Reorganization

George Alger, special master, issued a preliminary report on the RKO reorganization plan this week, recommending that Rockefeller Center's $9,150,628 claim be reduced to $5,100,000. While this was taking place in New York, Leo Spitz, RKO president, took charge of production in Hollywood, pending the appointment of a successor to Samuel J. Briskin, who resigned last week.

*See page 22.*

## Earnings

Substantial earnings were reported during the week by United Artists, Radio Corporation (RKO - NBC - RCA), Columbia Broadcasting and General Outdoor Advertising. Dictaphone and Westinghouse declared dividends, and Chase Bank's liquidations in Twentieth Century-Fox for one year were estimated at $3,600,000.

*The week's financial news is reported on page 34.*

## Tom D. Cochrane

Tom D. Cochrane, dean of foreign managers in Tokyo where he represented Paramount for the last 15 years, died Tuesday at St. Luke's Hospital, New York City, after being under treatment for three weeks. He was about 65 years old and had been associated with the motion picture industry since 1909 when he joined Carl Laemmle as a producer.. He made Universal's first feature, "Hiawatha."

*An obituary on Mr. Cochrane appears on page 22.*

## Deal on Quota

Now that the Films Bill has passed second reading in the House of Commons and has returned to committee, it is expected that the Cinematograph Exhibitors Association will ask the cooperation of British labor groups in pressing for a film commission, in return for supporting labor's demands for revision of the measure. One point, made clear if not settled, is that the Government opposes a quality test for pictures. Eustace Stanley, president of the Board of Trade, emphasized that fact at the second reading in the House.

*The quota situation, in the light of the latest developments, is sketched on page 53.*


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## Overseating

The perfect condition for Detroit and Columbus exhibitors, capacity audiences for all performances during a week, could be attained only if every resident of the two cities attended theatres three times a week. Detroit, with a potential 1,250,000 patrons, has a total motion picture theatre seating capacity of 181,810, while Columbus has 290,000 residents and 47 theatres with 40,500 seats. H. M. Richey, director of theatre activities for Co-Operative Theatres of Michigan, and George W. Trendle, president of the United Theatres of Detroit, in announcing the results of a recent survey in the Michigan city, warned that the tendency toward overbuilding of theatres by professional promoters is threatening public investments in theatre stocks.

*Pertinent facts on the seating conditions in both cities are recorded on page 57.*

## "B" Pictures

B. P. Schulberg, Walter Wanger and Milton Bren, in charge of production for Hal Roach, are among the independent producers who differ with Samuel Goldwyn on the question of class "B" pictures, according to an article published in the Los Angeles *Times*. Mr. Goldwyn contends "B" films should be abolished, but the others, all essaying to make only "A" films, insist there is a need for the lower level product and that it will continue to be part of the entire output.

*The question is discussed in an article on page 56.*

## Northwest Armistice

Adopting the same procedure as that taken by Philadelphia exhibitors, Allied Theatres of the Northwest, declared a one week armistice in its battle against Paramount for the reputed failure to deliver six pictures listed on the 1936-37 contracts. The exhibitors are to negotiate individually with Paramount and are to report back to their organization on the practicability of a permanent settlement.

*The action is recorded on page 24 and on the same page, Francis L. Burt discusses the possibility of an entirely new anti-monopoly act being adopted in Washington.*

## For Book Week

A total of 134 feature films emanating from published books and novels, or having book-relation values, were selected this week by the National Board of Review's reviewing committees as offering possibilities of exploitation tieups for exhibitors with libraries, book stores and book counters, in connection with National Book Week, November 14th to 20th.

*The list of films and descriptive material appears on page 58.*



# This Week In Pictures



*THE picture above was a pleasant and welcome remembrance to Michael Curtiz, Warner director, from Mr. and Mrs. Jack L. Warner, lately home from Europe. Taken while they were in Vienna, it shows Mrs. Warner with the director's 84-year-old mother in her home the day they visited her.*

*When the dust raised by many and repetitive rumors settled this week Leo Spitz, left, RKO president, was in charge of the company's Hollywood studios. The candid camera pictures him there, and here in one of his contemplative moments.*




*In serious, reminiscent and thoughtful moods at a cocktail party given for Mark Hellinger, New York newspaper columnist, before his departure for the coast to write and produce for Warner Brothers are Donald Flamm, Mr. Hellinger, James J. Walker, former mayor of New York; George M. Cohan, of stage and musical fame; Edward P. Mulrooney, New York state commissioner of correction and former police commissioner of the city, and Gene Buck, writer. The Warner home office was host at the party which was held at the 21 Club in New York City.*

*THEATRE managers and home office executives of the Pioneer Theatre Corporation are shown, right, at the annual meeting in Minneapolis which this year centered on plans for the conduct of a seventh aniversary drive to be headed by Marion Parkinson of Jefferson, Ia. Harold D. Field, Pioneer president, is pictured standing third from the right. Others in the photograph are: Seated, left to right, Herman Fields, Clarinda and Rialto theatres, Clarinda, Ia.; Don J. Smith, Earle and State theatres, Carroll, Ia.; Gertrude W. Framhein, home office, assistant secretary and treasurer; Marion Parkinson, Iowa and Howard theatres, Jefferson, Ia.; and Gordon C. McKinnon, Perry and Foxy theatres, Perry, Ia. Standing, left to right, Millard F. Gettier, Spencer and Fraser theatres, Spencer, Ia.; Barbard Docken, home office, auditor; Anthony Podolinsky, home office, bookkeeper; Clifford R. Lindblad, Iowa and Grand theatres, Atlantic, Ia.; Percy B. Long, Granada and Isis theatres, Webster City, Ia.; Arthur K. Farrell, Rapids theatre, Rock Rapids, Ia.; Mr. Field; Elmer E. Holm, Royal theatre, Spirit Lake, Ia., and Frank D. Rubel, vice-president and district manager.*




*Edward Kuykendall, president of the MPTOA, who is now on a tour of the country conferring with exhibitor leaders, is second from the left in the picture below taken at a masquerade party at the Denver Screen Club at which his costume won a prize. Other winners standing in front are Mrs. Joseph Dekker, J. J. Morgan, Mrs. Fred Zekman, Emmett Thurmon, Mrs. Frank Culp, Earl Collins and Mrs. Edward Loy.*



*Fred Wehrenberg, owner and operator of four St. Louis theatres, has been reelected president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois.*



*Mrs. William Randolph Hearst stops for the photographer on her way to her seat at a special preview for the press of Samuel Goldwyn's "The Hurricane" at the Astor theatre, New York.*





*THE Ice-Bear, insignia of Denmark's Nordisk Films Company, is making a bid for the world market with its production of J. A. Friis' historical novel, "Laila." Stills reproduced left and below illustrate the simple story which is laid in Lapland, beyond the Arctic Circle, and which tells with only meagre resort to the spoken word the romance of a Norwegian girl who has been brought up by the nomad Lapps without knowledge of her home land. The outdoor scenes, including both winter and summer sequences, were taken in the land of the midnight sun and the minor characters are played by residents of the Lapland village where the camera crews were on location. George Schneevoight prepared the script and directed the picture which will be released simultaneously in Norway, Denmark and Sweden early in 1938.*





*George Arliss, left, arrives in New York for the American premiere of his latest picture, "Dr. Syn," after spending more than two years in England where he appeared in several Gaumont British productions.*



*Also a transatlantic arrival is Roland Young, right, who has returned to New York from the Gaumont British studios, where he has been starring, to turn his attention to Broadway and a contract for an appearance on the legitimate stage.*

# TAX A STUMBLING BLOCK IN MOVE TO RAISE ADMISSIONS

## Increase from 40 Cents to 45 Would Be Taken by Government, Larger Raises Considered Inadvisable

With the advent of the current motion picture season, a movement for higher admission prices swept across the country, affecting virtually all sections except the South, but in most areas the campaign has failed to reach the contemplated peak, according to an inquiry conducted by MOTION PICTURE HERALD through its representatives in strategic points throughout the United States.

**The greatest deterrent to adoption of advanced scales, exhibitors report, has been the Federal government's levy of 10 per cent on all admissions of 41 cents and over. Theatremen, according to the survey, do not believe conditions warrant jumps from 40 to 50, 55 or 60 cents, and an increase to 45 cents, they point out, would be futile, as the added revenue would be taken by the government.**

Except in the larger cities the price level, therefore, has remained at 40 cents for first-run houses although many exhibitors in effect have adopted increases by eliminating socalled "early bird" and bargain matinee rates and by abolishing lower prices for balcony seats.

### Subsequent-Runs Profit

Neighborhood and subsequent-run houses have profited mostly by the rise in prices. In their cases the tax question is not a direct factor but their increases have been limited, too, due to the necessity of a substantial difference between their prices and those in first-run and downtown houses, in order to attract patronage.

In several instances, such as in Kansas City, increases were generally adopted but the expected improvement in general business conditions has not developed and at least 25 per cent of the houses have been forced to revert to their former levels.

Another indication that the movement for higher admissions is on the wane is contained in scattered reports of actual reductions of prices. Also, in several areas, five and ten cent admissions for part of the week are gaining favor.

### Cotton and Theatre Prices

In the South, exhibitors point to the low price of cotton as the main reason for not having given increased prices any consideration. The scale has not been advanced in Tampa, Florida, despite recent imposition of a tax to help the city pay its share of Works Progress Administration projects.

The public has been receptive to higher prices, except in those cases where business has sagged and former scales have been readopted. In Washington, for instance, theatre patrons have shown no signs of even being opposed to the increases of five and ten cents despite the fact that Warner Brothers, leader in the movement, announced the raises by posting signs in the lobbies of theatres. The reasons for the increases, such as increased production costs and higher labor costs, were outlined in the company's placards.

Following are the summaries of the situation in different parts of the United States:

▽

## Albany Exhibitors Fear Business Recession

Although increases in admissions were under consideration by several of the smaller exhibitors in the Albany area, the recent actions of stock market prices have brought fear of a business recession and consequently have halted all plans for rises. However, two first-run houses and the one subsequent-run theatre have inaugurated higher prices. Warner Brothers' Strand raised its ticket prices from 25 to 30 cents for matinees and from 40 to 50 cents for evenings. Fabian's has made similar increases. The Grand, a Fabian subsequent-run house, went from 20 to 25 cents for matinees and from 30 to 35 cents for the evenings.

Prospects of any additional price increases were considered shattered by an editorial in the *Albany Weekly Record* criticizing circuit theatres for charging 50 cents in Albany first-run houses as against 40 cents in the nearby city of Troy.

**Despite this factor, the new prices, where instituted, have met with no expression of public disfavor and increased business has been reported. There has been no thought given to reverting to the old level. It is generally agreed that other houses with the 40 cent scale would jump to 50 cents if it were not for the Federal tax on admissions of 41 cents and over.**

Subsequent run theatres, in the downtown sector, did not believe there was enough spread in prices to warrant any increases. In other cities near Albany, such as Troy, Schenectady and Utica, the prevailing first run top price is 40 cents. In neighborhood houses, in the so-called poorer sections the top price is 20 cents while in other sections the highest price is 25 cents. Three first-run houses in Utica, Warner Brothers' Sterling and Avon and the Olympic, raised evening prices 5 cents, going from 35 to 40 cents.

▽

## One-Fourth of Raises Fail in Kansas City

More than 100 theatres have raised admission prices in the Kansas City area during the last six months but the failure of an expected general increase in business to develop has forced at least a fourth of the houses to revert to former prices and abandon thoughts of additional raises.

Most increases have been five cents, some have amounted to 10 cents but none has gone over that. The federal tax on admissions of 41 cents and over has kept the top throughout the territory at 40 cents. Exhibitors, generally, believe the top will not go over 40 cents until conditions warrant a jump to 55 or 60 cents.

Fox Midwest has made changes in virtually all of its theatres throughout the area, although in some cases advances consisted merely of eliminating bargain hours. The circuit has a number of 15 cent neighborhood theatres and in almost every instance the price was raised to 20 cents. These increases have been maintained more successfully and more widely than in A houses. A general decline in business

(*Continued on page* 16)

## Decreased Box Office Receipts Seen by Washington Officials

*A possible decrease in box-office receipts is seen by officials in Washington in the bureau of agricultural economics' prediction of a sharp recession in industrial production and trade, continuance of the downward price trend and a lowering of the national income.*

*How long the unfavorable situation will continue is difficult to estimate, the bureau stated, "but the appraisal of general conditions gives some support to the impression, based on the situation for individual industries, that it will run well into 1938."*

*Analysis of the forecast would indicate that exhibitors in the agricultural areas will be somewhat more affected than those in the industrial sections.*

*The report represented a complete reversal of the official attitude in Washington, which for some weeks has been characterized by frequent pronouncements that business was in a satisfactory position with a hopeful outlook for the future.*

*Highlights of the 1938 forecast were that industrial production will average lower than in 1937, with conditions during the second half of the year probably more favorable than those in the first six months; national income will be under the high expected for this year, now estimated at about $69,000,000,000, and the general tendency of wholesale prices will be downward until well into 1938, with lower prices for some raw materials, farm products and manufactured goods offsetting higher prices for some finished and semi-finished products.*

# "GOLDWYN FOLLIES" IS



*A HERALD PICTORIAL PREVIEW*

by GUS McCARTHY
*in Hollywood*

THIS PICTURE is intended to climax Samuel Goldwyn's 1937 production program but not his career. Mr. Goldwyn is never satisfied with himself. Thus he is always, in one way or another, a trail blazer. Before either of them had much of an idea as to what it was all about, he and Jesse Lasky produced one of the first American feature length pictures, "The Squaw Man." He was instrumental in effecting the Famous Players-Lasky merger. With the Selwyns he formed Goldwyn Pictures Corporation, forebear of today's MGM. He is credited with the first $1,000,000 musical. Now comes the $2,000,000 musical.

Again blazing the trail, setting himself in competition with himself, it is his intention that with "The Goldwyn Follies" he shall outdo Goldwyn. One must be a courageous soul indeed to be convinced that he can top such pictures as "The Squaw Man," the first "Stella Dallas," "Bulldog Drummond," "Arrowsmith," "Street Scene," "The Masquerader," "Whoopee," "These Three," "Dodsworth," the new "Stella Dallas," "Dead End," "The Hurricane" and the forthcoming "Adventures of Marco Polo." Yet Mr. Goldwyn is convinced that with the "Follies" he will outdo himself.

The budget already has exceeded the $2,000,000 figure. The picture has a "behind the scenes of Hollywood" setting. A producer hires a "Miss Humanity," supposedly infallible in her judgment of what the public will appreciate in pictures. He falls in love with her. She falls in love with a hamburger stand attendant who can sing, maneuvers him into the leading role in the picture and the producer out of her affections.

The production will be in color and Gregg Toland is the photographer.

To produce this not uncommon story in such a way that every dollar spent would be represented in entertainment value rather than mere display (there will be plenty of optic and aural spectacle), Mr. Goldwyn looted the worlds of screen, radio, vaudeville, the stage, opera and ballet. From the screen he drew Adolphe Menjou, seen in "A Star is Born" and "Stage Door," and his own rising star Andrea Leeds, impressive in "Stage Door." He also took Jerome Cowan, now in "The Hurricane," and the madcap Ritz Brothers. He drew Helen Jepson and Charles Kullman from the opera. Kenny Baker came to him via Jack Benny's "Jello" program and the courtesy of Mervyn LeRoy. From the world of dance he beckoned exotic Vera Zorina, described as one of the greatest contemporary dancers, and George Balanchine and his American ballet. Radio yielded Edgar Bergen and Charlie McCarthy, Phil Baker and Ella Logan, whose screen career was born of radio success.

The late George Gershwin contributed five songs and part of the score. Vernon Duke completed the score and added two numbers, as well as the music for two ballets. Ira Gershwin wrote all the lyrics. Selections from "La Traviata" and some original numbers for the Ritz Brothers complement the score. Ben Hecht wrote the screenplay, and George Marshall, maker of "Love Under Fire," "Nancy Steele Is Missing," "Message to Garcia" and several Will Rogers pictures, chosen as director. The settings were designed by Richard Day, Academy Award winner.

The production is scheduled for release during or near the holiday season, as Mr. Goldwyn is a strong believer in hitting while the iron is hot, and has such irons as "The Hurricane" and "The Adventures of Marco Polo" at white heat, with "Stella Dallas" and "Dead End" just beginning to cool off.

# PICTURE OF HOLLYWOOD












# RAISES MADE BY LOW PRICE HOUSES

(*Continued from page* 13)

greeted the increases in A houses with the result increases actually are in effect in only approximately 50 per cent of the group's units.

**At the beginning of the current season, indices — agricultural, mining, oil, general business, etc. — affecting the area pointed to better business but it did not develop. Wheat money did not get into circulation, due partly to the fact farmers owed it.**

At Wichita, Kansas, the circuit discontinued its 25 cent early bird matinees at the Miller and Palace in September but the sag in business was immediate and definite and the bargain hours were restored. The Fox houses were the only ones in Wichita to adopt advances.

In Kansas City, the Fox Tower, first run house, went from 25 and 40 cents to 25, 35 and 40 cents, eliminating the 25 cents night, and Sunday and holiday matinee prices. However, other theatres failed to follow suit and after four weeks, the theatre reverted to its former prices.

At other houses Fox Midwest increases were successful. An example of this is the Plaza, Kansas City, Missouri, a subsequent run, which terminated double bills and, at the same time, advanced prices from 25 to 35 cents. The Linwood and Rockhill, also in Kansas City, have successfully maintained increases from 15 to 20 cents.

The number of seats offered in first-run houses at night for 25 cents has blocked independent exhibitors from boosting prices, especially in cases where admission is 20 or 25 cents.

Glen W. Dickinson, with 25 theatres in Kansas, Missouri and Iowa, increased prices in 15 "A" houses, mostly from 25 to 30 or 35 cents. Patrons complained a bit, Mr. Dickinson reported but, he added, the new levels were going to be maintained. He said prices will be raised in locations where competitive houses will cooperate but at the Dickinson, Olathe, Kansas, admissions were advanced from 20 to 25 cents despite the refusal of the competition to raise.

Commonwealth Theatres, raised prices in five units and has kept the new levels although in three instances the changes have not meant increased business. The increases were from 25 to 35 cents in four houses and 5 cents in the other. Originally, C. A. Schultz, executive head, planned gradual increases until a 15 per cent over-all increase was effected, but business recession has forced abandonment of the plan.

Increases by independents in Kansas City have not been substantial, either in number or extent. Jay Means early in the summer went from 20 to 25 cents on one or two changes a week at the Oak Park. C. H. Potter increased from 15 to 20 cents at the Baltis on the Sunday change, and added 5 cents to the admission at the Baltis, Murray and Admiral for those women who want premiums. J. F. Rigney raised from 20 to 25 cents on weekend changes at the Westport, and eliminated most of his giveaways.

Independence, Kansas, theatres raised for weekend changes. William Wagner's Beldorf and Dickinson's Booth get 35 cents instead of 25 cents, and E. Van Hyning's Best and R. M. Montgomery's Mainstreet get 25 cents instead of 15 cents.

In Topeka, Kansas, on September 3rd, all theatres except Simon Galitzki's Princess eliminated children's five cent admissions. J. E. Pennington's Crystal and A. C. McKinney's Best went from 15 to 20 cents on weekend pictures. All but the Princess started charging night prices for Sunday and holiday matinees.

Sam Sosna of the Sosna, Manhattan, Kansas, raised prices indirectly with good results. Until recently he had been selling scrip books which contained 35-cent tickets for 25 cents per ticket. He raised the price of scrip to 30 cents, and received complaints, but, the sale of 35 cent admissions at the box office increased.

C. P. Shaner, Dixie, Odessa, Missouri, has raised admission on his family night from 10 to 15 cents. He regularly charges 25 cents and has done so all through the depression.

At the beginning of the season, Dubinsky Brothers boosted admissions at the first run Missouri in St. Joseph from 25 to 35 cents and effected a five cent raise at the Electric, also in St. Joseph.

W. E. Fulton has made no increases in his eight houses except in Arkansas City, Kansas, where his Howard went from 15 to 20 cents. Other theatres in Arkansas City also increased prices, the Fox Burford from 25 to 35 cents on weekend changes and the Fox Starr from ten to 20 cents.

▽

## Seattle Hikes Limited To Two Neighborhoods

A check of Seattle and neighboring territory houses failed to disclose any operations where rates have been advanced, with the exception of two widely separate neighborhood houses that advanced charges from 15 to 20 cents several months ago.

Increased wages for all usherettes, cashiers and doormen in the Seattle sector this week will not bring about any advance in prices, several managers reported.

John Danz, who operates the Palomar theatre, abandoned a 15 cent matinee rate to charge 25 cents but after one week a decrease in gross revenue prompted him to return to the old prices.

Neighborhood houses, operating only at night, charge 20 and 25 cents, depending upon location and type of run, and feel this is as high as they can go because of the 40 cent top price in first run houses.

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## *SPECIAL STUDENT PRICE OF 25 CENTS*

*The Fox theatre circuit in Wisconsin last week established a special students' price of 25 cents for the Fond du Lac, Retlaw or Garrick theatres in Fond du Lac, Wisconsin. In order to receive this special price, students are required to have a passport-size photo of themselves taken, which when brought to any of the mentioned theatres is affixed to a card with the pupil's signature and age.*

*The card is then required to be taken to the student's school officer for signature, which is a verification of the individual's age. Upon the completion of these instructions, the student is entitled to a 25 cent student admission whenever the card is presented at the box office of any of the three houses, except Sundays and holidays.*

*A somewhat similar arrangement has been worked out in Stevens Point, Wis., where students of the Central States Teachers college signed an agreement with the management of the Fox and Lyric theatres providing for a special admission of 25 cents at the latter house and 35 cents at the former.*

## Indianapolis Prices Stand for Five Years

With the exception of the Lyric advancing its 40 cent time from 6 to 5 P.M., Indianapolis houses have made virtually no changes in admissions for the last five years. It is considered doubtful that any increases will be made within the near future. Evening prices at first run houses are at the maximum tax avoidance level of 40 cents and the neighborhoods with first subsequent runs have a 25 cent top, others have 20 cents, a few, 15 cents and one or two, ten cents.

"Neighborhood houses won't raise admissions unless the first runs do," said Roy R. Bair, head of the Bair circuit of five neighborhood houses.

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## Tampa Unaffected By Price Movement

Patrons of Tampa, Florida, theatres still enjoy the same prices that were established when the government first levied its 10 per cent tax on tickets over 40 cents. At that time, two houses, the Tampa and the Victory, each had a top of 50 cents, but, to get under the tax, prices were dropped to 40 cents.

This level has been maintained in spite of an increase in the city license fee and starting October 1st of this year, a special tax to assist in raising funds for the city's share of Works Progress Administration projects.

▽

## Policy Changes Bring New Admission Scales

The only price increases put into effect at Syracuse are at the RKO-Schine controlled Paramount and Eckel theatres, which were converted into first-run and second week holdover houses, respectively. Both now have an evening top of 40 cents and 25 cent matinees.

Subsequent run houses, headed by the Kallet owned Regent, charge an average of 25 cents for night admissions.

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## Increases Widespread In Washington Area

Increases in Warner Brothers houses in Washington and nearby communities served as the signal for a general and widespread rearranging of admission costs.

The major change in first run houses was the setting of one price throughout the houses at all times. The Earle abolished its 40 cent balcony at night, making the house 66 cents for any seat.

Important to the stage-screen houses was abolition of the 25 cents opening-to-one-o'clock price instituting a 35 cent price to 5:30.

All-screen houses, RKO-Keith's and Loew's Palace, remained at 55 cents at night and 35 cents until 5:30. RKO-Keith's charges 25 cents for children, but the Palace gets 35 cents. The B all-screen houses, the Metropolitan and Loew's Columbia, get 25 cents until 5:30 and then 40 cents. The Metropolitan formerly sold its balcony seats for 25 cents at night.

In the subsequent run division the Tivoli advanced from 35 to 40 cents; the Central from

(*Continued on page* 18)

# CONQUEST CONQUERS CRITICS!

## Read These Before You Go To Any Movie

"One of the most impressive historical films ever brought to the screen. Garbo brings all her exquisite grace and artistry to the role of Walewska and Charles Boyer matches her in a consummately revealing portrait of Bonaparte. Genius makes the characters come alive for you. 'Conquest' is shot through with magnificent screen artistry."

—HOWARD BARNES
*Herald Tribune*

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"Metro-Goldwyn-Mayer has achieved a remarkable sense of reality in transferring these pages of history into a vibrant film. The production is a triumph for the Metro studios...the acting of Miss Garbo, Mr. Boyer and the balance of the fine cast is supreme."

—KATE CAMERON
*Daily News*

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"Great...Garbo superb...Boyer triumphs...Superlatives are in order... one of the finest pictures of the year ...thanks go to Garbo for an eloquent and emotionally moving portrayal... Boyer gives an enormously effective portrait of the Emperor...an outstanding screen contribution..."

—ROSE PELSWICK
*Journal and American*

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"One of the ten best pictures of the year."

—SIDNEY SKOLSKY

---

"Excellent! Superb film. One of the *must* pictures of the year. A truly magnificent performance, Charles Boyer's Napoleon is inspired. It is certain to find a place on 1937's list of outstanding screenery."

—IRENE THIRER
*N. Y. Post*

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"...a magnificently mounted drama, with Charles Boyer in an unforgettable portrayal. Care and time, to say nothing of money, have been lavished on this production...is worth seeing!"

—EILEEN CREELMAN
*New York Sun*

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"Is a monumental achievement. The fans should be enthralled by it. Boyer is magnificent. Their romance, painted across the broad canvas of history, makes a film of real force, thrill and grandeur."

—BLAND JOHANESON
*Daily Mirror*

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"Neither Garbo nor Boyer ever has given a finer performance. The production is beautiful, spectacular and exciting. Miss Garbo is arresting, lovely and affecting and Charles Boyer's Napoleon is a brilliant piece of characterization."

—WM. BOEHNEL
*World-Telegram*

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**CAPITOL**

BROADWAY & 51st STREET

Major Edward Bowes, Mng. Dir.

DOORS OPEN 9 A. M. (Exc. Sunday)




*A giant newspaper campaign excites Broadway as "Conquest" is held over for a second big week!*

# —and it's doing the greatest business in 20 weeks!

beats "Captains Courageous" and all the Biggest of 5 months!

"Saratoga" "Good Earth" "Broadway Melody"

# MOST RAISES IN LOW PRICE HOUSES

(*Continued from page* 16)

20 to 30 cents; and the others, Ambassador, Apollo, Avalon, Avenue Grand, Colony, York, Savoy and Home advanced night adult prices 5 cents. Louis Bernheimer's raised from 25 to 30 cents as did Sidney B. Lust's Hippodrome. E. Lawrence Phillip's Stanton went from 20 to 25 cents; Charles H. Olive's Princess, Ashley Abendschein's Ashley and Isaac Notes' Roosevelt and Strand increased from 25 to 30 cents, and Louise Miller's and Abraham M. Tolkins' Little, from 35 to 40 cents.

Theatres in Maryland communities near Washington, affiliated with either the Motion Picture Theatre Owners of the District of Columbia or the Allied Theatre Owners of the District of Columia, also followed, in part, the Warner Brothers' lead. The Seco, Silver Spring, and the Cameo, Mount Ranier and Arcade, Hyattsville, advanced from 25 to 30 cents. The Maryland, Warner house at Hagerstown went from 30 to 35 cents.

The public took the Washington increases without any comment, the general belief being that patrons were not even aware of the changes.

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## Survey Underway In Minneapolis

Although an increase for all Minnesota Amusement houses is being contemplated, John J. Friedl, operating head, plans to make a study of individual situations before making any boosts.

Independent exhibitors have indicated they will follow the lead of the circuit immediately any increase is put into effect.

▽

## Atlanta Theatremen Plan No Changes

The low price of cotton, which has resulted in curtailed operation of textile mills, has kept exhibitors in the Atlanta area from considering any higher prices. Downtown first run houses in Atlanta get 35 cents for matinees and 40 cents for evenings. Suburban subsequent run houses average 20 cents.

▽

## First-Runs in Spokane Raise Prices 5 Cents

In the Spokane, Washington, territory, the latest move toward higher admissions was taken about two months ago when representatives of the Peoples Theatres, Evergreen State Amusement Corporation and Howard Amusement Company, agreed on a simultaneous raise at three theatres.

Evergreen's Orpheum, first run, raised five cents to 25 and 35 cents, plus two cents state tax, Howard's Granada raised five cents to 20 and 30 cents, plus tax, and People's Post Street raised ten cents to 25 and 35 cents plus tax.

At the same time the raises were put into effect, Post Street inaugurated vaudeville with two first run pictures.

Evergreen's State and Fox, leading theatres in Spokane, are both charging 30 cents in afternoons and 40 cents in the evenings and are not expected to attempt any increases because of the federal tax.

▽

## Chicago Loop Houses Make No Changes

During the past year admissions in virtually every neighborhood theatre in the Chicago territory have taken a five cent jump. The public has offered no concerted objection to the increases which were attributed to the advent of double features.

In the Loop the prices have remained stationary for several years except in cases where the policy of the house has been changed.

The larger neighborhood theatres get 65 cents as top for first showings outside the loop. In this classification are such houses at the Marbro, Uptown and Tivoli.

It is the general sentiment to keep prices at the present level, although some of the smaller theatres are starting ten cent nights about twice a week, as a competitive measure. So far this plan has been used only in the poorer districts and has not been widespread.

The present price scale for Chicago theatres, tax included, is as follows:

| WEEK OF RELEASE | ADMISSION |
|---|---|
| A | 55–65 cents |
| B | 40–55 cents |
| C | 30–40 cents |
| First Week of Release | 25–30 cents |
| Second Week of Release | 20–25 cents |
| Third Week of Release | 15–20 cents |

Preceding "A" is the Loop opening period which gives clearance over "A" for three weeks. Top price for this period is 75 cents.

▽

## Four Milwaukee Houses Adopt New Scales

Four Milwaukee downtown first run houses have lifted their admission prices in the past six months. These include Fox's Palace, Wisconsin and Strand, which have raised from a 50 to a 60 cent top. E. J. Weisfeldt's Riverside, formerly operating on a 20, 25 and 30 cent scale has discontinued the lower bracket, producing, in effect, a raise.

No increases have been made by circuit neighborhood houses, the majority of which have a 35 cent top. Several independent neighborhood theatres, however, have gone from a 20 to a 25 cent top. There has been talk of a general price increase among neighborhood houses and a revised clearance and zoning schedule contingent upon admission prices but the matter is still being held in abeyance.

Independent neighborhood houses contend the "early bird" admission prices of various circuit houses between 5:30 and 6 P.M. are a bar to price increases for their theatres.

There has been a return in several spots to a ten cent admission night and these houses report good business.

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## Oklahoma City Houses Drop from 55 to 40 Cents

In line with the action taken by the Criterion a few months ago, the Midwest Theatre, Oklahoma City, has lifted its admission price at night from 55 to 40 cents. Both houses are owned by Standard Theatres.

First-runs in Oklahoma City are now getting 40 cents at night in three spots, 35 cents in one de luxe suburban and 25 cents in a downtown double feature house.

▽

## New Orleans Theatres Plan No Advances

Neither the downtown nor the neighborhood houses in New Orleans contemplate any increases in admission prices. The top price in the downtown sector is 40 cents while neighborhoods get 15 and 21 cents. However, some neighborhoods run on a five cent admission for part of the week. The Strand offers two features, a newsreel and two short subjects for 5 cents during the daylight hours and 10 cents after 6 P.M.

▽

## Increases Widespread In Wilmington

Admission prices in virtually all the 12 theatres in Wilmington, Delaware, have been increased from five to ten cents. Loew's Parkway and the Aldine, Stanley-Warner house, jumped from 40 to 50 cents top for the evening performances. The Rialto, an independent first run, adopted a five-cent advance. Other houses reporting increases were the Arcadia, Queen and Park.

▽

## Admissions on Coast Reported at Peak

There are no indications of any increases in admissions on the coast, according to Charles P. Skouras, operating head of Fox West Coast. "We increased prices about a year and a half ago and they are the highest in the country," Mr. Skouras said.

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## Weekend, Holiday Prices Raised in Cleveland

Increases in Cleveland admissions have been confined to higher scales in the downtown first run situations on Saturday nights, Sundays and holidays. During the week the former level of 30, 35 and 42 cents is maintained but on weekends and holidays the scale goes to a 55

(*Continued on page* 22)

## *UA PREDICTS LONG AWAITED ADVANCES*

*"The long anticipated advance in motion picture theatre admission prices throughout the country will be inaugurated with the nationwide, first-run engagements of Samuel Goldwyn's 'The Adventures of Marco Polo'," it was stated this week in a United Artists publicity release.*

*Monroe Greenthal, advertising and publicity head, elaborated upon the publicity release by explaining that the film will be released Christmas week and that already it has been booked by 73 houses that are planning to increase prices. After "Marco Polo," Mr. Greenthal continued, the exhibitors probably will book another strong picture and thus the increased prices will become permanent.*

*"George J. Schaefer, vice-president and general manager of United Artists, arranged for the release of the production during the Christmas week as a general impetus to the industry as a whole," the publicity release said, "and in the belief that the picture-going public is ready and willing to support films of Class-A quality."*

# SENTENCED TO A LONG RUN! *Edward G. Robinson*

*in the most thrilling drama since "Big House" and "Little Caesar"*



M-G-M's "THE LAST GANGSTER"

Coming towards you to thrill and chill and fill your till!




Edward G. ROBINSON

# THE LAST GANGSTER

Edward G. Robinson *in* "The Last Gangster" *with* James Stewart • Rose Stradner • Lionel Stander Douglas Scott • John Carradine • Sidney Blackmer • Screen Play by John Lee Mahin Original Story by William A. Wellman and Robert Carson • Directed by Edward Ludwig . . .

**AN M-G-M Hold-Over Hit!**

# License Denied For 'False Shame'

Dr. Frank P. Graves, commissioner of education in New York State, recently upheld the action of Irwin Esmond, director of the motion picture division, by dismissing the appeal of Jewell Productions, Inc., and denying the application for a license to show the picture, "False Shame."

Dr. Graves ruled the film, which has venereal disease as its theme, is "indecent," "immoral" and "will tend to corrupt morals." In his decision, the commissioner mentioned that some months ago he gave favorable consideration to another picture based on the venereal disease theme, "Damaged Lives." However, he continued, that picture treated the matter with "decorum and restraint," while in "False Shame" the theme "cannot be utilized as an excuse to incorporate into a picture for portrayal to audiences in this state the entire gamut of prostitution, forcible seduction, solicitation, lustful actions and indecent dancing."

"False Shame," Dr. Graves held, portrayed "gruesome and horrible pictures of persons in the last stages of syphilitis paresis, gonorrheal infections and otherwise."

Henry Pearlman, counsel for Jewel Produtcions, gave no indications as to whether an appeal will be taken to the courts.

An appeal is now pending in the appellate division of the state supreme court on the film "Ecstasy" and when this is handed down it is expected to serve as a guide to the motion picture industry as to whether the courts will overrule the department of education.

# Labor Situation Eased in Mexico

by JAMES LOCKHART
*in Mexico City*

Threatening labor trouble for the motion picture industry in western Mexico failed to materialize when employees of 108 cinemas in the four Pacific states called off their strike movement after the federal labor department arranged a compromise of their grievances.

Another producing and distributing company, an all Mexican enterprise, has been formed with Fernando de Fuentes, former Paramount executive in Mexico City, as president.

Excessive liquor drinking and the detailing of crime and vice must be eliminated from all pictures, including those produced in Mexico, the national committee for campaigns against alcoholism, drug using and other vices, has told the government's press and publicity department, which has charge of censoring films.

Production costs for Mexican pictures are now at a minimum of about $40,000, whereas, three years ago, $15,000 was considered the high cost mark.

Hailed as the most pretentious film made in Mexico by Mexicans, "The Conquest of Mexico" is being prepared for production in the near future by Gabriel Soria, youthful director. The cost of the production is expected to be about $280,000.

# How the Fame of the Screen Is Made




*YO HE HO! and sixteen nurses, and internes—on a theatre policy. This is the Empress Theatre, a first-run house in downtown Kansas City, Missouri, parading a first-aid staff, assembled, so the ballyhoo report says, to care for persons who fainted at the showing of "a real authentic Caesarian operation" as the second feature on a double bill with "Gambling with Souls."*

*The Empress was formerly a burlesque theatre. It was reopened this autumn as a "first run," but with a "sex picture" policy.*

*The Kansas City correspondent says the theatre was equipped with hospital beds and that on various occasions fainting persons were restored with treatment of spirits of ammonia. At the extreme right of the line-up is Sam Silverman, manager, who did not faint. The picture is presented on this page for the record and as news, news of what may be expected to be the low for 1937 in the creation of goodwill, esteem and decent status for the art of the motion picture and the business of exhibition.*—THE EDITOR.

## National Decency Legion Classifies Nine Pictures

Of nine new pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, three were found unobjectionable for adults and two were classed as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Adventure's End," "The Adventurous Blonde," "The Barrier," "West of Shanghai." Class A-2, Unobjectionable for Adults: "Conquest," "Murder in Greenwich Village," "Some Blondes Are Dangerous." Class B, Objectionable in Part: "The Lower Depths," "Merry-Go-Round."

## Eckhardt Heads Chicago Drive

Clyde W. Eckhardt, branch manager in Chicago for Twentieth Century-Fox, this week was named chairman of the amusement division of the Chicago Community Chest drive.

## Atlantic Coast SMPE Meeting November 17th

The Atlantic Coast Section of the Society of Motion Picture Engineers will hold its regular monthly meeting at the Hotel Pennsylvania, New York, November 17th.

Dr. Lloyd A. Jones, Eastman Kodak Company, Rochester, N. Y., and engineering vice-president of the Society, will speak on "Inter-Relationship of Various Aspects of Color." The lecture will not deal with color photography, as such, but will be concerned principally with the classification of material and nomenclature.

## Jackson Heads Life Magazine

Charles Douglas Jackson, who since October, 1931, has served as assistant to Henry R. Luce, president of Time, Inc., this week in New York was appointed general manager of Life magazine, published by Time. Mr. Jackson, during his six years with Time, has engaged in special work for The March of Time on the screen and on the air.

# *Tom D. Cochrane Dies; Far East Sales Executive*

Tom D. Cochrane, active in the distribution of motion pictures in the Far East and for the last 15 years Paramount's general manager in the Orient, died at St. Luke's Hospital, New York City, Tuesday morning after a three weeks' illness.

Mr. Cochrane left Paramount's headquarters in Tokyo because of ill health and arrived in New York three weeks ago. He had been under observation at the hospital and was believed to be recovering his health until Sunday when he suffered a stroke of paralysis and lapsed into unconscious, from which he did not recover.

He was born in Wheeling, West Virginia, 68 years ago and was one of six sons of Robert Henry and Martha Dakin Cochrane. Of the six brothers, five became associated with the motion picture industry. R. H. Cochrane is president of Universal; P. D. Cochrane is secretary of the same company; Whitt K. Cochrane, formerly identified with Universal, is now head of the Whitt K. Cochrane Advertising Agency of Chicago; George Cochrane is Universal's eastern test director, and Negley Cochran is an official of United Press.

Tom Cochrane was educated at public school in Wheeling Island, and later at Lindsey Institute. While still of school age, his family moved to Toledo, Ohio, and he attended school there.

He first entered the motion picture industry when Carl Laemmle was building up the organization which became known as Universal Film Manufacturing Company, and later as Universal Pictures Corporation. In 1909, he produced Universal's first feature, "Hiawatha."

When Universal undertook a world expansion move in 1911, Mr. Cochrane was assigned to establish the organization in the Orient. He set up his headquarters in Tokyo, and laid out offices in Shanghai, Hong Kong, in the Philippines, the Federated Malay States and India.

His wife, the former Miss Mae Lasky, accompanied him in the Orient and represented several American newspapers in Japan. She died in Tokyo in 1924 and in 1933 Mr. Cochrane married Dora Pipe, sister of the general sales manager of Paramount.

Mr. Cochrane joined Paramount in June, 1922 and was assigned to the Orient. During the earthquake of September, 1923, Mr. Cochrane was severely injured by the collapse of the building in which he was at the time. Despite his injuries he made his way more than 40 miles to Tokyo to aid other injured Paramount employees. He also succeeded in purchasing the only film negative of the destruction of Tokyo, which he shipped to America.

His activities in Tokyo included serving as president of the American Chamber of Commerce there for several years.

Surviving are his widow and two children who are in Tokyo; his five brothers, and one sister, Mrs. George L. Chapman, of Toledo.

Funeral services were held at the Columbus Circle Chapel, 43 West 60th Street, New York City, Thursday afternoon.

## Amusement Stocks' Market Value Off

The market value of amusement stocks traded in on the floor of the New York Stock Exchange as of November 1st, totaled $379,183,696. This compares with a valuation of $437,783,318 as of October 1st. Average prices were placed at $21.16 as against $24.43 for the previous month.



*TOM D. COCHRANE*

# *Admission Raise In Low Price Field*

(*Continued from page* 18)

cent top at Loew's State and Stillman and Warner Brothers Hippodrome.

The RKO Palace, playing a vaudeville-film policy has raised its top Saturday night, Sunday and holiday scale from 60 to 75 cents.

Warner Brothers has advanced prices in only two other locations in Ohio, the Strand, Akron, and the Ohio, Sidney. Five cent increases for both matinees and evenings were put into effect.

In Kent and Ravenna, B. C. Steele increased his prices from 10, 20 and 30 cents to a straight 35 cent admission for adults and 10 cents for children.

About six weeks ago, virtually all theatres in Toledo jumped their prices from 20 to 25 cents.

The federal tax is considered a potent factor in raising admissions. Those houses charging 42 cents do not pay a federal tax as the admission includes a three per cent state tax.

Subsequent run houses in Cleveland insist they would like to raise prices but are unable to do so because of the low scales in first run houses.

▽

## Five-Cent Reduction Tried in Bexley, Ohio

The Bexley Theatre, located in Bexley, a fashionable suburb of Columbus, Ohio, has reduced admission prices from 15 to ten cents for matinees and from 30 to 25 cents for evenings.

## Newspaper Campaign Set for "Ebb Tide"

Paramount Pictures will undertake a nationwide newspaper and magazine campaign for the production, "Ebb Tide." Advertisements will appear in 35 key city newspapers with a combined per copy circulation of 11,168,858.

The campaign will open with the appearance of a full-page, four-color ad on the back cover of the *American Weekly*, on Sunday. A similar full-page back cover ad will appear in the November 21st issue of *This Week*.

# *Cut in Claim of Rockefeller Center On RKO Proposed*

A reduction to $5,100,000 of Rockefeller Center's $9,150,628 claim against RKO is recommended by George W. Alger, special master, in a preliminary report on the RKO reorganization plan. Mr. Alger issued the report in New York last weekend to give attorneys of record in the reorganization an opportunity to study the contents in preparation for a hearing on Monday. Rockefeller officials said they would not contest the reduction.

**Meanwhile, Leo Spitz, RKO president, has taken charge of production in Hollywood, pending the appointment of a successor to S. J. Briskin, resigned. It is not expected the new appointee will be named for some time.**

On the basis of Mr. Alger's preliminary report, attorneys are expected to be prepared to argue for or against the indicated recommendations which Mr. Alger will make in his final report to William Bondy, federal judge, after the hearing. The plan also is subject to further hearings and changes before Mr. Bondy.

If treated as an unsecured claim under the provisions of the reorganization plan, Rockefeller Center would receive 38,250 shares of the new RKO preferred stock and 76,500 shares of new common stock, in place of the 500,000 shares of new common, which the plan originally proposed to issue to Rockefeller Center in settlement of the claim.

The special master's recommendation, it was reported, is based upon the expectancy that RKO common stock will have a market value of from $10 to $12 a share at the time the transaction is completed.

The tentative report approves the reorganization plan in its basic principles in practically all other respects. Drastic reductions in claims against the company are proposed, however, with indications that the allowable claims against the company, now amounting to slightly in excess of $21,000,000, may be scaled down to approximately $14,000,000.

The report, on the whole, is regarded as highly favorable to reorganization factors and is regarded in the main as auguring early completion of the reorganization on a basis favorable to the new company. While approving the plan's provisions for the treatment of the secured and unsecured creditors, as well as the holders of debentures and common stock, the preliminary report is said to recommend that no dividend be paid on the common stock until debentures are fully taken care of, presumably through retirement or conversion into common.

The report is understood to favor the proposed new capitalization set up in the plan, consisting of an authorized $18,000,000 of sinking fund convertible debentures, $11,000,000 of cumulative convertible preferred and 4,000,000 shares of common.

## Warners to Give LeRoy New Contract

Warner Brothers again will sign Mervyn LeRoy, executive producer, to a long term contract, Jack L. Warner intimated when he stopped at Chicago enroute to the Coast.

Mr. Warner arrived in Hollywood from New York Sunday. During the six weeks he was away from the Coast he visited London, Paris and Budapest and signed two English actors.



# "THERE'S A CALL HERE FOR ROBERT BENCHLEY!"

You can scarcely hear the message
There's so much laughter on the line—
But it's the paying public calling
And they want you to know, Mr. Benchley, that
Your new M-G-M Short Subject:
"A NIGHT AT THE MOVIES"
Is a blessing on celluloid
A sure-cure for the bluest blues
The funniest film, long or short, ever made!
Mr. Benchley, you're going places at the box-office!
Because America likes your type of fun—
Keep the nation gay with Benchley belly laughs!
Every man, woman and child will
Roar with glee at
"A NIGHT AT THE MOVIES"
And they'll watch for the next one!
Make it soon Mr. B.

# TRUCE IN NORTHWEST "BOYCOTT;" NEW LAW OF MONOPOLIES ASKED

## Allied Unit Declares One-Week Armistice Pending Vote on Settlement of "Buyers' Strike" Against Paramount

Following in the foosteps of Philadelphia exhibitors, Allied Theatres of the Northwest and Allied in New England declared an armistice in its "buyers' strike" against Paramount and prepared this week to vote on whether the four months' old dispute over delivery of six pictures should be declared settled permanently.

**W. A. Steffes, Allied president, in Minneapolis, outlined the proposed settlement at an emergency meeting of 75 exhibitors in Minneapolis last Friday. He also informed the theatremen they had scored a "sweeping victory in our campaign for better ethics and trade practices in the industry."**

Paramount "leaned over backwards" in an attempt to settle the controversy, Mr. Steffes said, reporting on his conversation with Charles M. Reagan, Paramount western division manager. The terms of the settlement parallel those accepted by the United Motion Picture Theatre Owners of Pennsylvania. Exhibitors are to negotiate individually with Paramount on new contracts.

### The Newsreel Terms

Mr. Steffes hailed the newsreel phase of the proposed agreement as one of the highlights. Exhibitors will not be required to play back numbers of the newsreel, but where a contract for the 1937-38 product is not made, extension of the 1936-37 pact will be made to cover the period during which the "strike" was in effect.

As in Philadelphia, the one week armistice was declared to give exhibitors an opportunity to determine the practicability of the settlement terms. They are to report back to the organization this Friday and then a vote will be taken on the question of permanent settlement.

### Delay Asked in Wisconsin

Wisconsin exhibitors, however, are being advised by the ITPA not to accept the terms of settlement, but to withhold purchase of the 1937-38 product until granted the privilege of playing "Souls at Sea" and "High, Wide and Handsome" according to the terms of the B classification group in the 1936-37 contracts; until Paramount agrees to forget about unplayed newsreels and shorts resulting from the strike and not to attach C.O.D.'s to features for accumulated back charges and to place not more than four pictures in the top group on the 1937-38 list.

The ITPA also is insisting that Wisconsin exhibitors be permitted to play out unplayed 1936-37 product if and when they desire to do so.

In accord with the action of Allied branches elsewhere in the country, the Independent Exhibitors, Inc., in Boston has thrown a damper on Paramount hostilities and has advised members to make the "best deals they can" with the distributor. Terms of the settlement in Philadelphia have been distributed among members, and Arthur K. Howard, business manager, has announced the intention of broadcasting to the local independents details of Paramount sales entered upon in New England.

### Other Activities

Other trade practice activities this week included announcement from Allied Theatres of Illinois that it still is investigating the possibility of filing a suit against Balaban & Katz, charging them with monopoly, and the decision by defendants in the government's anti-trust suit in Dallas to apply for a writ of supersedeas to defer the application of Judge Atwell's decree against them until their appeal has been ruled upon by the United States supreme court.

Aaron Saperstein, president of Allied of Illinois, said a decision on the action to be taken will be made within a week or two.

John Erhard, assistant United States attorney general, revealed he will oppose the defendants' motion for a writ in the Dallas case.

"It may take a year or more to get this case through the supreme court," Mr. Erhard said, "and we certainly do not want to hold up the victory we won in this case by having the judgment set aside and left inoperative until the higher court acts."

The defendants have until December 13th to file their appeal.

### *KUYKENDALL AGREES TO JOINT SESSION*

*A joint session of representatives of the Motion Picture Theatre Owners of America, Allied States Association of Motion Picture Exhibitors and the Independent Theatre Owners Association of New York moved one step nearer realization this week when Ed Kuykendall, MPTOA president, announced he would "gladly" participate at the meeting.*

*Mr. Kuykendall's announcement was made in a telegram to Harry Brandt, ITOA president. Nathan Yamins, Allied president, recently advised Mr. Brandt that he would attend the meeting on fair trade practices but said he could not promise action without the Allied National Board.*

## Heads Erpi Branch

J. A. Cameron, district superintendent of Electrical Research Products, Inc., in Kansas City, Mo., was transferred last week to Boston, where he will be branch sales manager under Lon Hacking, district manager. Obie Hunt, district superintendent at Dallas, succeeds Mr. Cameron.

## Cummings Says New Act Is Needed to Guide Business and the Government in Trust Law Violations

by FRANCIS L. BURT
*in Washington*

Enactment of an entirely new anti-monopoly act, to serve as a guide to business as well as to the Government in the matter of trust law violations and to take into consideration the differing characteristics of various types of industries, such as those of motion picture production as contrasted to steel manufacture, is seen by Attorney General Homer B. Cummings as essential to the clearing up of the confusion now prevailing as a result of the uncertainties of the present laws.

**To accomplish this, Mr. Cummings declared last week, a thorough investigation of all phases of the subject should be undertaken before any legislation is attempted, a procedure which admittedly would require several months and preclude any possibility of passage of a new measure at the special session of Congress, as suggested by President Roosevelt.**

"I do not think the problems involved can be solved without such a study," the Attorney General said. "I do not think there is a speedy solution of the matter. It is going to require a great amount of research by disinterested parties.

"We are all concerned with breaking up monopolies. Monopolies and government cannot get along side by side. But how to eradicate monopolies without doing harm to legitimate enterprise is a matter of foremost consideration.

"We cannot tolerate monopolies on a large scale that result in enormous concentration of power. On the other hand, we must resolve these conclusions into law so that those who want to abide by the law will know what the law is. There is no panacea that can be offered. It is a large problem that cannot be solved quickly."

Because of the belief that an exhaustive study is necessary, the Department of Justice, it was disclosed, has prepared no draft of proposed legislation but plans to dump the whole matter into the lap of the Congressional committees for such treatment as they may deem proper.

At the same time, Congress was warned that it should not attempt to deal with the matter by the enactment of piecemeal legislation, which would keep business in a state of uncertainty over a long period and involve dangers of overlapping laws, but should cover the entire subject in a single bill.

## Bloom with MGM

Dewey Bloom, for the last six and a half years with Regal Films of Toronto, Canada, this week joined Metro-Goldwyn-Mayer as exploitation head in Canada. He will make his headquarters in Toronto.

*You'd never forgive us*
*if we didn't tell you...*
**"IT'S FAR AND AWAY**
**THEIR BEST EVER!"**



*Their love is news again!*

**All the happy thrill of "Love Is News" . . . the gay ten-**

**derness of "Cafe Metropole" . . . with a new and deeper**

**love to add countless thousands to their great following!**

# PLAN TO HOLD THEM OVER AGAIN...

## *only this time longer than ever!*



*Under the Miami moon Reno was forgotten . . . and love had won again!*

Tyrone
**POWER**
Loretta
**YOUNG**
in
# Second Honeymoon

with
STUART ERWIN · CLAIRE TREVOR · MARJORIE WEAVER · LYLE TALBOT
J. EDWARD BROMBERG

*Directed by Walter Lang*
*Associate Producer Raymond Griffith*
Screen play by Kathryn Scola and Darrell Ware. Based on the Red Book Magazine story by Philip Wylie.
*Darryl F. Zanuck*
in Charge of Production

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

# PATHE NEWS CELEBRATES 27th YEAR WITH EXPANDED STAFF, NEW DRESS

## New Titles Designed, Tieup Arranged with "Vogue", Headquarters Remodeled; Started in 1910 by Jacques A. Berst

Pathe News, founded in 1910—then Pathe Weekly—as the first newsreel in United States and identified down through the years by its familiar crowing rooster, underwent a complete renovation this week.

Under the direction of Frederic Ullman, Jr., vice-president in charge of operations, a new staff of commentators was engaged to handle descriptions of the various news events;

New titles were designed;

A tieup with the fashion magazine, *Vogue,* was arranged, and

Pathe's headquarters in 45th Street, New York, are being completely remodeled.

Pathe's staff of commentators consist of the following:

Clem McCarthy, who will handle the description of sports events;

Andre Baruch, radio commentator, the "voice" behind general new stories;

Arlene Francis, who is to appear in George Abbott's next play, "All That Glitters," will be the "voice of fashion";

Sidney Walton, former commentator and dramatic director of Station WBAL, Baltimore, will describe foreign and similar news events, and

David Ross, radio commentator, will handle the narratives on human interest stories.

As an aid to the transformation of new ideas to the screen, Mr. Ullman acquired new cameras, new lenses, new sound equipment and virtually new working quarters.

Details of the contents of the first new issue are on page 87.

The familiar rooster was retained but in a much modified and dignified form. In the main title he is a dim shadow, seen flitting over the world. In the final title of the film he is seen reduced in size, and perched in a corner.

Under the arrangement with *Vogue,* its editors will collaborate with Pathe News editors, reproducing the highlights of each issue as it appears on the newsstands. Adelaide Finch, assistant Pathe editor, will be the fashion director and contact with the magazine.

The new titles were designed by Albert Binder, artist.

The renovation also included the addition of a new music library. A 50-piece orchestra will supply the musical background for the heavier material, martial music and the like, while a 28-piece unit will provide the accompaniment for lighter stories.

Pathe's history dates back to 1910 when it was founded by Jacques A. Berst, American manager of Pathe Freres. He got his idea for a newsreel from the fact Pathe Brothers operated a theatre in France, Pathe Journal, in which news scenes were featured.

One of the original members of the Pathe staff was A. J. Richard, who now is editor of Paramount News. Mr. Richard worked for several years in the laboratory at Bound Brook, New Jersey, and then became a cameraman in the Middlewest with his headquarters in St. Louis.

Throughout the 27 years of its operations the newsreel retained the same name, except during 1917 and 1918, when it was known as Hearst Pathe News. During that period the Hearst organization gathered the pictures and the editing was done by Pathe.

Among executives and editors associated with Pathe News in former years were Emanuel Cohen, who is now a producer, Ray L. Hall, Louis De Rochemont, now in charge of the March of Time, Terry Ramsaye, now editor of MOTION PICTURE HERALD, and Courtland Smith.

Pathe's present executives are Ned E. Depinet, president, who is vice-president of RKO; Mr. Ullman, vice-president; Frank R. Donovan, production manager; Allyn Butterfield, editor, and Miss Finch, assistant editor.

Pathe News went to RKO from the old Pathe producing and distributing company when Pathe sold its assets to FBO (Film Booking Offices), which now is RKO.




*HERE is the blithe new maintitle of the new dress of Pathe News, the oldest surviving institution of the screen on the screen. It was Pathe Weekly when it first appeared, back at the peak of the nickelodeon era. The trademark rooster, reduced to a mere shadow of his former greatness now, was the Gallic cock which typified to the trade the aggressive Pathe Freres of Paris, then a world-famous concern. The rooster, down the years between, has undergone a number of metamorphic treatments. He is seen below as he was when he first came over, under the administration of Jacques A. Berst, as he was giving voice in Colvin Brown's administration of Pathe affairs, and lastly as he appears on the tail end of today's Pathe News by courtesy of Mr. Frederic Ullman, Jr.*

1910 1928 1937



# MGM'S STUDIO GIVES FIRST RADIO SHOW

## Marks "Complete Merger of Radio and Motion Pictures," Says Mayer in Broadcast

The new "union" of Hollywood and radio is now in effect, giving to the air, its national network systems and its advertisers of merchandise "exclusive" call on the complete talent roster of one studio, Metro-Goldwyn-Mayer.

Brevity was a feature of the entertainment, but not of the exposition of the merits of Maxwell House coffee. In the 60 minutes which MGM had over the National Broadcasting Company's red network, the General Foods product was named 21 times, and in addition there was a generous sprinkling of talk in which the specific brand was referred to with only the word "coffee."

"Our business, of course, is to make pictures," Louis B. Mayer, MGM vice-president, remarked in one of the numerous interruptions of the entertainment part of the program.

### Catch as Catch Can

The show opened with the roar of MGM's familiar Leo, quickly followed by the announcement that Maxwell House coffee was about to offer "Good News of 1938."

From then on until the half way mark, it was every man for himself, catch as catch can. Robert C. Leonard was master of ceremonies and led an imaginary group of visitors on a studio tour best described as whirlwind.

One Thursday afternoon newspaper, discussing the program in advance, said: "Tonight a galaxy of motion picture stars will be heard over stations. . . ." They were. Jammed into a half hour, in addition to "plugs" for the sponsors, were a few words by Douglas Shearer, who was announced as being in a sound booth running a sound track of "Rosalie"; David Gould's remarks to a chorus of dancing girls; a talk and a few dance steps by Eleanor Powell, Buddy Ebsen and George Murphy; a song, "Caucasian Melody," by Igor Gorin; snatches of numbers from "Broadway Melody" by Judy Garland; the singing of "Your Broadway and My Broadway" by Sophie Tucker, who introduced a number of former celebrities, among them Irene Franklin, Ukulele Ike, Eva Tanguay, Trixie Friganza and Ann Pennington.

### Mayer Halts "Merger"

Throughout it all Mr. Leonard was heard, seeking to add the informal touch by explaining that the "visitors" were dropping in on various sets and seeing the entertainers in action.

At the end of the half hour, Mr. Mayer was introduced and hailed the "complete merger of radio and motion pictures." He then introduced C. M. Chester, of General Foods, and presented him with a key to the studios.

In the second half of the production, Jeanette MacDonald and Allan Jones reenacted bits from their roles in "Firefly."

Although Mr. Leonard originally was announced as the permanent master of ceremonies for the MGM air show, this week Robert Young was to be the master of ceremonies for the second show, a company release said. "Mannequin," with Joan Crawford and Spencer Tracy, was the dramatization chosen.

## A. H. Blank Banquet On December 9th

A congratulatory banquet will be held by the industry in commemoration of the 25th anniversary of A. H. Blank in the motion picture business, December ninth, at the Hotel Fort Des Moines, Des Moines, Iowa. Mr. Blank founded and developed the A. H. Blank circuit most of which was sold to Paramount Publix about 1927. With the Paramount receivership Mr. Blank became an operating partner, which involved his resuming operation of his former circuit. He now operates as Tri-States Theatres Corporation.

## Columbia Sets Regional Date

Columbia will hold its third and last regional sales meeting at the St. Francis Hotel, San Francisco, November 20-21. Abe Montague and Rube Jackter, of the home office, will attend.

## SHORT PRODUCT PLAYING BROADWAY

***Week of November 6***

**CAPITOL**
Sports on Ice ..... MGM
A Night at the Movies .... MGM

**CENTRAL**
Indian Serenade ..... Columbia

**CRITERION**
The Big Squirt ..... Columbia
Ups and Downs ..... Vitaphone
Scary Crows ..... Columbia

**MUSIC HALL**
March of Time, No. 4 ..... RKO Radio

**PARAMOUNT**
Peeping Penguins ..... Paramount
Four Smart Dogs ..... Paramount
Popular Science, No. 1 .... Paramount

**RIALTO**
The Lyin' Tamer ..... Vitaphone
Montague the Magnificent. Educational

**RIVOLI**
The New Deal Show ..... Paramount
Serene Siam ..... MGM

**ROXY**
The Saw Mill Mystery ..... Educational
Meet the Bride ..... Educational

**STRAND**
Playing With Danger ..... Vitaphone
Little Red Walking Hood .. Vitaphone

## *"NEWS COMMENTATORS" IN HOLLYWOOD*

NATIONAL NETWORKS

*Monday*
Sheilah Graham . . . Campana—lotion

*Tuesday*
Jimmy Fidler . . . . . Procter & Gamble-Drene Shampoo, soap NBC

*Wednesday*
Sidney Skolsky . . . . Bromo-Seltzer Headache powder NBC

*Friday*
Jimmy Fidler . . . . . NBC—Sustaining
Owen Crump . . . . . Clairoil—hair dye

*Sunday*
George Fischer . . . . Jergens—lotion
Lloyd Pantages . . . Raymond's, Inc.

LOCAL HOLLYWOOD AND PACIFIC COAST BROADCASTERS

*Monday*
Warren Stokes . . . Hearst
Nora Croft . . . . . Sustaining

*Wednesday*
Warren Stokes . . . Hearst
Harry Mines . . . . Daily News

*Thursday*
M. O. Peake . . . . . Sustaining

*Friday*
Hollywood Chatterbox . Local

*Saturday*
Warren Stokes . . . . Hearst

*Sunday*
Warren Stokes . . . . Hearst

## Herschel Stuart Quits As Monogram Treasurer

Herschel Stuart, treasurer of Monogram, left the company last week and departed for Dallas, Tex., to visit his family. Before joining Monogram in April Mr. Stuart was general manager of Consolidated Amusement Enterprises, Inc. J. P. Friedhoff, comptroller, will assume the position.

Scott R. Dunlap, vice-president in charge of production, arrived in New York from the coast last week. He said that Monogram may increase its production schedule for the 1938-39 season. The 1937-38 schedule consists of 42 pictures, including 16 westerns.

W. W. Trozell, former RKO salesman and branch manager for Republic in the Omaha territory, is now in charge of Monogram's office in Omaha. Bill Strickland goes to Des Moines as office manager and booker.

## Films Now Rule National Theatre, Wanger Tells AMPA

Walter Wanger, United Artists producer, said last Thursday that "the legitimate theatre has passed out as a national theatre and pictures have taken its place, not only as a national theatre but internationally." Mr. Wanger spoke to members of the Associated Motion Picture Advertisers at their weekly luncheon, International Casino, New York.

# FIDLER DEFIES EFFORTS OF NBC AND HOLLYWOOD TO "CLEANSE THE AIR"

## Radio Gossiper Answers Complaints of Industry and Broadcasters' Censorship Move with "It Can't Be Done"

James Marion Fidler, known as "Jimmy" Fidler to air listeners, and socalled "ace" of the army of air gossipers in Hollywood, has declared that the broadcasting of prattlings and tattlings about Hollywood, its motion picture product and personalities, can not and will not be stopped, at least insofar as he is concerned.

This is Mr. Fidler's defiant assertion despite the complaints of the studios and the stars, Will Hays and MPPDA, and regardless of the attempts at censoring by Major Lenox Lohr and his National Broadcasting Company, or any barriers set up by producers against the admission of air "commentators" to the studios.

Mr. Fidler defined his position while on a visit to San Francisco the other day, and Herb Caen, radio editor, reported thereon in three succeeding articles in the San Francisco *Chronicle*.

**Mr. Fidler dismissed the formidable anti-film-gossip movement with the assertion that its effectiveness will be prevented because of "the little matter" of the $5,500,000 a year spent on radio advertising by his soap-making sponsor, Procter & Gamble, and because he has 24 paid "tipsters" in studios supplying him with information for his radio scripts.**

"Do you think," asked Mr. Fidler, "that it would be good business for the (NBC) network to lock horns with my (Procter and Gamble) sponsor, who likes what I say and wants to keep on in exactly the same manner?"

"Besides," Mr. Fidler pointed out, the corporations behind his two nearest rivals, Walter Winchell, broadcasting for Jergens' Lotion, and Sidney Skolsky, "gossiping" for the Bromo-Seltzer headache powder, "likewise spend huge amounts on NBC, cold figures revealing that the three sponsors concerned were responsible last year for exactly one-third of NBC's entire annual income!"

The first open anti-film-gossip action to be taken by the broadcasters came on October 21st, when Major Lenox Lohr, president of National Broadcasting, informed Don Gilman, NBC Hollywood executive, that any future contracting or arrangements for or with film gossipers, either on a sustaining or advertiser-sponsorship basis, must have his personal approval and must pass the test of his personal investigation. Stringent censorship of the scripts was inferred.

Last week, Mr. Gilman was understood to have held informal discussions with some of the coast air gossipers, to warn them of the new "vigilant watch" to be maintained over their utterings, and to further issue warning that the new censorship hereafter will expunge any copy not measuring up to a prescribed standard.

Further evidence of the broadcasters' new attitude toward the gossipers was brought out into the open the other day on the occasion of NBC's introduction of a new "film commentator" program featuring Alistair Cooke, of London, who, on his first program, declared:

"This series is being started in the hope certainly of offering constructive and useful criticism about the theatre and the movies. I don't know whether I know just what Hollywood means by 'constructive barbs'; I think even a Comanche would be hard put to it to know how to shoot an arrow constructively. Arrows give you a quick and deadly wince between the shoulder blades, or you don't even know they are there. But I don't know that we need share this idea of a movie critic as a man with a pop-gun who sneaks around dark alleys. One critic at least here and now resents the idea that the man with the pop-gun has any right to invade boudoirs, or even night clubs or swimming pools. What the movie stars do with their spare time may make titilating gossip. It has nothing to do at all with film criticism."



*JAMES MARION FIDLER*

### Mr. Fidler Speaks

Mr. Fidler, however, answered Major Lohr's NBC anti-gossip orders and the complaints of Hollywood producers, studios, talent and MPPDA, with the statement that "any attempt to keep me from reviewing new films the way I see them and telling what I know of the inner workings of Hollywood might be made—but it never will succeed."

He said he did not have to go near a studio to get his "news." "The truth is," he added, "I rarely do. But even if the doors were locked to me, my assistants would continue to get me the news, and if a censorship were imposed, you bet that news would be more interesting than ever."

Mr. Fidler boasted that he has "24 tipsters on my payroll, and all 24 held key positions in Major studios. "I'm the only one who knows their names," he went on. "When they phone in a story—and this may sound a little melodramatic to you, but it's true—they identify themselves merely as 'Operative 7' or 'Operative 1001' whichever it may be."

### Calls Fidler Target

All of which caused Mr. Caen, in the San Francisco *Chronicle*, to conclude "Mr. Fidler has proved time and again that he is the only gabber equipped, financially and mentally, to provide listeners with accurate reports of happenings in the cinemecca. This is being ably demonstrated right now by a certain supposed 'dangerous rival' who is on the air Sunday nights as a pinch-hitter for a Broadway columnist and who has dragged the program's Crosley rating down three whole points." (George Fischer, Hollywood air "commentator," substituted for Walter Winchell on the Sunday evening Jergens' Lotion NBC program during Mr. Winchell's recent illness.)

The San Francisco *Chronicle* radio editor charged that the anti-film gossip movement in Hollywood and in NBC was "aimed only at Mr. Fidler, not at his unimportant rivals who claim no following, no knowledge of the inside of Hollywood, no prestige and no fit place on the air."

### Followed Fischer Gossip

Be that as it may, Major Lohr at NBC started that network's campaign against gossipers after George Fischer, on the Winchell-Jergens program, reported that the Duke of Windsor was en route to Hollywood to assume the position of "czar" over all the motion picture industry throughout the world. Will Hays, personally, and his MPPDA, officially, publicly challenged Mr. Fischer's remarks, and the NBC's "clamping down" on the air gossipers followed.

"Those behind the 'censorship' movement" are "afraid of James Marion Fidler alone, and only by shouting sanctimoniously about 'mudslinging' can they hope to accomplish their purpose," Mr. Caen's *Chronicle* article charged.

The broadcasters' censorship action is "a great victory for the movie lots which have been tearing their hair at a terrific rate ever since Mr. James Marion Fidler took the air and began 'potshotting' at the phoney aspects of Hollywood," it was said.

"The mere fact that NBC wishes to remain 'on friendly terms' with the movies speaks blatantly for itself," concluded Mr. Caen, with the observation that the "last hope at this moment is that the sponsor, at least, is still willing to back Mr. Fidler's opinions and his privilege of airing them."

Hollywood, too, has hopes, according to opinion prevalent on the coast, that the new direct tieups of large studios with national air advertisers and with national networks, such as the General Foods-MGM arrangement, place radio sufficiently dependent on the studios for talent cooperation as to enable the producers to receive the cooperation both of broadcasters and advertisers in controlling the air gossipings complained of.

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## Canada Circuit Gets Six; Associated Adds Three

United Amusements, Ltd., operating 21 neighborhood and suburban theatres in Montreal, Lachine and Sherbrooke, Quebec, recently acquired six theatres of Confederation Theatres, Ltd., Montreal. The acquisition raises the circuit's total to 27 houses.

Three neighborhood theatres in Toronto were added to the control of Associated Theatres, Ltd., Toronto, of which H. T. Long is general manager. The three are the Madison, owned by the estate of J. C. Brady; Beverly, operated by Beverly Theatres, Ltd., and Radio City.

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## Radie Harris on Air

Radie Harris, Hollywood news commentator, started a new radio series over WOR and the Mutual Network Wednesday evening, from 6:45 to 7 p. m.

# MAKEUP MEN, WRITERS IN NEW UNION MOVES

## Walkout at Columbia Studio Ends in a Day; Board Hears Writers November 19th

The comparative quiet of the Hollywood labor front was this week interrupted by a one-day curtailment of production at the Columbia Pictures studio, caused by the walkout of union craftsmen in sympathy with Columbia union makeup workers who complained the company had failed to adhere to an agreement made two weeks ago providing for the employment of two makeup men on each set. Columbia was charged with engaging only half the required number. The makeup men also were aiming at the reputed move to have the bulk of players apply their own makeup.

**On the heels of the Columbia strike came an announcement by the California Assembly capital and labor investigating committee that officers of the IATSE had been subpoenaed and the organization's records examined for a public hearing on charges of certain union members that the IATSE is a "racket."**

Assemblyman K. B. Dawson, acting as committee chairman, told William Bioff, personal representative in Hollywood of George Browne, IATSE president, "We plan to scrutinize the records of the IATSE. We have heard of conditions bordering on a racket, with men coerced to join unions in which they have no voice or vote. We want to know just how that organization is being conducted."

Settlement of the Columbia Studio strike was announced Tuesday by Harry Cohn, president, in Hollywood, after a midnight conference with representatives of the unions.

Electricians and truck drivers, as affiliates of the IATSE, along with the makeup men, walked out in sympathy with the latter. Musicians, carpenters, painters, plasterers and members of the Screen Actors Guild remained at their posts. Associated Press reported that the walkout was called from the offices of William Bioff, west coast representative of George E. Browne, international president of the IATSE. Production on four pictures was affected.

Also involved was the discharge of five makeup men and the reputed attempt of Columbia to have players in the lower brackets apply their own makeup, and a similar growing movement at other studios, some of which are reported to be planning to establish schools for teaching players the application of their own makeup.

Hollywood received word over the weekend from Washington that the National Labor Relations Board there had issued orders for hearing of oral arguments November 19th in support of the testimony given at the recent Hollywood hearings on the Screen Writers Guild petition to the NLRB for its designation as the bargaining agent for screen writers, over the Screen Playwrights.

Dr. Towne Nylander, Hollywood regional labor board director, who made public the national board's order there, said that notifications would be sent to the 16 producers named in the guild petition, to the guild itself and to the Screen Playwrights, which intervened in the action because at present it holds the bargaining agreement for writers.

At the same time it became known that the Screen Writers Guild was extending its campaign for writer-union supremacy even further, petitioning the Authors League of America for representation on the League's council commensurate with the membership of the Guild.

According to Hollywood interpretations, if the Guild's petition was to be granted the screen writers would achieve a majority and, consequently, a position of dominance on the league's council. Its membership is believed to be greater than that of either the Dramatists Guild or the Authors Guild, the other two principal member guilds of the Authors League.

The proposal has been submitted already to the council of the Authors League in New York, together with additional requests relating to the screen writers' current moves for complete autonomy. It was reported in Hollywood that the League council has acted favorably on some of the requests, denied others and deferred action on still others. The entire program, however, remains in a state of discussion between the Guild and its parent organization and, pending its final determination, action will be postponed on the Guild's initial move to obtain local autonomy, which was approved by the Authors League council three weeks ago, but has not been submitted to the memberships of the organizations for ratification yet.

Under the plan for screen writers' autonomy, the Guild would become an "affiliate" of, rather than a member of the Authors League and would have as great or as slight a tie with the parent organization as it chose to effect. It would, however, have the benefit of joint action with other affiliated guilds in the event of emergencies. The move was admittedly undertaken to placate the Screen Playwrights.

The Guild's present overtures, if Hollywood interpretations are correct, would appear to reverse the dominant roles in Hollywood's favor.

The screen writers' moves closely parallel the development of the Screen Actors Guild to an already realized position of importance, if not of dominance, in the administrative affairs of its parent organzation, the Associated Actors and Artists of America. Where Actors Equity Association once dominated the Four A's by virtue of membership strength, the younger Hollywood organization has succeeded to that position by the same means.

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# *Academy Requests Guild's Selections*

The Academy of Motion Picture Arts and Sciences this week forwarded a letter to the Screen Actors Guild, requesting it to select this year's award recipients in the acting division. It is the first time since the Academy started its award system in 1927 that it has sought the aid of an outside organization.

The decision to ask other organizations to participate in voting on awards came as a result of the decrease in the Academy branch membership and the corresponding growth of membership in talent organizations such as the actors', writers' and directors' guilds.

It is expected that the Directors Guild also will be asked to designate award recipients and that a similar request will be made of either the Screen Playwrights or the Screen Writers Guild, or both.

# *Stagehands Given Wage Increases*

Attention in labor matters, from the exhibitors' standpoint, was focused this week upon the signing of a contract in New York with Stagehands Local No. 1 and the threat of an operators' strike in the 200 theatres of Famous Players Canadian Corporation.

Under the agreement signed by the stagehands with executives of the large circuits, the workers were granted salary increases of five and six per cent, retroactive to September 1st. The larger raise goes to employes in deluxe units and the other to those employed in neighborhood houses. Provision also was made in the contract for similar raises next year. As a result of the conclusion of the negotiations, which were carried on for several weeks, a number of theatres are expected to restore stage shows.

The threatened strike in Canada resulted from the signing of an agreement between the 15 independent theatres in Winnipeg, Man., and the One Big Union, a Winnipeg labor organization which is local in scope. W. P. Covert, Canadian vice-president of the International Alliance of Theatrical Stage Employes, informed E. Turner, president of the Winnipeg local of the International Motion Picture Operators, of the condition in a telegram. He wired:

"Have advice from G. E. Browne, union president, that unless Famous Players settle with the local in Winnipeg, a general strike order will be granted."

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## Al Adams Leaves Republic Pictures

Alvin A. Adams, advertising and publicity director of Republic Pictures for the last two years, left the company this week. Mr. Adams plans to go to Lake Placid, New York, for two weeks and on his return will announce his future plans. No successor has been named as yet.

Mr. Adams, prior to joining Republic, was in the advertising department of Paramount Publix Corporation for 13 years holding the position of assistant advertising manager for one year. He also was in the advertising and exploitation department of United Artists for three years.

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## McKenna with MGM

Kenneth McKenna, actor and playwright, Monday, has joined Metro-Goldwyn-Mayer as head of the eastern play department. He succeeds Bertram Block, who left the company several months ago.

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## Kossman Leaves DeBrie

H. R. Kossman, for the last five years general manager of Andre DeBrie, equipment manufacturer of New York, resigned this week.

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## Randforce Opens Rainbow

The Randforce Circuit last week opened the Rainbow theatre, its 52nd theatre in Brooklyn. The house seats 1,500 and is managed by Irving Berman.

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Robert E. Welsh this week in Hollywood joined Norman Webb as a partner in National Box-Office Digest.

# Why

# 20TH CENTURY-FOX IS YOUR MOST VALUABLE SOURCE OF WEEK-IN, WEEK-OUT PROFITS!

*(From an editorial by W. R. Wilkerson in "Hollywood Reporter")*

THE other day several of this industry's financial bigwigs were congratulating Darryl Zanuck on the great showing made by 20th Century-Fox. During the conversation, Zanuck made a statement which opened their eyes.

"Don't underestimate the value of the pictures contributed by Sol Wurtzel to our program," he said. "No company has offered a more consistent line-up of 'bread-and-butter' pictures and all exhibitors know it."

Zanuck really said a mouthful. The company that secures the most exhibitor good-will is the company that offers them a program of pictures which is sound from top to bottom. With Wurtzel contributing 26 pictures annually to 20th Century-Fox, this company has been able to maintain a program with no false bottom.

One of the 20th Century-Fox aces developed under Wurtzel is Jane Withers, who has bounced into all the "first ten" lists of boxoffice stars.

Wurtzel has managed to solve one of the boxoffice problems of the lower-bracket pictures by developing several successful "series pictures." The Charlie Chans, the Jones Family films and the more recent Mr. Moto group, gain boxoffice momentum with each new release. An exhibitor doesn't have to stage an expensive campaign to sell them, for their cumulative value far exceeds that of the usual production in their class.

Zanuck's statement should open a lot of Hollywood eyes to the part producers such as Wurtzel and his aides play in the brighter side of the Hollywood picture.

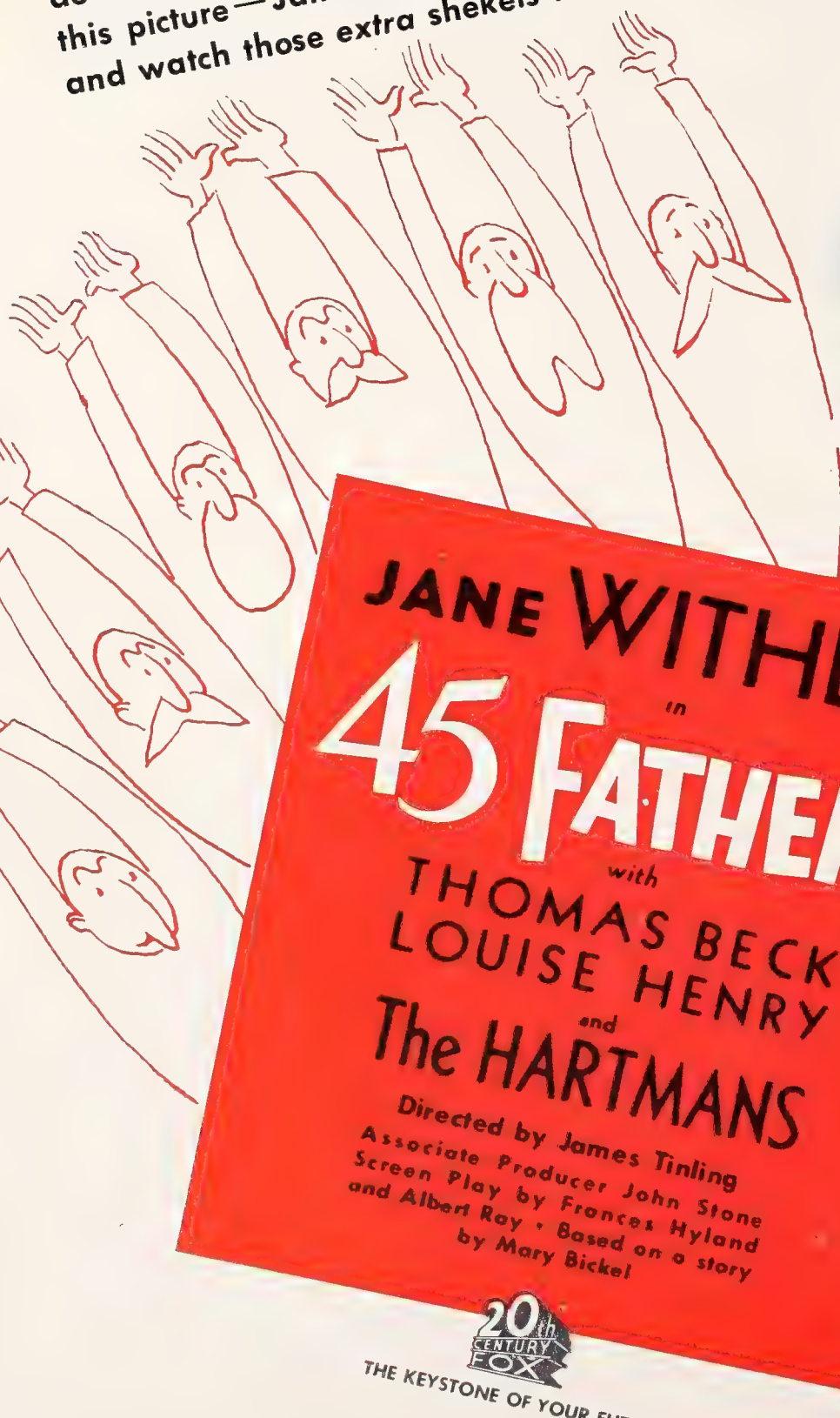
*...and this is the type of picture he's talking about*

**"SCREAMINGLY FUNNY! HAD THE CUSTOMERS IN STITCHES! WELCOME ENTERTAINMENT FOR ANY BILL!"** —*Film Daily*

**"SET AS A MONEY-MAKER! EXHIBS WILL HAVE NO TROUBLE SELLING THIS! PLENTY OF LAUGHS!"** —*Variety Daily*

**"SHOULD PROVE POPULAR AND PROFITABLE IN ANY COMPETITION! SHOULD FULLY SATISFY HER GROWING LEGIONS OF ADMIRERS!"** —*Motion Picture Daily*

The lightning growth of Jane's pulling power is one of the biggest box-office stories of the year. Dozens of de luxe theatres have discovered that to their profit. Give this picture—Jane's best—the strong send-off it rates . . . and watch those extra shekels roll in!









**JANE WITHERS**
in
# 45 FATHERS
with
**THOMAS BECK**
**LOUISE HENRY**
and
**The HARTMANS**

Directed by James Tinling
Associate Producer John Stone
Screen Play by Frances Hyland and Albert Ray • Based on a story by Mary Bickel

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

# THE HOLLYWOOD SCENE

## *Production Up*

Production perked up a bit during the first week of November. Eleven films were given the starting signal. Meanwhile, eight productions were finished. The proportion of potential quality pictures in both allotments appears to be higher than for several weeks past.

Three films were started by MGM. Two come directly under the studio's sponsorship; the third is from Hal Roach. Probably the most important of the new batch is "The Girl of the Golden West." To be produced on a scale that necessitates more than a $1,000,000 budget, it will present Jeanette MacDonald and Nelson Eddy in the leading roles and Ray Bolger, Buddy Ebsen, Leo Carillo and Priscilla Lawson in featured support. Robert Z. Leonard was assigned to direct. In "Arsene Lupin," which George Fitzmaurice is directing, will be seen Warren William, Virginia Bruce, Melvyn Douglas and Nat Pendleton. The Roach film, "Merrily We Live," has Constance Bennett and Brian Aherne in the leading parts, supported by Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly and Philip Reed. Norman Z. McLeod is directing.

### "Revels" Started

At RKO Radio, "Radio City Revels," a production which has been talked about for a long time, finally got going. Produced by Jesse Lasky with Ben Stoloff directing, it will offer Bob Burns, Jack Oakie, Milton Berle, Ann Miller, Victor Moore and Helen Broderick, among the names to be included. The cast of "Easy Millions" lists Preston Foster, Sally Eilers, Paul Guilfoyle.

Warner Brothers put "The Mystery of Hunting" before the cameras. It will present Sheila Bromley, Dick Purcell, Elspeth Dudgeon, Arthur Hoerl, William Hopper.

"More Than Love" started at Universal. With additions to be made, the cast at present includes Fay Wray, Kent Taylor, Jane Darwell, Virginia Sale, Bert Roach and Harry Bradley. Ted Sloman is the director.

Columbia's new picture is "Penitentiary." Players already assigned are Walter Connolly, Jean Parker, John Howard, Robert Barrat, Marc Lawrence and Paul Fix. John Brahm is directing.

Maintaining its schedule of one new production a week, Republic began "Mama Runs Wild." The cast is headed by Mary Boland and Ernest Truex.

With Sam Katzman producing and directing, Victory Pictures started "Amateur Crook," with Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall, Fuzzy Knight.

Although preliminary background and scenic work already has been done in Honolulu, Principal Pictures started studio work on "Hawaii Calls." Bobby Breen is the star, with the native boy, Pua Lani.

Two pictures were completed at MGM. "Mannequin" will present Joan Crawford, Spencer Tracy, Alan Curtis, Mary Phillips, Leo Corcey, Elizabeth Risdon and Oscar O'Shea. Frank Borzage directed. In "The Bad Man of Brimstone" will be seen Wallace Beery, Virginia Bruce, Dennis O'Keefe, Joseph Calleia, Lewis Stone, Guy Kibbee.

Monogram also completed two productions. Jackie Cooper, Maureen O'Connor, Marjorie Main, Robert E. O'Connor, Guy Usher, Doris Rankin, Matty Fain and Gordon Elliot are in "Boy of the Streets," which William Nigh directed. "Romance of the Rockies" features Tom Keene and Beryl Wallace. R. N. Bradbury produced and directed.

At RKO Radio "Women Have a Way" was completed. Featured players are Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig and Guinn Williams. Leigh Jason directed.

"Big Town Girl" was completed at 20th Century-Fox. Claire Trevor is starred, with Donald Woods, Alan Dinehart, Alan Baxter, George Chandler, Maurice Cass and Lillian Yarbo. Alfred T. Werker directed. For this company's release Sol Lesser completed "Tarzan's Revenge." It will feature Glen Morris and Eleanor Holm.

Last of the completed product is Universal's "International Spy." Directed by Joe Lewis, the principal players are William Hall, Jane Wyman, Esther Ralston, Robert Warwick, Jack Mulhall and Leon Ames.

### *AND NOW THE PARTY ADVISER*

*Stars of Warner-First National need have no fear that their parties will not be at least as "bright and additionally amusing" as those tossed by the luminaries of other studios. Mr. Robert Taplinger, publicity director of the big Burbank studio, fresh from New York, has created the post of "party advisor," and Helen Walter has been assigned to it.*

*As announced, Miss Walter's duties will be to arrange all the details for the shindigs, such as where they'll be held, who'll be invited, what they'll eat and drink, and when and how. She won't have have much trouble on that score, inasmuch as about everybody who goes to parties knows precisely what he or she is going to eat and drink and when and how. But where the young lady probably is going to run into difficulty is in carrying out that part of her assignment which obliges her to invent new games, stunts and gags.*

*If she reports upon or photographs some of the stunts and gags that, somehow, always creep into these Hollywood parties, Mr. Taplinger and his able assistant, Arthur Eddy, will do well to lay in a large stock of blue pencils.*

## *Proving Ground*

While looking at "The Hurricane," realization came that while the name of the actor playing the part of "Terangi" was new, the face and physique of the man were not entirely unfamiliar. Ensued a diligent searching of old films and records, the asking of tactful questions here and there, and it was discovered that Jon Hall was once Charles Locher. It is not at all unusual, in Hollywood, for one to change his name, or to have it changed for him, but this researching added the information that Mr. Hall, formerly Locher, once had played in a "Charlie Chan" picture.

In the six and one-half years that have elapsed since the start of the "Chans," a period in which 16 episodes have been made, more than 200 players have appeared in support of Warner Oland.

George Brent is a headliner now. In 1931 he appeared in "Charlie Chan Carries On." At that time Marguerite Churchill, John Garrick, Warren Hymer, Peter Cawthorne and Marjorie White were billed above him.

### Young Gets a Start

A young player who appeared opposite Sally Eilers in the second of the series, "The Black Camel," bore the name of Robert Young. He has come a long way to featured roles in "I Met Him in Paris" and with Joan Crawford in "The Bride Wore Red." MGM is grooming him for its "more stars than there are in heaven" roster.

Along in 1934 "Charlie Chan in London" was made, and the name of Ray Milland occupied an inconspicuous place in the cast. Mr. Milland now is doing all right for himself and Paramount.

The following year, Charles Locher appeared in "Charlie Chan in Shanghai" and became one of the hundreds who whirl about the Hollywood scene. Now he is the Jon Hall of "The Hurricane." Among others who have appeared in the "Chans" are Mona Barrie, Donald Woods, Shirley Deane and Drue Leyton.

A few, notably Keye Luke and Thomas Beck, have found it worth their while to continue in association with Messrs. Oland, Wurtzel and Stone. Murray Kinnen has been in four of the pictures, C. Henry Gordon in three, and Harold Huber and Francis Ford in two each.

# EARNINGS ARE LISTED BY FOUR COMPANIES

## United Artists Calls Last Week the "Biggest" in Its History; Dividend Is Voted by RCA

Substantial earnings by United Artists, Radio Corporation of America, Columbia Broadcasting Company and General Outdoor Advertising were this week's highlights in financial news of motion picture and allied industries. There were also dividend declarations by Westinghouse and Dictaphone, and the disclosure that the Chase Bank has realized $3,600,000 in a year from liquidation of its holdings in Twentieth Century-Fox Film Corporation.

**United Artists announced that the week ended November 5th was "the biggest week in its history since the company was founded in 1919," adding: "Never before has the gross intake in actual cash approximated the figures piled up during this week."**

Because United Artists is a "closed" corporation, earnings figures for the company never are disclosed.

### Radio Corporation

The Radio Corporation of America, owning one-half of the RKO motion picture and theatre interests, and all of the NBC broadcasting, RCA communications and RCA Victor theatre, studio and radio equipment manufacturing systems, reported a net profit of $6,599,111 for the nine months ended September 30, 1937. At a special meeting this week, the RCA board of directors authorized the payment on December 21 of dividends which will bring the total paid on the company's three classes of stock during 1937 to approximately $6,450,000.

The 1937 nine months' net profit compares with a net of $2,847,383 for the same period last year, gaining some 232 per cent. Profit for the third quarter of this year was reported at $1,951,726, compared with $1,083,604 for the same quarter last year. The net figures are after interest, depreciation, amortization and provision for Federal income taxes but before provision for Federal surtax on undistributed profits.

Gross operating income for the first nine months of this year amounted to $82,847,873, compared with $69,037,084 last year. For the third quarter of 1937 gross operating income was $30,052,173, compared with $25,094,558 for the 1936 quarter.

The dividends declared by the board were 87½ cents per share on the $3.50 cumulative convertible first preferred for the period from October 1 to December 31, payable December 21 to holders of record on December 3; $31.25 per share on the outstanding 16,196 shares of "B" preferred for the period from October 1, 1931, to December 31, 1937, payable December 21 to holders of record on December 10, and 20 cents per share on the 13,880,963 shares of common stock, payable December 21 to holders of record on November 12.

### Columbia Broadcasting

The Columbia Broadcasting System, Inc., and subsidiaries report for the 39 weeks ended October 2, 1937, a net profit of $3,053,416 after depreciation, Federal income taxes and surtax on undistributed profits, equal to $1.79 a share (par $2.50) on 1,707,950 combined Class A and Class B shares.

For the 40 weeks ended October 3, 1936, the company reported a net profit of $2,451,740, equal on the above number of shares to $1.44 a share.

The board of directors this week declared a cash dividend of 40 cents per share on the present Class A and Class B stock of $2.50 par value, payable December 13 to stockholders of record at the close of business December 6. The board will meet November 30 to consider the payment of a special dividend.

Gross income from sales this year, as of October 2, was $24,926,420.61, which compares with $18,898,721.74 for the week ending October 3 in 1936.

Income account for the 39 weeks ended October 2, 1937, compares with the 40 weeks ended October 3, 1936, as follows:

| | 39 wks. end. Oct. 2,'37 | 40 wks. end. Oct. 3,'36 |
|---|---|---|
| Gross income from sales | $24,926,420 | $18,898,722 |
| Operating profit after depreciation | 3,644,007 | 2,856,615 |
| Other income (net) | 59,488 | 95,931 |
| Total income | $3,703,495 | $2,952,546 |
| Federal income and surtax | 650,079 | 500,806 |
| Net profit | $3,053,416 | $2,451,740 |

### General Outdoor Advertising

General Outdoor Advertising Company, handling a large volume of motion picture billboard advertising throughout the country, reported for the quarter ended September 30, last, profit of $433,289 after depreciation, interest, amortization and other charges. No mention is made of taxes. This compares with $589,180 in the preceding quarter and $334,368 in September quarter of previous year. For nine months ending on September 30, 1937, indicated profit, as compiled from company's quarterly reports, was $765,863 after above reductions, comparing with profit of $435,734 for the ninth months ended September 30, 1936.

### Dictaphone Corporation

Dictaphone Corporation, manufacturing hard-of-hearing devices for theatres, among other products, voted a $2 dividend per share on the common stock, payable on December 1st. This follows a $1.50 payment on September 1st.

### Westinghouse Report

Westinghouse, manufacturing considerable electrical equipment used in theatres and studios, reports a dividend of $1.00 per share, payable November 30 to common and preferred stockholders on record as of November 9. This is the fourth dividend declared this year, bringing the total up to $4.00 per share.

For the 12 months ended September 30, 1937, orders were $239,573,704 as compared with $162,295,156 for a like period of 1936; an increase of 48 per cent.

### Chase Bank Holdings

Chase National Bank, holding majority control, has realized approximately $3,600,000 within the past year on the progressive liquidation of its Twentieth Century-Fox stock holdings. The bank has been entitled to dividends amounting to about $1,200,000.

The bank's consistent disposal of the stock at average market prices over the past 12 months has reduced its holdings of Twentieth Century-Fox preferred to approximately 50.05 per cent of that issue outstanding and to approximately 26 per cent of the common, it was revealed.

Chase now holds 687,096 shares of preferred, compared with 774,753 shares a year ago, and 343,448 shares of common, compared with 387,376 a year ago. The bank retains its 58 per cent interest in National Theatres, the company's negotiations for the purchase of this stock having been held up by litigation and, currently, by market conditions.

# *Fred Wehrenberg Reelected Head of St. Louis MPTO*

Fred Wehrenberg, owner of the Cinderella, Melba, Michigan and Virginia theatres in St. Louis, was reelected president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at a meeting at the Coronado Hotel, St. Louis. Two hundred exhibitors attended the session at which Ed Kuykendall, president of the Motion Picture Theatre Owners of America, voiced opposition to any governmental regulation of the motion picture industry.

### Four Meetings Held

Other exhibitor activities of the week included a two-day annual meeting of the Motion Picture Theatre Owners of Oklahoma at Oklahoma City; the election of Leo F. Wolcott, of Eldora, Iowa, as president of the Allied Independent Theatre Owners of Iowa-Nebraska, Inc., and the conventions of the Independent Theatre Owners of Arkansas and of the MPTO of Washington, D. C.

In his address at St. Louis, Mr. Kuykendall while opposing governmental regulation of the industry, declared that if it should come about those "actively connected with the motion picture industry most certainly should have some voice in it so that we can get the kind of regulation that is wholesome and constructive."

Non-theatricals, he said, are causing a "lot of grief" in the motion picture business, pointing out that many parent teacher organizations have promoted motion pictures for schools and that the pictures have been in direct competition with theatres.

He expressed fear that the plans of the Motion Picture Producers and Distributors of America for promoting its educational department will "get out of bounds." If the movement stays within proper bounds, he continued, the results should be beneficial.

Other officers chosen to serve with Mr. Wehrenberg, are S. E. Pertle, Jerseyville, Ill., first vice-president; I. W. Rodgers, Cairo, Ill., second vice-president; Robert Cluster, Johnston City, Ill., third vice-president; Sam Komm, St. Louis, fourth vice-president; Louis S. Hehl, St. Louis, secretary-treasurer, and Walter Thimming, St. Louis, sergeant-at-arms.

The Iowa-Nebraska group voted unanimous opposition to the publication of box office figures, checkers divulging box office figures, the production of "C" and "D" pictures and the promotion of theatres by distributors' representatives.

Other officers, besides Mr. Wolcott, who were elected are M. R. Blair, vice-president, and Charles Peterson, secretary. Mr. Blair and O. A. B. Hilton were named to fill vacancies on the board of directors.

The principal discussion at the Arkansas ITO convention was on the light and power rates charged in the state. More than 100 members attended the session.

### Loewenstein Reelected

In Oklahoma City Morris Loewenstein, president of the Oklahoma MPTO, was reelected for the eighth year together with other officers and directors. Mr. Kuykendall and Colonel Harry A. Cole addressed the meeting. The MPTOA president, speaking on the ten point trade practice program, said: "Methods of selling pictures will have to be changed. The time is coming when a picture will have to fit the requirements of each house in which it is played."

A. Julian Brylawski was elected to his eleventh term as president of the MPTO of the District of Columbia at a meeting in Washington on Tuesday.

# IN THE CUTTING ROOM

## Romance in the Dark

***(Paramount)***

**Romantic Comedy**

It is the intention of Harlan Thompson, producer, that "Romance in the Dark" will tell a gay, Continental love story in a style primarily appealing to American audiences while being desirable for the foreign markets. He has chosen a play written by Hermann Bahr. Responsibilities of transcription were entrusted to Frank Partos, a contributor to the screen plays of such pictures as "The Great Gambini," "Hands Across the Table," "Rose of the Rancho" and "So Red the Rose," and Anne Morrison Chapin, recently associated with the preparation of "Love Takes Flight" and "Shall We Dance?" The job of directing was assigned to H. C. Potter, who numbers "Beloved Enemy" among his credits.

The story, set in Budapest and the contiguous countryside, is romance into which is blended considerable music. A student singer seeks an operatic and concert career. She believes she can attain it by associating herself with a famous opera singer.

The cast will feature Gladys Swarthout, John Boles, John Barrymore and Claire Dodd as principals. There will be ample opportunity for both Miss Swarthout and Boles to exercise their vocal talents. Barrymore's role is essentially comedy. Important supporting roles will be played by Fritz Feld, Ferdinand Gottschalk, Torben Meyer, Curt Bois and a dozen less known players.

*Release date, tentatively Jan.* 14, 1938.

## Easy Millions

***(RKO Radio)***

**Romance and Racketeering**

For rapid identification, the love story content of this forthcoming production may be described as an office romance. Two commercial artists are in love. The girl has a rival, but he is only a secondary menace. The boy and girl draw pictures for a nationwide puzzle contest. Racketeers kidnap the man in order that they may have access to the forthcoming pictures and the answers to the problems. He ingeniously draws into the pictures clues to his whereabouts are understandable only to the girl.

The seed of the story idea was found in a book written by George Beck. Its screen development was placed in the hands of J. Robert Bren, Edmund Joseph and Harry Segall. Bren lists "Danger Patrol," "Hideaway" and "Without Orders" among his credits. Joseph did special dialogue for "Sea Devils" and "The Bride Walks Out," and Segall contributed to "She's Got Everything," "Fight for Your Lady" and "Super Sleuth." The director, Christy Cabanne, has "The Westland Case," "Annapolis Salute" and "You Can't Beat Love" as his current films.

Preston Foster, doing his fourteenth picture for RKO Radio, and Sally Eilers, seen in the company's "Danger Patrol" and "Without Orders," are the leading players. Lorraine Kruger, brilliant in a dancing specialty in "New Faces of 1937," gets her first chance at a featured role as Miss Eilers' romantic rival. Paul Guilfoyle and Guinn Williams are the head racketeers.

*Release date to be determined.*

## Mannequin

***(MGM)***

**Romance**

The title and the listing of Joan Crawford as the star might suggest that "Mannequin" will be something in the nature of a fashion show. Such a conclusion would be erroneous. Although Miss Crawford is scheduled to have some 28 changes of costumes, and in some sequences of the story her characterizations are reminiscent of her "Dancing Lady" portrayals, the story is fundamentally romance.

A woman's husband suggests that she marry a wealthy but rough business man and get a divorce quickly, the while the first husband makes him the victim of a $100,000 shakedown. She marries the shipping magnate, but is happy. When the new husband returns from a European honeymoon, the ex-husband, in attempting to blackmail him, makes it appear that his wife is a partner to the scheme.

Based on a story of the same title by Katherine Brush, which appeared in a national magazine, "Mannequin" will have Spencer Tracy, recently in "Captains Courageous" and "Big City," playing opposite Miss Crawford. Three comparative newcomers, Alan Curtis, Mary Phillips, seen in "The Bride Wore Red," and Oscar O'Shea, who was in "Captains Courageous," have important supporting roles. Also featured is Leo Gorcey, who had the role of "Spit" in "Dead End." Frank Borzage, maker of "Big City," is directing, and Joseph Mankiewicz, who handled "Fury," "Georgeous Hussy," "Bride Wore Red" and "Double Wedding," is producing.

*Release date, Dec.* 31, 1937.

## Tarzan's Revenge

***(20th Century-Fox - Principal)***

**Jungle Adventure**

Books, newspaper cartoon strips and motion pictures have made the fabulous exploits of Edgar Rice Burroughs' Tarzan familiar to countless persons. The substance of "Tarzan's Revenge" is jungle adventure, romance, comedy and melodrama. A white girl rescued from menacing dangers finds love and happiness with the jungle man.

In the history of the Tarzans, eight actors have had the title role. A new name, but by no means unfamiliar, makes its debut in this number. Glenn Morris, 1936 Olympic games decathlon champion, winner of the Sullivan Award as the world's greatest athlete, and presently the subject of a Pete Smith short, is the newest Tarzan. With him is another famous athlete, Eleanor Holm, who has had some experience in pictures and was the subject of much newspaper attention prior to the Berlin Olympic games. With one exception, the others of the cast are wellknown screen names. Included are George Barbier, C. Henry Gordon, Hedda Hopper, George Meeker, Cobert Morris, Joseph Sawyer and the prize fighter, John Lester Johnson.

The current screen play was prepared by Robert Lee Johnson and Jay Vann and D. Ross Lederman, long associated with Columbia, during which time he handled, among other pictures, "A Dangerous Adventure," "I Promise to Pay" and "Counterfeit Lady."

*Release date: Dec.* 17, 1937.

## Gold Is Where You Find It

***(Warner Brothers)***

**Romance and Adventure**

There seems to be in this production a strong combination of the elements necessary to market a picture. The story, which appeared serially in *Cosmopolitan* Magazine, is both romantic and melodramatic. Set in California, timed shortly after the discovery of gold, its action describes the warfare waged by agricultural interests and hydraulic gold miners. The love story concerns a mining engineer and a farmer's daughter. The picture is being produced in color.

The screen play for the Clements Ripley original was written by Warren Duff and Robert Buckner. Mr. Duff lists "Varsity Show" and "Angle Shooter" among his current writings. Mr. Buckner is a newcomer. The picture was directed by Michael Curtiz, who did "Perfect Specimen," "Kid Galahad," "Charge of the Light Brigade" and "Captain Blood."

The leading players are George Brent, who was starred in Warner's earlier color venture, "God's Country and the Woman," and Olivia de Havilland, currently in "The Great Garrick." The featured roles will present Claude Rains, effective in "They Won't Forget," Margaret Lindsay and John Litel, who is now appearing in "Alcatraz Island." Tim Holt, son of Jack Holt, also has an important part. The supporting cast is composed of such wellknown players as George Hayes, Russell Simpson, Willie Best, Barton MacLane, Harry Davenport, Eddy Chandler, Robert Homans, Granville Bates, Sidney Toler, Robert McWade, Moroni Olsen and Clarence Kolb (Kolb and Dill), who did a good job for himself in "Portia on Trial."

*Release date: Tentatively Jan.* 15, 1938.

## The Four Marys

***(MGM)***

**Triangle Romance**

The principal players to be seen in this picture are Myrna Loy, Rosalind Russell, Franchot Tone and Walter Pidgeon. Miss Loy's latest appearance was in "Double Wedding," while "Night Must Fall" and "Live, Love and Learn" are Miss Russell's recent films. Tone was in "The Bride Wore Red," and it will be remembered that Pidgeon was featured in "Saratoga." Supporting players listed are Nana Bryant, Leonard Penn, Ruth Hussey and Rita Johnson.

The title is related to the theme in only an allegorical way. The story, which has an undeniably sophisticated savor, nevertheless is comedy-drama. A girl loves a man. He chooses to marry another. Jealous, the wife finds her life complicated because the first girl never forgets her affection. The resolution of the tangle should prove entertaining.

Locales for the modern production, which is based on a Fanny Heaslip Lea story, are New York, the departments of a metropolitan newspaper, night clubs, millionaires' mansions and grounds, and Madison Square Garden. All the settings were designed and constructed under the supervision of Cedric Gibbons. It might be noted that Richard Thorpe, the director, demonstrated his versatility with such pictures as the shuddery mystery, "Night Must Fall," and the farce, "Double Wedding."

*Release date, Jan.* 7, 1938.

# FRANCE HITS GERMANY, ITALY AND HOLLYWOOD

## Agency Floods Capitals with Propaganda in Advancing Cause of Domestic Studios

The motion picture industry in France is engaging in a strongly worded propaganda campaign against the competition of the combined Italo-German interests. This has a double significance in view of the move just started in the French Cabinet to place control of the French film industry in the hands of the government. Thus, France would have available the same film medium for circulating political propaganda domestically and throughout the European Continent as is now used by Italy and Germany through the absolute dictatorship control which they both exercise over their respective motion picture industries.

**Very tangible signs of the French campaign to propagandize the French film business in the political and competitive race for supremacy with Hollywood, and, particularly, with Italy and Germany, appear in the weekly bulletins of the Agence d'Information Cinegraphique de la Press Francaise et Etrangere (Motion Picture Information Agency of the French and Foreign Press). Conducted by Marc Pascal, in Paris, the agency is flooding the more important film markets of the world with statements in English, French, German, and Spanish, aimed at the American, Italian and German industries, in advancing the cause of the French motion picture.**

"French films having proved definitely superior in quality, Paris during the last two years has become the real European center of film exportation," says a bulletin from the Information Agency.

"The well deserved distinction obtained at Venice (at the recent International Film Congress) have definitely sanctioned the quality of French films, and today, foreign buyers instead of going to Berlin to screen the new German productions, now come to Paris and buy French films, which are better."

### French Industry Gains

It is said that considerable ground has been gained by the French industry in Sweden, Norway, Denmark and Finland.

An unnamed importer, according to the Information Agency, has "ascertained that the French film industry no longer fears the competition of German productions, even in countries where the German language is in favor.

"In Germany, some of the French films have made a good impression in Berlin, but as they are not 'dubbed,' the provinces never get the opportunity of acclaiming those of our films which deserve to be seen by all. But this is a political matter, and we are still very far from the reciprocity agreement signed between the Third Reich and France."

"Results speak for themselves," the French say. "France has again taken the place which was hers, at the head of European production.

"Let us persevere if we want to keep the lead, for Germany and Italy will not fail to unite their efforts to take from us the brilliant success obtained by the whole of French production.

"French production, coming first on the list of European film production, becomes an extremely dangerous rival for America on all Continental markets. The producers from over the Atlantic understand this, and use to the utmost their financial position to carry off our stars." M. Pascal's statement apparently refers to the large number of French motion picture, stage and musical comedy stars who in recent weeks have left Paris for Hollywood under contract to various of the large Hollywood studios.

"The French film industry has awakened, taking back its place at the head of the European production, and if it were given the same means as those of the German film industry, it would hold the first place—the one it was entitled to in the past—ahead of America."

### Sponsors Legislation

Jean Zay, Minister for National Education, in France, is sponsoring the move in the French Cabinet to legislate control of the French industry into the hands of the government, as in Italy and Germany. Besides allowing the government to control the contents of French motion pictures, thereby permitting the use of the screen as a political propaganda medium, it is proposed by M. Zay to have government collections in exhibition on a percentage of box office receipts due to producers, distributors and authors.

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# *Recording Made From Kinetephone*

A recording of the voice of Andrew Carnegie from the Kinetephone, invention of the late Thomas A. Edison, to a modern electric phonograph disc was made at the Reeves Sound Studios, Inc., in New York last Friday. H. E. Reeves, president of the company, has developed a new device for the electrical re-recording of the old cylinders.

Among the voices from which transcriptions have been made are those of William Edward Gladstone, Leon Tolstoy, P. T. Barnum, Lord Kelvin, and Theodore Roosevelt. The records were made with the cooperation of the Edison Laboratories.

The transcriptions will be made available to universities and eventually will be placed in the National Archives in Washington.

The first public demonstration of the Kinetephone was held in February, 1913, in Mr. Edison's experimental laboratory, West Orange, N. J. A report of that occasion said "marvels of expression were made possible by a cylinder phonograph."

# *Federal Control Of Sales Seen For Australia*

by CLIFF HOLT
*in Sydney*

The Australian Government, it is understood, is considering the advisability of regulating the distribution of available films between Hoyts and Greater Union Theatres because the two circuits are not renewing their theatre operating deal on its expiration at the end of this year.

It is said that labor may be persuaded that the Twentieth Century-Fox influence in Hoyts represents a threat to the future of Greater Union Theatres, since, by reason of its American theatre circuit, it can influence those companies doing business with them in Hollywood to sell to Hoyts in preference to Greater Union theatres.

At the moment, however, the prime consideration is as to which government is in power next year. Labor governments especially are ever ready to listen to propaganda against American companies and as Greater Union will probably raise the cry, the prospects of active political participation in the matter of film supplies will not be out of the question if the Lyons government is defeated.

Norman B. Rydge, head of Greater Union, said it had been hinted that if his company operates independently from 1938 onwards, adequate supplies of film will be denied to the company's Australian-owned theatres.

"Statements," he said, "have already appeared in the overseas press that all the good films have been tied up against Greater Union Theatres. I do not want to discuss this question here, but all I can say is that our Australian Government have always protected Australian industry and will not stand by and allow such a vast organization as ours to be forced out of business. No government, I am sure, will hesitate to introduce legislation to protect, if necessary, the jobs of our large body of men and women employees, and the interests of about 5,000 Australian investors."

A feature of the proceedings is that whereas Hoyts have allegedly cornered all the important film for next year, no official announcement has been made by either Hoyts or any one distributor that contracts have actually been signed.

### Cinesound Plans

Australia's almost lone producing unit, Cinesound Productions, will deliver five features next year. The company has voted an expenditure of £100,000 for production costs. Cinesound executives said that their new policy of almost continuous productions will reduce the studio's overhead.

Their confidence in local production arises out of the success achieved by "It Isn't done." Indications of a repetition of that success are given by "Tall Timbers," which has gone over well in Brisbane, the scene of its world premiere. Lloyd Hughes, who came here from Hollywood to star in "Lovers and Luggers," now in the cutting stage, will be retained to play the lead in "The Broken Melody."


MAD ADVENTURE!...
DARING DEEDS!
...and the Romeo of Rhythm stepping high!

# HOLD YOUR SIDES AND TAP YOUR TOES . . . Here comes the dizziest dancing show ever screamed! . . . Marvelous Music! . . . Sensational Stepping! . . . Knockout Comedy! . . . A smart, smooth, snappy show tingling with the mightiest screenful of super entertainment you ever saw!



R K O RADIO PICTURES

The Song hits you're hearing everywhere . .

"Foggy Day"—"Nice Work If You Can Get It"—
"Things Are Looking Up"—
"I Can't Be Bothered Now"

Music by **GEORGE GERSHWIN**
Lyrics by **IRA GERSHWIN**

# FRED ASTAIRE

GEORGE **BURNS** and GRACIE **ALLEN**

# "A Damsel in Distress"

with
**JOAN FONTAINE**
**REGINALD GARDINER • RAY NOBLE**
CONSTANCE COLLIER • MONTAGU LOVE • HARRY WATSON

From the story by **P. G. WODEHOUSE**

**A PANDRO S. BERMAN PRODUCTION**
**DIRECTED BY GEORGE STEVENS**
Screen play by P. G. Wodehouse, Ernest Pagano, S. K. Lauren

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## The Hurricane

***(UA-Goldwyn)***

**Spectacle**

Time was—and was for a long time—when the magic words, "Griffith has done it again," flashing across the Continent twice or thrice a year, sent exhibitors into their files after the stock matrix showing the old master in his upholstered overcoat under the plush Fedora and down to the newspaper office with fresh copy for the caption.

Showmanship was a simple matter of short, straight lines in those days, and in no time at all the customers came in droves to pay tribute, both kinds, to the man whose "Birth of a Nation" was happily confused in public consciousness with the birth of the motion picture. The man became a legend, exhibitors became capitalists, and the whole idyllic state of affairs now dimly but fondly remembered as the Griffith Era slipped somehow forever away.

Now a new legend, if not exactly a new era, is aborning, and its name is Samuel Goldwyn. "Goldwyn has done it again" is the word heard up and down Hollywood Boulevard after each Goldwyn premiere and flashed by wire and airline to every periodical in every land before the last reel of the new picture has been rewound. What Goldwyn says and does, or denies saying and doing, is spot copy and columnist fodder from Beverly Hills to Bagdad, and what he turns out in the way of motion picture entertainment is, according to gross charts, hot stuff in the opinion of a public outgrossing Griffith's.

Of course none of that is news, but the parallel bears emphasis about now because Mr. Goldwyn's "The Hurricane," like the best of Mr. Griffith's memorable explorations of the dramatic province, and like so few others, is a production in strict and striking observation of first principles and short, straight lines. Discounting technical advantages not available to the old master at his peak, "The Hurricane" might be, in content, pattern, development and emotional impact, a D. W. Griffith production. It would seem to follow that customers will come in droves to pay tribute, both kinds, to the new master, for the same good and sufficient reason.

In all the uproar and hullabaloo that has been raised, for sound commercial purposes by its official spokesmen and out of sheer admiration by the critical gentry, little has been said about just what "The Hurricane" is. Possibly that is as well, since showmen setting out to exploit the picture have an abundance of patently potent sales material to work with, but there may be those, among exhibitors and customers, interested in knowing that it follows the old reliable Griffith pattern, which he could have borrowed from Beowulf, wherein a noble character, first made beloved, is subjected to successive varieties of suffering until, when it would appear nothing can save him, nature takes matters in hand and, dispensing death and destruction freely, produces a happy ending. This time the noble character is a South Sea Island sailor and nature does it with a hurricane.

This is not, of course, the Griffith era, and the mere billing of the Goldwyn name is not commonly relied upon to bring the cash customers running—although some showman might make himself a surprising amount of money one of these days trying just that. Nor is the Goldwyn era an era of one-name values, nor all-star cast bargain sales. It is a part of the Goldwyn legend that a Goldwyn picture contains so much to sell that the laziest showman in the business can sell it without interrupting his pinochle game. "The Hurricane" is that kind of a picture.

The book, as 24-sheets and columnists have been telling everybody for weeks, is by Charles Nordhoff and James Norman Hall, the gentlemen who wrote "Mutiny on the Bounty," a circumstance good for a healthy advance sale from New York City to Mandalay.

The screen play is by Dudley Nichols, whose winning of Academy Awards and other headlined activities have made him the most widely known scenarist since Jeanie Macpherson, Frances Marion and C. Gardner Sullivan made screen writers newsworthy.

The direction is by John Ford, Academy Award winner named first, second or third in practically every critical rating of directorial ability, whose close association with his present scenarist in past endeavors is a sort of Damon-Pythias classic to picture fans.

These are highly exploitable names in the Goldwyn era, and with them may be joined that of Merritt Hulburd, associate producer, and Oliver H. P. Garrett, adaptor.

On the player side Dorothy Lamour is perhaps the top name, in view of her radio popularity and other circumstances combining to have brought her focal attention. She plays an Island girl more effectively than the Island girls seen in "Mutiny on the Bounty" (if this be not treason).

The name of Jon Hall, invented for the picture as a presumed improvement upon his own Charles Locker, is of lesser marquee value now than it will be when his performance of the principal role gets properly talked and written about (which should be in ample time for most exhibitors' use).

Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine and Jerome Cowan are the other principals, their names meaning what they may in this or that given locality and, in any case, less than they will mean when the picture comes around on the crest of the spontaneous publicity being heaped upon it.

Copious as is this bagful of exploitation material, the thing that mowed down the by no means impressionable preview audience and started the wires humming with "Goldwyn has done it again" is not listed in the foregoing. That thing is the terrific hurricane sequence during which an island is denuded of population, habitation and vegetation by a natural disaster comparable in realism, magnitude, duration and suspense to no sequence ever filmed for sound or silent screen. Showmen have no words with which to describe this, but people—the plain, incoherently but tremendously eloquent paying public—have. This part of the job may be left confidently for them, and the Goldwyn legend, to take care of.

*Previewed and premiered at the Carthay Circle theatre, Hollywood, where the flower of the art-industry and the favored of its press came to view, perhaps to question, some few unquestionably to scoff, and many to parade their finery, and remained to marvel.*—WILLIAM R. WEAVER.

Produced by Samuel Goldwyn. Distributed by United Artists. Associate producer, Merritt Hulburd. Directed by John Ford. Assistant director, Wingate Smith. Story by Charles Nordhoff and James Norman Hall. Screen play by Dudley Nichols. Adaptation by Oliver H. P. Garrett. Associate director, Stuart Heisler. Hurricane and special effects by James Basevi assisted by R. T. Layton. Photographed by Bert Glennon. South Sea photography, Archie Stout and Paul Eagler. Special effects photography by R. O. Binger. Art direction, Richard Day, assisted by Alex Golitzen. Film editor, Lloyd Nosler. Sound recorder, Jack Noyes. Set decorator, Julia Heron. P. C. A. Certificate No. 3779. Release date Nov. 10, 1937. Running time, when seen in Hollywood, 103 minutes. General audience classification.

CAST

| | |
|---|---|
| Marama | Dorothy Lamour |
| Terangi | Jon Hall |
| Mme. de Laage | Mary Astor |
| Father Paul | C. Aubrey Smith |
| Dr. Kersaint | Thomas Mitchell |
| Eugene de Laage | Raymond Massey |
| The warden | John Carradine |
| Captain Nagle | Jerome Cowan |
| Chief Mehevi | Al Kikume |
| Tita | Kuulei DeClercq |
| Mako | Layne Tom, Jr. |
| Hitia | Mamo Clark |
| Arai | Movita Castenada |
| Reri | Reri |
| Tavi | Francis Kaai |
| Mata | Pauline Steele |
| Mama Rua | Flora Hayes |
| Marunga | Mary Shaw |
| Girl on ship | Inez Courtney |

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## Second Honeymoon

***(20th Century-Fox)***

**Comedy**

The uncounted comedies of this laugh-mad season have fallen into two groups. The first and largest includes innumerable variously titled successions of manufactured gags strung together like "pows" and "whams" in the comic strips. The second group, enumerable on the fingers of one hand, represent legitimate uses of the orthodox utensils of humor. Not to name names, these last are as distinguishable by their grosses as by academic analysis. "Second Honeymoon" falls in this category, both technically and according to the untechnical but vigorous reaction of a Saturday night preview audience in Glendale, Cal., as tough a bunch of guinea-pigs as ever booed a newsreel politician.

Just how to get across to the show shoppers that this is the case has become, what with all the blasting that's been done in behalf of the "phonies," a bit of a trick for the trigger type of showman. The easy thing, of course, is to hang up the names of Tyrone Power, Loretta Young, Stuart Erwin, Lyle Talbot and Claire Trevor, and to spout adjectives. But the adjectives that apply to comedy are getting pretty frayed around the edges. A bit more

(*Continued on page* 42)

# VICTORIA IS "GRE

# NEW YORK

"WITHOUT DOUBT ONE OF THE FINEST OF THIS OR ANY YEAR."—William Boehnel, N. Y. World-Telegram. "SPONTANEOUS APPLAUSE WILL BE REPEATED AT EVERY PERFORMANCE."—Kate Cameron, N. Y. Daily News. "DEEPLY STIRRING PICTURE OF A QUEEN WHO WAS A WOMAN."—Bland Johaneson, N. Y. Daily Mirror. "ONE OF THOSE RARE GEMS OF A SCREEN YEAR."—Frank S. Nugent, N. Y. Times. "BEAUTIFUL...ENTERTAINING...A HAPPY SENSE OF HUMOR."—Eileen Creelman, N. Y. Sun. "DEEPLY MOVING...ABSOLUTE AUTHENTICITY KNOCKS YOU DOWN."—Archer Winsten, N. Y. Post. "MAGNIFICENTLY DOCUMENTED TALE OF LOVE AND DEVOTION."—Howard Barnes, N. Y. Herald-Tribune. "MADE ON AN IMPOSINGLY LAVISH SCALE...IMPRESSIVE."—Rose Pelswick, N. Y. Journal & American.

# CHICAGO

"A GREAT PICTURE."—Clark Rodenbach, Chicago Daily News. "SPLENDID MOVIE...INSPIRING, TENDER AND TOUCHING."—Mae Tinee, Chicago Daily Tribune. "ONE OF THE MOST IMPRESSIVE PICTURES WE HAVE EVER LOOKED UPON."—Rob Reel, Chicago American. "REGAL AND GREAT...HAS WARMTH, CHARM, HUMOR."—Doris Arden, Chicago Daily Times. "MAGNIFICENT ...AN EPIC CINEMA DRAMA."—Paul T. Gilbert, Chicago Herald & Examiner.

# VICTORIA THE GREAT

# AT!"

ALL AMERICA JOINS THE WORLD-WIDE CHORUS OF PRAISE AS MIGHTY "VICTORIA" BEGINS ITS TRIUMPHANT MARCH TO IMPORTANT FIRST RUNS EVERYWHERE . . . OPENING THIS WEEK AND NEXT IN MORE KEY CITIES — MEANING MORE AND MORE RAVE REVIEWS FROM EVERYWHERE!

## BOSTON

"ONE OF THE MOST CHARMING LOVE STORIES THE SCREEN HAS EVER SEEN."—Boston Post. "FINE AND IMPRESSIVE . . . INTENSELY ALIVE AND HUMAN."—Boston Traveler. "ADMIRABLE FILM . . . INTELLIGENT AND STIRRING."—Boston Herald. "ONE OF THE FINEST . . . ROMANCE FURNISHES THE THEME."—Boston Globe. "WILL LIVE WITH YOU LONG AFTER YOU'VE LEFT THE THEATRE."—Boston Evening American. "MAGNIFICENT . . . EVERY PERFORMANCE A GEM"—Boston Daily Record.

## WASHINGTON

"A RARE GEM . . . MAKES BOTH ALBERT AND HER MAJESTY HEART-BEATS OF A GREAT LOVE."—Andrew R. Kelley, Washington Times. "A TRIUMPH . . . MAGNIFICENT AND MOVING."—Mabelle Jennings, Washington Herald. "SIGNALLY SUCCESSFUL EFFORT . . . SHOULD NOT BE MISSED."—Nelson B. Bell, Washington Post. "ONE OF THE FINEST LOVE STORIES EVER SCREENED."—Jay Carmody, Washington Evening Star. "A PROUD PICTURE AND AN INTERESTING ONE."—Katharine Hillyer, Washington Daily News.

RKO RADIO PICTURES

with ANNA NEAGLE · ANTON WALBROOK · H. B. WARNER · WALTER RILLA

PRODUCED AND DIRECTED BY HERBERT WILCOX ·

Screen Play by Miles Malleson and Charles de Grandcourt
With Scenes in TECHNICOLOR ·

(*Continued from page 39*)

difficult, but fresh, is the technique employing such information as the fact that "Second Honeymoon" is a Philip Wylie story (which means a very definite thing to a surprisingly large number of persons) that appeared in the *Red Book* (a publication widely read and a good deal more widely respected) and has been adapted to screen purposes by Kathryn Scola and Darrell Ware (his is a potent newsstand name in its own right), and directed by Walter Lang (a name director), under the effective, urbane and wholly appropriate auspices of associate producer Raymond Griffith (whose memorable performances in silent pictures were superlative demonstrations of light comedy in the fine). Fresh, likewise, is the "discovery" type of copy, available here in extraordinary degree in the case of Marjorie Weaver, up from bits to a secondary principal assignment in which she "steals" every scene she's in and is in enough to give the tops the jitters.

There wouldn't be much exploitation capital in a synopsis of the story. It's about a divorced couple, the girl having remarried, who discover, in Miami, that they shouldn't have been divorced and, after a good deal of amusing but credible misunderstanding and comparing of notes, agree to restore, presumably with due process of law, their former estate. Stories about like that, in synopsis, have been popping up all year, as melodramas, comedies, murder mysteries and whatnot, but they're like it in synopsis only. This one's legitimate.

The picture is timely (what with the Miami season coming up) and the treatment is modern (which is not to say sophisticated or subtle or off-color), and it deals with matters and motives everybody knows all about.

*Previewed at the Alexander theatre in Glendale, Cal., where a plain American Saturday-night audience enjoyed it to the last chuckle.*—W. R. W.

Produced and distributed by Twentieth Century-Fox. Raymond Griffith, associate producer. Directed by Walter Lang. Assistant director, Gene Bryant. Story by Philip Wylie. Screen play by Kathryn Scola and Darrell Ware. Photographed by Ernest Palmer. P. C. A. Certificate No. 3752. Release date, Nov. 19, 1937. Running time, 77 minutes. General audience classification.

CAST

| | |
|---|---|
| Raoul McLiesh | Tyrone Power |
| Vicky | Loretta Young |
| Leo MacTavish | Stuart Erwin |
| Marcia | Claire Trevor |
| Joy | Marjorie Weaver |
| Bob Benton | Lyle Talbot |
| Herbie | J. Edward Bromberg |
| Dennis Huggins | Paul Hurst |
| Paula | Jayne Regan |
| Andy | Hal K. Dawson |
| Elsie | Mary Treen |

## Thrill of a Lifetime

***(Paramount)***

**Musical Comedy**

It might be an idea to drop back a few years to the once standard vaudeville advertising technique in exploitation of this musical comedy, in which a number of persons familiar to footlights do their standard stage routine for the camera. Such a placarding of the talent could include:

BEN BLUE
THE YACHT CLUB BOYS
THE CANOVAS
TOMMY WONDER
DOROTHY LAMOUR
BETTY GRABLE
LEIF ERIKSON
ELEANORE WHITNEY
JOHNNY DOWNS

Of course the last five are not primarily stage names, if that would make any difference, but the effect of such billing would be to notify the customers that individual performances are underscored in Fanchon's production of a story by Seena Owen, Grant Garrett and Paul Gerard Smith which has about it much of the "Fanchon and Marco Idea" flavor. It is directed by George Archainbaud with much the manner he might be expected to employ if it were for stage instead of screen, and the result is entertainment of the kind usually seen between tormentors, if anybody remembers what *they* are.

The story is about a playwright who owns a summer resort and stages his play in that setting with the aid of guests who happen to be unemployed professionals, all this resulting, after copious confusion, in a happy ending. But the story never is treated more seriously than as a framework on which to hand solo, duet, trio, quartet and ensemble musical numbers and the comedy supplied principally by Ben Blue, the Yacht Club Boys, Judy Canova and Franklin Pangborn in about that order.

Frederick Hollander and Sam Coslow wrote three of the songs, with Carmen Lombardo collaborating on the title number, and the Yacht Club Boys are credited with two. Victor Young and Arthur Franklin arranged the music. Boris Morros provided musical direction and LeRoy Prinz and Carlos Romero staged the dances.

*Previewed at the Paramount theatre, Los Angeles, a presentation house featuring Fanchon and Marco stage productions, where it seemed to please generally.*—W. R. W.

Produced by Fanchon. Distributed by Paramount. Directed by George Archainbaud. Assistant director, Joseph Lefert. Story by Seena Owen and Grant Garrett. Screen play by the authors and Paul Gerard Smith. Music by Frederick Hollander, Sam Coslow, Carmen Lombardo and the Yacht Club Boys. Musical direction, Borros Morros. Arrangements, Victor Young and Arthur Franklin. Dances staged by LeRoy Printz and Carlos Romero. Film editor, Doane Harrison. Photographed by William C. Nellor. P. C. A. Certificate No. 3708. Release date, December 3, 1937. Running time, when seen in Los Angeles, 75 minutes. General audience classification.

CAST

| | |
|---|---|
| Jimmy, Charlie, Kelly, Red | The Yacht Club Boys |
| Judy | Judy Canova |
| Skipper | Ben Blue |
| Betty Jane | Eleanore Whitney |
| Stanley | Johnny Downs |
| Gwen | Betty Grable |
| Howdy Nelson | Leif Erikson |
| Don | Larry Crabbe |
| Zeke Canova | Himself |
| Anne Canova | Herself |
| Billy | Tommy Wonder |
| Mr. Williams | Franklin Pangborn |
| The Fanchonettes | Specialty by Dorothy Lamour |

## Manhattan Merry-Go-Round

***(Republic)***

**Musical**

This is Republic's annual contribution to filmusical pictures, and is one of which, according to preview reaction, much can be expected at the box office. A novel story, "Manhattan Merry-Go-Round," apparently was produced with an eye toward satisfying almost everybody by virtue of having in its cast various players of more or less established standing and running the range of music from grand opera to hi-de-ho.

In the heterogeneous list of actors are Phil Regan, Leo Carrillo, Ann Dvorak, Tamara Geva, James Gleason, Henry Armetta, Luis Alberni, Max Terhune, Smiley Burnette and in special musical numbers, Gene Autry in his cowboy regalia, Ted Lewis and his orchestra, Cab Calloway and his Cotton Club outfit, Kay Thompson and her singing ensemble, Jack Jenny and his orchestra, The Lathrops and Rosalean and Seville. Joe DiMaggio, star batter for the Yankees, appears in a bit plus an insert of newsreel shots of his home run in the World Series.

By proper exploitation of this mass of more or less popular idols, marshaled expertly by Harry Sauber, veteran film writer who makes his debut as a producer with this picture as well as writing the original screenplay, exhibitors may obtain capacity results. Each showman knows the comparative drawing strength in his community of the various personalities.

Once inside, the patron hardly will be disappointed by the film, unless, perhaps, by the fact that some of his idols may not have been given more time on the screen. Henry Armetta and Luis Alberni, for instance, whose appearances on the screen merely in a trailer bring applause in some quarters, are relegated to bits. Autry has the most favored spot in the finale, but is seen in only one musical number, "Round-Up Time in Reno," and in a small sequence.

The framework of the story is a well moulded concoction giving plausible excuses for presentation of the array of talent. "Gordoni," a more or less racketeering money lender, takes over a musical recording company when it fails because of inability to obtain name performers. He and his henchmen, headed by "Danny the Duck," bring in the name performers by force and make them do the platters. "Gordoni" is confronted by his mother, who berates him because he does not make classical records. So "Gordoni" forces "Jerry Hart," who is in love with "Ann Rogers," the plant's receptionist, to woo "Charlizzini," the opera star, into making platters. He does, but is reunited with "Ann," while "Gordoni" who is "a man of very few words and when he talks, he says a whole lots," in his own description, falls in love with the opera singer.

*Previewed at the Alexander theatre, Glendale, Cal., where the audience laughed heartily and applauded the unreeling throughout. Lobby comments were to the effect that this ranks high as a musical.*—VANCE KING.

Produced and distributed by Republic. Associate producer, Harry Sauber. Directed by Charles F. Riesner. Original screen play by Harry Sauberg. Based on musical revue of same name by Frank Hummert. Musical sequences supervised by Harry Grey. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Assistant director, George Sherman. Musical director, Alberto Colombo. Art director, John Victor Mackay. Music and lyrics by Jack Lawrence, Peter Tinturin, Gene Autry, Jack Owen, Jerome Jerome, Richard Byron and Walter Kent. P. C. A. Certificate No. 3734. Release date not set. Running time, when seen in Glendale, 78 minutes. General audience classification.

CAST

| | |
|---|---|
| Jerry Hart | Phil Regan |
| Gordoni | Leo Carrillo |
| Ann Rogers | Ann Dvorak |
| Charlizzini | Tamara Geva |
| Danny the Duck | James Gleason |
| Ted Lewis and His Orchestra | Themselves |
| Cab Calloway and His Cotton Club Orchestra | Themselves |
| Kay Thompson and Her Ensemble | Themselves |
| Joe DiMaggio | Joe DiMaggio |
| Spadoni | Henry Armetta |
| Martinetti | Luis Alberni |
| Max Terhune | Max Terhune |
| Frog | Smiley Burnette |
| Louis Prima and His Band | Themselves |
| J. Henry Thorne | Selmer Jackson |
| McMurray | Eddie Kane |
| Jonathan | Moroni Olsen |
| Momma Gordoni | Nellie V. Nichols |
| Michael Angelo | Gennaro Curci |
| Speed | Sam Finn |
| Blackie | Al Herman |
| Baldy | Robert E. Perry |
| Eddie | Jack Adair |
| Jack Jenny and His Orchestra | Themselves |
| The Lathrops | Themselves |
| Rosalean and Seville | Themselves |
| Dorothy | Thelma Wunder |
| and | |
| Gene Autry | Gene Autry |

## Swing It Professor

***(Ambassador-Conn)***

**Comedy, Romance, Music**

Name value in this picture is represented by Pinky Tomlin, Paula Stone, Milburn Stone, Mary Kornman, Gordon Elliott, Pat Gleason and a varied assortment of specialty entertainers.

The story is comedy romance, which blossoms under the handicap of many complications. Although it is embellished with quite a bit of music, presented mainly by Tomlin, the primary purpose of the piece is to provoke laughter. Everything that is said or done, even when it is wrapped up in melodrama, is pointed to accentuate that element. Thus while the production makes no gestures towards pretentiousness it nevertheless is enjoyable. The sophisticates may give it little consideration but persons who go to shows simply to have a good time undoubtedly will find much in it to engage their attention.

The plot, which has a super modern minded college professor as its central figure, is romance

(*Continued from preceding page*)
under difficulties. Somewhat slow in the initial sequences it assumes a lively pace about the half way mark and builds speedily in the climax. The element of surprise plays a prominent part in the denouement, to create a vein of comedy suspense which endows the story with a degree of unanticipated comedy melodrama. The show is well staged and the quality of acting and direction is probably better than expected.

The producing company bravely undertook an adventuresome experiment by offering it for preview in the Los Angeles Paramount theatre. Even in its most optimistic moments they could not hope to have many play dates in such a deluxe first run theatre as this. Naturally, and it was probably expected, there were quite a few walk outs. Most of the patronage present was drawn by the regular attraction, "High, Wide and Handsome."

Yet the applause upon conclusion of the preview indicated that those who remained regarded the preview favorably. In the houses which will be its market "Swing It Professor" may be expected to provide acceptable amusement.—Gus McCarthy.

Produced by Maurice Conn. Distributed by Ambassador Pictures. Associate producer, William Berke. Director, Marshall Neilan. Assistant director, Henry Spitz. Sound engineer, Glen Glenn. Art director, E. H. Reif. Suggested by Connie Lee. Screen play, Nicholas Barrows and Robert Saint Clair. Editorial supervisor, Martin G. Cohn. Musical director, Bakaleinikoff. Music and lyrics, Connie Lee, Al Heath and Buddy LaRux. Cinematographer, Jack Greenhalgh. Production manager, Richard J. Parl. Film editor, Richard Wray. P.C.A. Certificate No. 3770. Running time, when seen in Hollywood, 60 minutes. Release date, to be determined. General audience classification.

CAST

Artemis ..... Pinky Tomlin
Teddy ..... Paula Stone
Lou ..... Milburn Stone
Joan ..... Mary Kornman
Randell ..... Gordon Elliott
Brickhead ..... Pat Gleason
Three Gentle Maniacs
Four Squires
Beaver ..... Ralph Peters
Dean ..... George Cleveland
Trustee ..... Harry Depp
Angelo ..... Harry Semels
Four Singing Tramps ..... Fred Harder
Tom Clark
Art Moore
Bob Snyder
Dance Director ..... George Grandee

# The Last Gangster

## *(MGM)*

### Melodrama

Because the title labels it unmistakably as exactly what it is, showmen have no choice but to exploit this picture in the manner and with the means manifestly indicated. It is possible to construe the title as meaning a specific last gangster, the last of the several gangsters concerned in the story, or the last of the gangsters born of the prohibition era and surviving repeal. In either case, or any other, the idea would be to style it the last word in gangster pictures, and it is that, by any and all standards. (It may be added, parenthetically, that showmen disposed to do so will find themselves supported by the picture in intimations to the effect that here is shown what happened to Signor Alphonse Capone and what may be expected to happen to him when he is released from Alcatraz.)

After the character of the production has been established, exhibitors may move with confidence into a recitation of its professional merits. Beneath the glowing name of Edward G. Robinson, in the characterization that brought him screen fame, may be listed those of Lionel Stander, in a relationship not unlike his recent press agent castings; James Stewart, as an upright reporter and the romantic lead; John Carradine and Alan Baxter as gangster enemies of the leading character, and Rose Stradner in her first American picture as the last gangster's wife.

There is exploitation value, too, in the name of Edward Ludwig, whose direction has come to be recognized as a guarantee of certain decidedly worthwhile screen results, and there may well be included the names of William A. Wellman and Robert Carson, authors of the story, and John Lee Mahin, who prepared the screen play. That these five have succeeded entirely in preserving the flamboyant flavor of gangster phenomena, without permitting their subject to become dated, is a circumstance to be underscored.

The story closely parallels the Capone record up to the point where it catches up with the calendar. A big shot is convicted of income tax evasion and incarcerated in Alcatraz. Unlike Capone, this man has operated in New York and is a newlywed at the time of his imprisonment. A son is born shortly afterward, and its mother attempts to protect it by divorcing the gangster and marrying a newspaper man. On release from prison the gangster is met by former associates who torture him into revealing the whereabouts of his hidden fortune. Kidnaping and abusing the son is a final means of making the gangster talk.

Subsequent contact with the boy works a change in the gangster's attitude and he restores the lad to his mother. The father meets death in a final duel with a vengeful rival, but kills his killer to preserve the secret of his boy's identity, federal men meanwhile having killed all the gangsters who know it.

The time of the story is from 1927 to the present. Many scenes portray Alcatraz routine. Save for the torture sequence, which gets pretty brutal, most of the violence is offstage, although its occurrence is plainly indicated. Technically, and as to acting, the production is without question the best of the gangster library. *W. R. W.*

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward Ludwig. Screen play, John Lee Mahin. Original story, William A. Wellman and Robert Carson. Musical score, Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Daniel B. Cathcart, Edwin B. Willis. Gowns, Adrian. Photographer, William Daniels. Montage effects, Slavko Vorkapich. Film editor, Ben Lewis. P.C.A. Certificate No. 3768. Running time, when seen in Hollywood, 84 minutes. Release date, November 12, 1937. Adult audience classification.

CAST

Joe Krozac ..... Edward G. Robinson
Paul North ..... James Stewart
Talya Krozac ..... Rose Stradner
"Curly" ..... Lionel Stander
The Boy ..... Douglas Scott
Casper ..... John Carradine
Editor ..... Sidney Blackmer
Warden ..... Grant Mitchell
"Fats" Garvey ..... Edward S. Brophy
Acey Kile ..... Alan Baxter
Gorman ..... Frank Conroy
Gloria ..... Louise Beavers

# Big Town Girl

## *(20th Century - Fox)*

### Three Men and a Girl

"Big Town Girl" is the kind of a show audiences and showmen appreciate. It's short but it's complete. Intelligently prepared, acted and directed, it combines romance, melodrama, comedy, music and thrills. Dialogue and action are well balanced. The manner in which musical content is worked in makes that a fundamental part of the story.

"Big Town Girl" differs from the ordinary semi-mystery melodrama in that the audience is made aware of the motivating situation at once. Yet that knowledge does not mitigate against sustained interest, nor does it tip off what is to follow. Much as is made known, there still is ample opportunity for surprise. Audiences know that one man (her husband) wants to kill the girl. They see another take her from a department store music counter and by press agent trickery make her "the masked countess" of radio fame. They know that the third, a newspaper reporter, who later becomes her companion in a menaced romance, wants only the story of her life.

With just enough melodrama to hold things tight, the first two-thirds of the film, nevertheless, is comedy, romance and music. There's much to amuse in the way "Edwards" makes a woman of mystery out of "Fay Loring" and sells her to a broadcasting chain, meanwhile holding suspicious reporter "Tracy" at bay. The last third is where the thrill action comes, as husband "Mead" catches up with "Tracy" and the girl, whose identity he doesn't know, to menace both. State police, however, kill "Marty" before he can do any further killing. The finale is a comedy romance surprise.

Although the picture is based on a series of stories written by Darrell Ware and Frances Whiting Reid, and actually tells four stories, all have been effectively welded into a single yarn. This accomplishment is all the more unusual inasmuch as four writers, Lou Brewslow, John Patrick, Robert Ellis and Helen Logan, had a hand in preparing the screen play. The screen unity attests the ability of director Alfred Werker and the work of Miss Trevor, Donald Woods, Alan Dinehart and Alan Baxter, who have the leading parts, as well as that of the support, Murray Alper, Spencer Charters, Maurice Cass, Irving Bacon, George Chandler and Lillian Yarbo. The entire group turned out a picture that is both an audience show and a showman's show.

*Previewed in the Uptown theatre, Los Angeles. The Sunday night crowd, which was deeply interested in "The Prisoner of Zenda," seemed to be of the opinion that "Big Town Girl" was just the kind of picture to top off the night's entertainment.*—G. M.

Produced and distributed by Twentieth Century-Fox. Milton H. Feld, associate producer. Directed by Alfred Werker. Screen play by Lou Breslow, John Patrick, Robert Ellis and Helen Logan. Based on original stories by Darrel Ware and Frances Whiting. Music and lyrics by Sidney Claire and Harry Akst. Jasper Blystone, assistant director. Hanson Fritch, film editor. Photographed by Lucien Andriot. P.C.A. Certificate No. 3798. Release date, December 10, 1937. Running time, 65 minutes when seen in Los Angeles. General audience classification.

CAST

Fay Loring ..... Claire Trevor
Mark Tracy ..... Donald Woods
Larry Edwards ..... Alan Dinehart
James Mead ..... Alan Baxter
Marty ..... Muray Alper
Isaiah Wickenback ..... Spencer Charters
Mr. Huff ..... Maurice Cass
Gas Station Attendant ..... Irving Bacon
Red Evans ..... George Chandler
Scarlett ..... Lillian Yarbo

# "Sh! The Octopus"

## *(Warner Bros.—First National)*

### Mystery Farce

Perpetrating a hoax via the screen, so convincingly that the audience would give at least a modicum of credence to the apparently impossible happenings until the actual denouement, is a natural for exploitation in various ways. That is what happens in "Sh! The Octopus," which gives top billing to Hugh Herbert, who, through a succession of comic roles in Warner-First National pictures, has earned himself sufficient prominence to be featured in a series of possibly four pictures, of which this is the first. Teamed with him, and also presented as a not-so-bright detective, is Allen Jenkins, who likewise has a sizable following among film patrons.

The title alone gives a suitable basis for an energetic exploitation campaign, but the story itself shows ways to innumerable methods of publicizing the picture.

The story opens with "Kelly" and "Dempsey," two dimwit policemen, becoming involved in an investigation to find "The Octopus," after tracing it to its lair in an abandoned lighthouse, where they meet the seven other characters. They suspect all of them of being "The Octopus," which or who is never exactly defined except as being some kind of master criminal seeking a new death ray invented by a scientist. During the investigation, huge tentacles reach through mysterious doors of the old lighthouse and encircle one or more of the characters to carry them off. However, none of them is killed. Then, as the climax is reached, six of the suspects identify themselves as officers, each ranking above the other. Just as "the Octopus" is uncovered, the story breaks and the next scene shows "Kelly" being awakened in a hospital where he had been dreaming all the foregoing, after fainting upon the arrival of his wife's baby. "Dempsey" is there with him and all the players seen in various characters during the dream are doctors and nurses in the hospital, with the exception of "The Octopus" character, which is

(*Continued on page 46*)

it's the "Movie of the Week" in



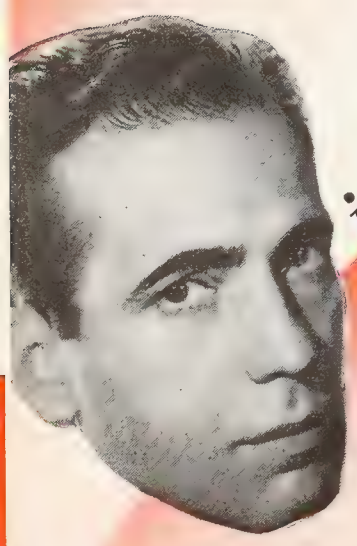



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*in*

# "Stand-in"

*WITH*

## HUMPHREY BOGART

ALAN MOWBRAY · MARLA SHELTON
C. HENRY GORDON · JACK CARSON

*Screenplay by* GENE TOWNE *and* GRAHAM BAKER
*Directed by* TAY GARNETT · *Released thru* UNITED ARTISTS
*From the hilarious Sat. Evening Post serial by Clarence Budington Kelland*

***Starts THURSDAY, NOV. 18 RADIO CITY MUSIC HALL***

(*Continued from page 43*)

his mother-in-law. The final fadeout has "Dempsey" fainting again, as he discovers that his wife has borne him twins.

*Previewed at the Forum Theatre, Los Angeles, the picture kept the audience in laughter and suspense. Patrons apparently enjoyed the riotous hoax perpetrated upon them by the story.*—V. K.

Produced and distributed by Warner-First National. A First National picture. Associate producer, Bryan Foy. Directed by William McGann. Original screenplay by George Bricker. Adapted from a play by Ralph Spence and a play by Ralph Murphy and Donald Gallaher. Photographed by Arthur Todd. Art director Max Parker. Dialogue director, Hugh Cummings. Film editor, Clarence Kolster. Assistant director, Arthur Leuker. P. C. A. Certificate No. 3517. Release date, Dec. 11, 1937. Running time, when seen in Los Angeles, 60 minutes. General audience classification.

CAST

| | |
|---|---|
| Kelly | Hugh Herbert |
| Dempsey | Allen Jenkins |
| Vesta Vernoff | Marcia Ralston |
| Paul Morgan | John Eldredge |
| Captain Hook | George Rosener |
| Mr. Cobb | Brandon Tyman |
| A stranger | Eric Stanley |
| Polly Crane | Margaret Irving |
| Nanny | Elspeth Dudgeon |

## Swing It, Sailor

### *(Grand National)*

### Service Comedy

Beyond spotting a prop anchor or two in the foyer and flying the title from the marquee, the showman exhibiting this production may feel obliged to inform the customers in some way that it is not, as the title might indicate, a musical picture, but rather, a comedy somewhat in the pattern of the Edmund Lowe-Victor McLaglen service pictures of a few years back, with less of the "says you—says I" business.

The principals are Wallace Ford, Ray Mayer and Isabel Jewell, playing the three points of the formula triangle. The gist of the matter is that the smart sailor doesn't want the dumb sailor to leave the service to marry the girl, so plots to steal her from him, getting caught at it, ultimately, but saving his disillusioned buddy's life at risk of his own, by way of making everything come out even.

It's a David Diamond production directed by Raymond Cannon. Mr. Diamond collaborated with Clarence Marks on the story.

*Previewed at the Alexander theatre, Glendale, Cal., many of those present at the start of the unveiling of the picture were gone when it ended.*—W. R. W.

Produced by David Diamond. Distributed by Grand National. Directed by Raymond Cannon. Story and screen play by Clarence Marks and David Diamond. Assistant director, John Sherwood. Film editor, Aaron Nibely. Photography, Richard Fryer. P. C. A. Certificate. No. 3762. Release date, November 5, 1937. Running time, when seen in Hollywood 65 minutes. General audience classification.

CAST

| | |
|---|---|
| Pete Kelly | Wallace Ford |
| Husky Stone | Ray Mayer |
| Myrtle Montrose | Isabel Jewell |
| Gertie Burns | Mary Treen |
| Shamus O'Shay | Cully Richards |
| Bos'n Hardy | Max Hoffman, Jr. |
| Policeman | Tom Kennedy |
| Proprietor | George Humbert |
| Captain | Alexander Leftwich |
| First Officer | Kenneth Harlan |
| Second Officer | James Robbins |
| Interne | Rex Lease |
| Doctor | Kernan Cripps |

## Trapped by G-Men

### *(Columbia)*

### Melodrama

Here is a typical Jack Holt picture, of the kind which, though perhaps not remembered so very long, yet is entertaining and sufficiently suspenseful to capture and hold an audience's attention.

The ramifications of the plot allow for action that Holt keeps running smoothly. It is another story of G-men, yet it is different in the Arizonian locale, and in plot. Much of the footage is centered around the hideout of a band of notorious criminals, all played by established character actors. They include Jack LaRue, Edward Brophy, William Pawley, Arthur Hohl, Robert Emmett O'Connor, William Bakewell and Charles Lane. Others are Wynne Gibson, a G-woman and romantic lead opposite Holt, C. Henry Gordon, Eleanor Stewart and Frank Darien.

Assigned to find the hideout Holt changes his name and poses as a bank robber. Sent to prison he makes a friend of a criminal he knows to be a member of the gang. With the aid of the warden a fake escape is made. The criminal leads Holt to the hideout and the combined forces of the federal bureau and local police make the roundup.

*Reviewed at the Rialto theatre, New York. The Rialto plays principally to men, with melodramatic and mystery pictures. The reaction of an evening audience, with quite a few standees, was one of quiet attention.*—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by Lewis D. Collins. Story by Bernard McConville. Screenplay, Tom Kilpatrick. Photography, James S. Brown, Jr. Film editor, Dwight Caldwell. Assistant director, Lew Sargent. P. C. A. Certificate No. 3668. Running time, 65 minutes. Release date, October 27, 1937. General audience classification.

CAST

| | |
|---|---|
| Bill Donovan / Martin Galloway | Jack Holt |
| Alice | Wynne Gibson |
| Kilgour | C. Henry Gordon |
| Drake | Jack LaRue |
| Lefty | Edward Brophy |
| Grady | William Pawley |
| Blackie | Arthur Hohl |
| Jim | Robert Emmett O'Connor |
| Dick | William Bakewell |
| Fingers | Charles Lane |
| Nancy | Eleanor Stewart |
| Dad Higbee | Frank Darien |
| Franzy | Lucien Prival |
| Conover | Richard Tucker |

## Boots and Saddles

### *(Republic)*

### Western

Off the beaten track of western material, comedy and romance here are emphasized. While music now has come to play an integral part in westerns, here the numerous songs are divided between the sentimental western ballad and the sentimental romantic ballad.

Certain parts of the picture are as old as the old westerns. For instance the climax is a horse race over plain and hurdle. The action definitely favors the lee side but Gene Autry never has been the blood and thunder type of star.

Autry is in good form and in good voice. Smiley Burnette, amiable comedian, for once has ample material and he makes the most of it, as in the sequence at a United States Cavalry post, wherein Burnette gets hold of a bugle and practices army calls while the soldiers run helter-skelter to answer them. Judith Allen plays opposite Autry in the romantic lead.

Autry is the foreman of a ranch, verging on bankruptcy. The owner, an English boy, comes from England to sell it, but finds he likes the ranch so much he decides not to sell. Autry hits on a plan of selling horses to the army post to make the ranch pay. A rival horse breeder puts many crooked obstacles in Autry's path. Finally the Colonel of the post arranges a race, the winner to get the contract. Autry wins the race, the rival is exposed and arrested and Autry also wins the hand of the Colonel's daughter.

*Reviewed at the Globe theatre, New York. A late afternoon audience, composed mostly of men, sat silently through the early footage, but laughed at the antics of Burnette and in general appeared to be enjoying the picture.* —P. C. M.

Produced and distributed by Republic. Directed by Joseph Kane. Screen play by Jack Natteford and Oliver Drake. Original story by Jack Natteford. Photography by William Nobles. P. C. A. Certificate No. 3,649. Running time, 59 minutes. Release date, October 4, 1937. General audience classification.

CAST

| | |
|---|---|
| Gene | Gene Autry |
| Frog | Smiley Burnette |
| Bernice Allen | Judith Allen |
| Spud | Ra Hould |
| Colonel Allen | Guy Usher |
| Neale | Gordon Elliot |
| Wyndham | John Ward |
| Shorty | Frankie Marvin |
| Juan | Chris Marvin |
| Sergeant | Stanley Blystone |
| Joe Larkins | Bud Osborne |

## The Return of the Scarlet Pimpernel

### *(London Films - United Artists)*

### Romantic Costume Melodrama

A sequel to "The Scarlet Pimpernel," one of the best box-office pictures ever turned out by London Films, this succeeds to a large degree in offering the same appeal. The story of a quixotic Englishman's adventures in Revolutionary France, where he pits his wits against the Terror, is well known. The backgrounds are picturesque, grim in the numerous scenes in which the guillotine and the political prison figure. The general atmosphere is one of romantic adventure, unhampered by any laws of probability.

Some loss of story appeal, as compared with the original, is due to the fact that The Scarlet Pimpernel, mysterious English leader of a group which rescues aristocrats from the guillotine, was identified at the close of the first picture. His new adventures call for a series of disguises, not all of which are convincing, and the suspense value also is reduced. It still remains effective, if unsophisticated, audience material.

The action is vivid and should appeal to lovers of highly spiced romance. There is exploitation value in the situation wherein an enemy of the Revolution works, Proteus-like, in the ranks of its supporters.

Barry Barnes, new British star discovery, won approval in the Pimpernel role. Sophie Stewart, Margaretta Scott, Francis Lister, Anthony Bushell and Allan Jeayes are other names.

*At a London Piccadilly theatre trade show the story was thought crude but the production of obvious audience appeal for the average public. The cutting now being done will improve the picture greatly as an American value.*

Produced by Alexander Korda and Arnold Pressburger for London Films. Distributed by United Artists. From the novel by Baroness Orczy. Screen adaptation, Lajor Biros, Arthur Wimperis and Adrian Brunel. Directed by Hans Schwartz. Photography, Mutz Greenbaum. Art director, Lazare Meerson. Sound recordist, Jack Rogerson. Running time, 90 minutes. General audience classification.

CAST

| | |
|---|---|
| Sir Percy Blakeney | Barry Barnes |
| Marguerite, his wife | Sophie Stewart |
| Theresia Cabarrus | Margaretta Scott |
| Jean Tallien | James Mason |
| Chauvelin | Francis Lister |
| Sir Andrew Foulkes | Anthony Bushell |
| Lord Hastings | Patrick Barr |
| Lord Harry Denning | David Tree |
| Sir John Selton | John Counsell |
| Robespierre | Henry Oscar |
| De Calmet | Hugh Miller |
| Tribunal Judge | Allan Jeayes |
| De Marre | O. B. Clarence |
| Chief of Police | George Merritt |
| Prince of Wales | Evelyn Roberts |
| Sheridan | Esme Percy |
| Colonel Winterbottom | Edmund Breon |
| Professor Wilkins | Frank Allenby |

## Dinner at the Ritz

### *(London Films-United Artists)*

### Comedy with Music

Third picture to be made by Twentieth Century-Fox's British subsidiary with the French star, Annabella, "Dinner at the Ritz" definitely marks a forward step in the development of that artiste, now in Hollywood. Annabella's English is less labored, she is suitably cast as a temperamental French girl against Parisian and Monte Carlo backgrounds, and she is magnificently gowned.

Also box-office are the appearances of David Niven and Paul Lukas from Hollywood in the two chief male roles. There is a blend of tragedy and comedy in the story, growing out of situations when Annabella at different times appears in the guise of a Spanish Marchesa and an Indian Begum, and instantly is recognized by her admirers. The first disguise is for the purpose of an appearance at the Casino tables in the role of a heavy loser. The "Marchesa"

offers for sale a valuable diamond necklace, supposed to be the last of her possessions but actually the property of a dealer, who has chosen this ingenious way of selling it, but at first she wins heavily, creating an amusing inversion of the ruined gambler situation.

"Racine," a Parisian banker, is murdered after he has sent to the Bank of France a letter containing the names of six men whom he suspects in a bond forgery. His daughter, "Ranie," determines to find the intercepted letter, both to unmask her father's murderer, and to repay the bondholders.

*Viewed at a trade show in the Phoenix theatre, London, it brought a generally favorable audience reaction, though the lapse from the opening realism to melodrama was criticized. Annabella was praised.*

Produced by Robert T. Kane for New World Pictures. Distributed by 20th Century-Fox. Directed by Harold D. Schuster. Screen play by Roland Pertwee and Romney Brent. Scenario and dialogue, Roland Pertwee. Photography, Phil Tannura. Costumes, Rene Hubert. Camera, Frederick James. Special effects, Ned Mann. Recording, A. W. Watkins. Running time, 76 mins. General audience classification.

CAST

Ranie Racine.....Annabella
Paul de Brack.....David Niven
Philip de Beaufort.....Paul Lukas
Jimmie Raine.....Romney Brent
Brogard.....Francis L. Sullivan
Racine.....Stewart Rome
Tarade.....Frederick Leister
Devine.....William Dewhurst
Duval.....Tyrell Davis
Marthe.....Vivienne Chatterton
Sydney.....Ronald Shiner
Lady Railton.....Norah Swinburne
Auctioneer.....Ralph Truman

## Submarine D-1

***(Warner-Cosmopolitan)***

**Adventure, Romance**

No matter how many Naval Service pictures your patrons may have seen, they should still constitute a fresh new market for "Submarine D-1." As it is evident that the film was made with the whole hearted cooperation of the Navy and for quick identification may be described as a picture that follows the entertainment character previously established by the "Here Comes the Navy" type of production made by this studio, yet is so freshly different that only in atmospheric backgrounds does it bear any semblance of its predecessors.

Though not a war picture, its appeal to the patriotic emotions and the manner in which it pays tribute to the personnel and organization of the submarine service may be expected to have audiences standing up cheering.

It is a rough and robust he-man story that never is ribald, and through it runs an engaging vein of love interest rivalry. Its measures of comedy, adventure, thrill, and heroism, all good standbys for any kind of audience, are motivated by a note of effective human interest.

"Submarine D-1" is a story of the undersea service, the men in it, and a girl. From an educational standpoint and in consideration of this gesture to the Navy, it may be anticipated that the regular and reserve services will be eager to cooperate in exploitation campaigns. It is an object lesson in how the submarine service operates, how the men in it are trained, and the extent to which the Government goes to insure their safety. Picturization of this detail, as well as establishment of the personal and romantic rivalry existing between Pat O'Brien and Wayne Morris for Doris Weston's favor, plus Frank McHugh's comedy antics, occupy the early reels of the show.

At this point the picture drops its personal rivalry character and plunges into a demonstration of all branches of the fleet engaged in battle practice. D-1, penetrating smoke screens laid down by lines of destroyers and cruisers, and escaping the eyes of aerial observers, "torpedoes" a battle ship. Ensues an undersea collision with a cruiser's hull and the submarine sinks. One by one the crew, using the latest developed respirators, float up a life line to safety until only "Matthews," "McGillis" and an injured officer remain trapped. It is time for "Rogers" to prove the worth of his rescue diving chamber. As "Mathews" is brought up to assist him, the device is lowered to rescue "McGillis" and his companion. In the finale "Rogers" surrenders "Ann" to "McGillis," who he now knows is a real man fully worthy of the love of a real woman.

An audience show, "Submarine D-1" is also an exploitation picture. While name value is sufficiently strong for ordinary purposes, the production as a whole seems to be the thing to concentrate upon.

*Previewed in the Warner Hollywood Theatre. Reaction of the audience indicated that although some of it may have seen similarly constructed pictures before, it also found this so different that interest was continually at high pitch. The patrons paid close attention to the collision and rescue sequences. Applause was spontaneous and enthusiastic.*—G. M.

Produced and distributed by Warner-First National. Executive producer, Hal B. Wallis. Associate producer, Lou Edelman. Director, Lloyd Bacon. Screen play, Frank Wead, Warren Duff and Lawrence Kimble. Story, Frank Wead. Technical advisor, Commander G. W. D. Dashiells. Assistant director, Dick Mayberry. Photographer, Arthur Edeson. Art director, Esdras Hartley. Film editor, William Holmes. Sound, Robert B. Lee. Music, Max Steiner. Musical director, Leo F. Forbstein. Special effects, Byron Haskins and H. F. Koenekamp. Gowns, Howard Shoup. P.C.A. Certificate No. 3498. Running time, when seen in Hollywood, 100 minutes. Release date, November 27, 1937. General audience classification.

CAST

"Butch" Rogers.....Pat O'Brien
Lt. Commander Matthews.....George Brent
"Sock" McGillis.....Wayne Morris
"Lucky".....Frank McHugh
Ann Sawyer.....Dorris Weston
Paul.....Ronald Reagan
Admiral Thomas.....Henry O'Neill
Arabella.....Dennie Moore
Dolly.....Veda Ann Borg
Tom Callam.....Regis Toomey
Mike.....Broderick Crawford
Lieutenant Junior Grade.....John Ridgely
Lieutenant Senior Grade.....Owen King
Listener.....Wally Maher
Lt. Mason.....Jerry Fletcher

## Adventure's End

***(Universal)***

**Action Melodrama**

This production is another of the series of John Wayne starring vehicles which are presenting him as a strong, action type of hero, yet subtly over the course of time are investing in him as material for higher budgeted productions.

Wayne, through characterizations in past pictures, has been presented in many types of sport from football to hockey, as well as newsreel cameraman and transcontinental truck driver. "Adventure's End" places him against a background of pearl diving and whaling, again giving him opportunity to display acting talent as well as expose his physique in passive and active combat. It is evident from special effects and background scenes that producer Trem Carr increased the budget usually allotted to the Wayne series.

The story opens with Duke Slade (Wayne) fleeing from the pearl beds after being chased by natives angered at violation of an ancient pearl diving taboo. He swims to a boat, and in port "Captain Drew," before his death, talks "Slade" into marrying "Janet," his daughter, to prevent First Mate "Husk" from wedding the girl.

Previewed at the Universal studio projection room in Universal City.—V. K.

Produced and distributed by Universal. A Trem Carr production. Associate Producer, Paul Malvern. Director, Arthur Lubin. Story by Ben Ames Williams. Screen play by Ben Grauman Kohn, Scott Darling and Sid Sutherland. Photographed by Gus Peterson. Special effects by John Fulton. Production Code Certificate No. 3546. Release date, December 12, 1937. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Duke Slade.....John Wayne
Janet Drew.....Diana Gibson
Captain Abnew Drew.....Montague Love
Rand Husk.....Moroni Olsen
Kalo.....Paul White
Blackie.....Maurice Black

## A Vitaphone Pictorial Revue

***(Vitaphone)***

**Interesting**

An interesting number of the series, this has three varied subjects. The teaching of a thoroughbred dog, from the pup stage to the time when the dog assists his master in a duck hunt, is photographed with desciption by Howard Claney. Clem McCarthy presents a rodeo in Hollywood with the usual thrills plus the appearance of Dick Foran, Vince Barnett, Johnny Mack Brown and George O'Brien in rodeo costume. The final sequence shows the manufacture of plastic materials through the magic of chemistry. Narrated by Mr. Claney, the last named item was filmed in color.—Running time, 10 minutes.

## The Fire Plug

***(Columbia)***

**Good**

The latest Scrappy cartoon item concerns the old grey mare and how she proves her worth when threatened with relegation to the farm with the advent of a modern fire engine. Not only is the merit of the ancient steed vindicated, but the horse saves the life of the chief who would introduce the newest fire fighting apparatus. Peppy drawings enliven the tale and the result is good general entertainment.—Running time, six minutes.

## Educated Fish

***(Paramount)***

**Cute Cartoon**

The wise tale of a smart alecky fish, who thinks he knows better than his teaching elder and almost loses his own tail as a result, is given clever cartoon treatment. Gayly colored and brightly devised, the fable contains bits of fun, but the drawings showing a seductress of a worm, mimicked along the vocal and physical lines of a throaty and hip swaying screen siren, may cause some apprehensive moments among fond parents. Running time, seven minutes.

## Give Till It Hurts

***(MGM)***

**Dramatic Expose**

Revelation of another racket practiced by the underworld makes this subject a further interesting installment in the "Crime Does Not Pay" Series. Particularly concerned with a gang of swindlers who muscle in on the fund raising campaigns of charitable organizations to line their own packets at the expense of the poor and the sick, the exposition should compel audience interest and support.—Running time, 20 minutes.

## Stockholm, Pride of Sweden

***(MGM)***

**Eye-Appealing**

Another beautifully colored and tastefully produced travel short from the wide world FitzPatrick baedeker is devoted this time to some scenic views of the city of Stockholm. The usual points of interest are visited and include the metropolis' historic buildings, garden spots and eating places.—Running time, nine minutes.

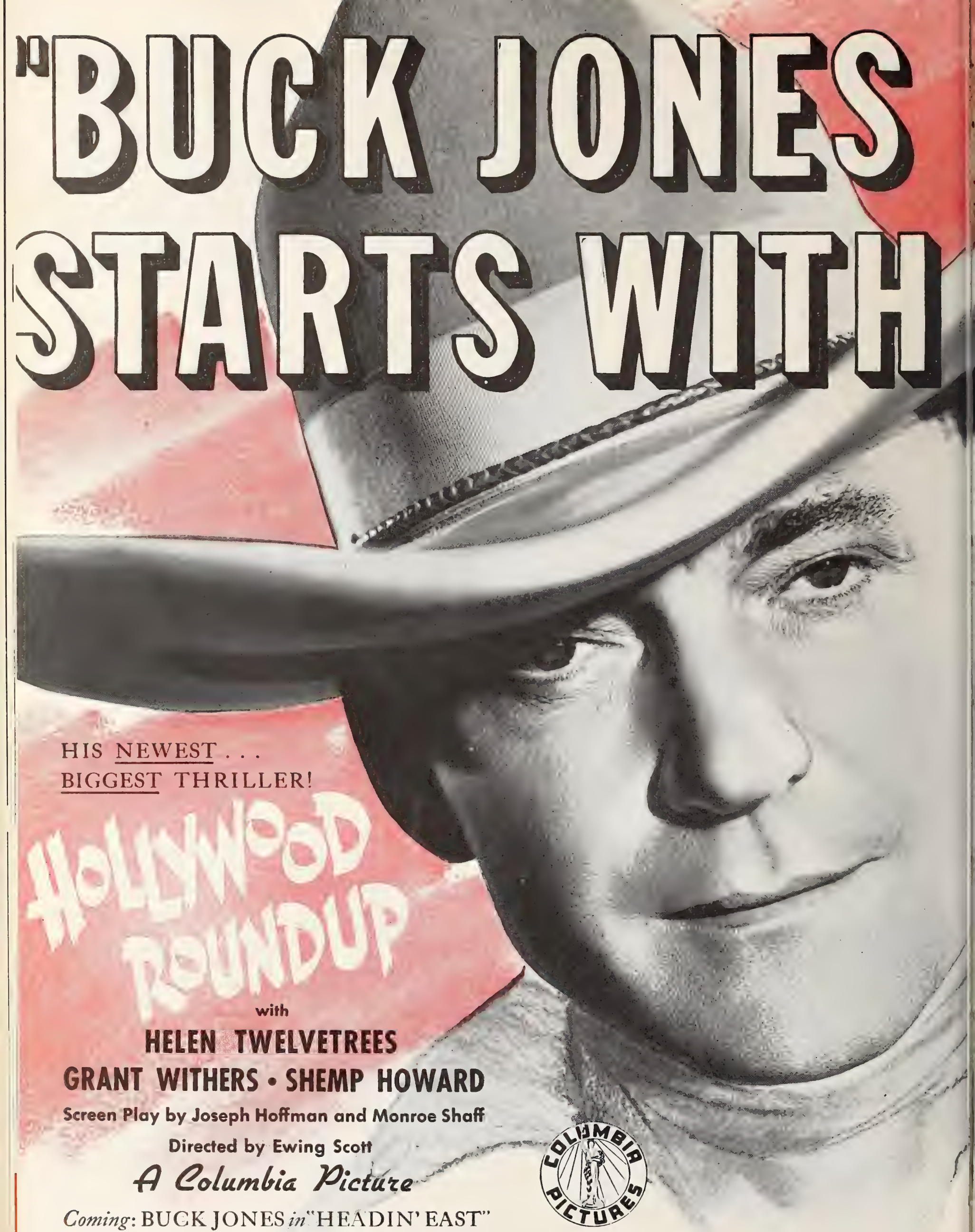
## Keeper of the Lions

***(Universal)***

**Oswald Cartoon**

As keeper of a cage of lions, Oswald is more proficient in his good intentions than in the careful execution of his office. Unintentionally, the little Rabbit lets the big cats out of their pens and thus precipitates a riot in the Zoo. The panic of the visitors and the frantic efforts of Oswald and his pal, the Dumb Cluck, to recapture the beasts provide some fast and furious moments of cartooning.

# "BUCK JONES STARTS WITH



HIS NEWEST . . .
BIGGEST THRILLER!

## HOLLYWOOD ROUNDUP

with

**HELEN TWELVETREES**

**GRANT WITHERS • SHEMP HOWARD**

**Screen Play by Joseph Hoffman and Monroe Shaff**

**Directed by Ewing Scott**

*A Columbia Picture*

*Coming*: BUCK JONES *in* "HEADIN' EAST"

COLUMBIA PICTURES

# NEW SERIES A BANG!"

THE Film DAILY

*thanks, boys, for taking the words right out of our mouths!*

**And read the rest:**

"A grand start for Buck's new series for COLUMBIA. Can play in houses which do not regularly use this type of product. Well-developed, different, interesting! Laughter...action and suspense ever present!"

**MOTION PICTURE DAILY:**

"The name of Buck Jones, *leader in the 1936 FAME exhibitor poll on Western stars,* is a *natural draw for youngsters of all ages!*"

**BOXOFFICE:**

"With the appeal of Buck Jones' name in marquee lights to corral the Western fans and the behind-the-scenes-in-Hollywood angle for curious patrons who would not otherwise go for Western fare, this has more than usual audience scope!"

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

*Metro-Goldwyn-Mayer formally and officially announces that Robert Benchley's next two short subjects will be "How to Entertain a Blind Date" and "How to Raise a Baby."*

▽

We don't know whether it's the influence of Darryl Zanuck, Joseph Schenck, Sidney Kent, or some other Twentieth Century-Fox generalissimo, but *Motion Picture Daily* reports that Germaine Aussey, French actress, told them she is no longer under contract to Fox because the company wanted her to be too "Frenchy-Frenchy."

▽

**When Mae West arrives at the Paramount studio in Hollywood, her chauffeur assists her from her super-colossal, long-bodied, low-slung limousine, then turns to a rear compartment and takes therefrom a large, boldly-lettered sign, which he plants in front of the car, parked arbitrarily in any convenient place on the lot, and which reads: "PARKING SPACE RESERVED FOR MAE WEST."**

▽

*Getting personal,* Advertising Age *refers to Phil Thompson, Western Electric press relations director, as a "caveman." That is, he is active in the direction of Howe's Caverns, in New York, and has a lot to do with the apparently successful advertising which attracts many tourists to this up-state wonder. That's running it into the ground.*

▽

The life-and-death department of the Los Angeles *Times* reports that "Everybody thought Lili Damita's wild dash from Chico, California, where she has been on location with her husband, Errol Flynn, was due to a domestic spat. But such was not the case—Miss Damita sped to Hollywood following receipt of news that their dog, Stella, was ill."

▽

*Cartro Cartro, leader of the Louisiana State University military band and former conductor of the Saenger theatre 72-piece orchestra in New Orleans, greeted Louisiana's Governor Leche with a tune and a tale on the Governor's visit to the University the other day. Maestro Cartro has a playful habit of arranging the LSU band in fanciful figures on occasions of note. This time Cartro's plan was to arrange the band members to form the words H-E-L-L-O G-O-V-E-R-N-O-R. Somehow or other the boys who were supposed to form the O in HELLO never did get into their proper position.*

▽

**RKO have announced "North of Shanghai," Paramount is at work on "East of Shanghai," and Warners announce "West of Shanghai," causing one wag to observe that the South is left to Mason and Dixon.**

▽

*A Chakeres-Warner Circuit manager in southern Ohio recently became very much alarmed when his monthly water bill jumped from around $50 to $250. Investigation disclosed that the new restaurant next door was being operated by a former plumber, who knew his wrenches.*

**AS IN MOST other things, Hollywood is pretty fickle when it comes to its working personnel, and the boys who serve in that mighty important merchandising cogwheel of publicity-advertising directorship are no exception. The same job at home offices is disturbed on the whole, by replacements, fully half of much as at the Hollywood studios, only 16 such changes taking place in the New York posts in the past five years, compared with a round 40 on the coast, as witness the following comparison between both places in the matter of publicity-advertising directors' positions occupied for the past five years:**

(In all cases the top names are the incumbents, followed by their predecessors in the order in which they preceded the incumbent)

| NEW YORK HOME OFFICES | WEST COAST STUDIOS |
|---|---|
| **METRO-GOLDWYN-MAYER** | |
| Howard Dietz (Since 1924) | Howard Strickling<br>Pete Smith |
| **RKO RADIO** | |
| S. Barret McCormick<br>Robert Sisk | Howard Benedict<br>Eddy Eckles<br>Don Eddy<br>Phil Gersdorf<br>Don McElwaine |
| **UNIVERSAL** | |
| Paul Gulick (Since 1913) | Marc Lachman<br>Hubert Voight<br>John L. Johnston |
| **TWENTIETH CENTURY-FOX** | |
| Charles McCarthy (Since 1931) | Harry Brand<br>Gabe Yorke<br>Arch Reeve<br>Al Price<br>Victor Shapiro |
| **WARNER BROTHERS** | |
| S. Charles Einfeld (Since 1930) | Robert Taplinger<br>Edward Selzer<br>George Thomas<br>Hubert Voight |
| **COLUMBIA** | |
| Hyatt Daab<br>Bruce Gallup<br>Herschel Stuart<br>George Brown | George Brown<br>Fred Stanley<br>Bill Thomas<br>Hubert Voight<br>George Landy |
| **PARAMOUNT** | |
| Robert Gillham<br>Arthur Mayer<br>Cliff Lewis<br>Russell Holman | Terry de Laap and Cliff Lewis (dual incumbents)<br>Chris Dunphy<br>Gabe Yorke<br>Bill Pine<br>Tom Bailey<br>Arch Reeve |
| **UNITED ARTISTS** | |
| Monroe Greenthal<br>Hal Horne | For Samuel Goldwyn Unit:<br>Jock Lawrence<br>Phil Gersdorf<br>Lynn Farnol<br>For Walter Wanger Unit:<br>Russell Phelps<br>Alex Gottlieb<br>Danny Thomas<br>Jack Daley<br>Bill Thomas<br>For David Selznick Unit:<br>Russell Birdwell |

*Again indicating the extent of the Hollywood influence over the sedateness of the opera and concert stage, is Columbia Pictures' announcement, without a wince, that Grace Moore wears an opera around her neck! Says Columbia:*

*"Grace Moore, star of Columbia's 'I'll Take Romance,' appeared at Malibu Beach wearing a blue, uncrushable linen culotte suit on which she had embroidered an aria from 'La Traviata."*

▽

The sales manager of an important distributing company in New York, who refuses to permit the use of the company's name for fear of husbandly reprisals, is in receipt of the following report from a salesman in the field:

"Three dates left to complete contract. Exhibitor out of town. Made appointment with wife for Monday afternoon."

▽

**Motion picture arithmetic:**

**Jack McInerney, director of publicity for Paramount's theatre at Times Square, announces the theatre's celebration of its 11th anniversary, opening in November, 1926. "Since that time," the announcement said, "more than 500,000,000 persons have attended the theatre."**

**Lightning calculation shows that even if the Paramount sold every seat for every performance at five shows a day, for every hour, and every day and every year since the opening, it still could seat only 74,277,500 persons in 11 years. They must have done a whale of a business in standees.**

▽

*Add to strange occupations in Hollywood the job of one Eddie Hoffman, who, as introduced by Charlie McCarthy's press department of Fox, "is the film capital's only known ice hole filler." He goes around the Fox lot filling ice holes with ice after Sonja Henie's skates dig 'em up.*

▽

In her dreams, Irene Dunne says she is "tormented with the vision of a musical production, in which I stand and look on while a camera sings to me."

▽

*Louella Parsons' Hearst movie column reports that Samuel Goldwyn brought George Arliss back to Hollywood, from London, to portray the life of the late John D. Rockefeller, and Gert Merriam observes that Mr. Goldwyn stands to save a lot of money on makeup.*

▽

**What with Jascha Heifetz, Leopold Stokowski and other great masters of the sedate music world surrendering, with heavy sighs of "resignation," to the golden offers of Hollywood, Jose Iturbi, that fiery Spanish pianist, likewise finds the quick-fortune temptation too great to resist any longer. And, so, Senor Iturbi last week bowed his head deeply and admitted to the press that he is going into the movies, finally. He's the fellow who had a check in his hands for $35,000, some four years ago, for a film appearance, and tore it up because "they wanted me to kiss young girls."**

▽

*Portrait of Charlie Chaplin, painted by George Bergen, and reported stolen, is described as showing Charlie as "a small, wistful figure, against a background of infinity."*

*Infinity is what Charlie is in, between pictures.*

# EXHIBITOR-LABOR RECIPROCITY DEAL SEEN FOR BRITISH QUOTA DEMANDS

## Reciprocal Support on Amendments Is Planned; Crown Favors Advisory Committee as CEA Urges Commission

From the London Bureau
of Motion Picture Herald

With Eustace Stanley, president of the Board of Trade, believed open to persuasion on the idea of providing for a film commission in the new Films Bill, now in House of Commons committee after second hearing, the legislative committee of the Cinematograph Exhibitors' Association is expected to ask the cooperation of the labor groups opposing the present bill in pressing for the commission, in return for support of labor's demands for revision of the measure.

**Already more than 25 amendments have been offered by opponents of the bill in its present form, and considerable revision is forecast. The major amendments thus far offered include: employment of not more than one foreign technician on each film, the inclusion of a fair wages clause, employee representation on the administrative council, establishment of a film commission and a committee to view films for determination of quota eligibility, deletion of clauses providing minimum costs of £7,500 ($37,500) and £22,500, and the exclusion for quota purposes of films made in the Dominion of Canada.**

Observers familiar with Parliamentary opinion are of the belief that the amendments most likely of success are the fair wages clause, employee representation and the establishment of a film commission.

An agreement on quota policy is expected between the labor interests and the producers, who will meet jointly on the situation. Concessions from both sides already have been achieved in preliminary conversations. The joint policy, when determined, will be presented to the Board of Trade, and probably will be incorporated in the measure during committee consideration. The joint policy will cover a separate quota for exhibitors and distributors, a minimum cost clause for the exhibitor quota, provision that no film registered for more than three years shall be available for quota, reciprocity on the Empire quota, and an increased quota for distributors.

Labor is understood to be opposed to the reciprocity plans as concerning the United States especially, espoused by John Maxwell and the Ostrers. A demonstration by labor interests on the weekend was attended by technicians, directors, electricians, actors, writers and theatre employees, with members of Parliament and Lord Strabolgi present. The speakers agreed on making representations to the Government asking increased quota percentages, a fair wages clause, exclusion of alien interests and labor representation on the proposed advisory committee.

Mr. Stanley, who introduced the bill, said that the Government accepts the Moyne committee statement that increased protection is necessary for the British industry. With the adoption of the cost clause, he said, producers would be forced to place greater emphasis on the entertainment value of their productions, with the resultant elimination of "quickies." The quality test for quota determination, he said, is held to be too uncertain.

Mr. Stanley voiced the hope that reciprocity between the British and United States industries would encourage Americans to buy British films at a price sufficiently substantial to create a special incentive to promote their exhibition in the States.

Because of the Moyne suggestion regarding the films commission that "the powers of this commission were such that the House of Commons would not be prepared to part with them," the committee last week considered establishment of a body without quasi-legislative powers.

Tom Smith declared that adoption of the bill would reduce British films from 200 to 80 yearly, but this was denied by Capt. Euan Wallace, who, replying for the Government, added that it was undesirable that Commons give the control of such a rapidly changing industry solely to a commission. Concluding, he said that the Government favors an advisory commission.

▽

Viscountess Astor said in the House of Commons, during questions as to the progress of

(Continued on following page)

### *LICENSE ON BUILDING, NOT ON THE PLANS*

*Three judges of the King's Bench Division in England, headed by the Lord Chief Justice, have handed down a decision which may have important effects upon new theatre enterprises and indirectly upon the campaign of the Cinematograph Exhibitors Association against overbuilding.*

*Briefly, the Court has ruled that licensing authorities are not concerned, legally, with plans of new theatres but with the licensing of buildings. If they pass plans as a measure of administrative convenience, said the Justice, they may be embarrassing the decision of others who later might want to take a different view. He described the procedure as "objectionable."*

*The general practice has been for justices to approve or reject plans before theatres are built, with the understanding that a license would follow. It now appears that they cannot be compelled to adjudicate on plans at all.*



# GOVERNMENT OPPOSES QUALITY TEST

(*Continued from preceding page*)
the Minister of Labor's inquiry into hours of film employees, that hundreds of children work 60 hours a week, and some of them 15 hours a day.

Ernest Brown, for the Ministry, replied that details of labor conditions in 4,800 theatres were being obtained with the cooperation of the CEA and that it was impossible to form any definite opinion until the investigation is completed.

▽

### London Odeon Opens

London's high society and a considerable representation of the peerage attended the formal opening of the new 2,300-seat Odeon in Leicester Square. The receipts will go to charity. The opening attraction was "The Prisoner of Zenda."

The Duke and Duchess of Gloucester headed the royal party. Members of the peerage included the Duke and Duchess of Atholl, the Duchesses of Marlborough, Rutland, Buccleuch and Leinster, the Marchioness of Bedford, Countesses of Airlie, Ancaster, Chassilis, Bredalbane and Stair, Earles Leven, Chichester, Erne, Levan and Winterton, Viscountesses Furness, Gage, Curzon, Elibank, Harcourt, Swinton and Wakefield, and numerous others. Walter Eliot, Secretary of State for Scotland, was present, as well as a large party of British stars.

▽

### United Artists Bookings

United Artists has set up a booking record for the next few weeks which is said to be unparalleled in the history of local exhibition.

Following its runs at the New Odeon,"The Prisoner of Zenda" has been booked into G. B.'s West End theatres. It will also follow into the John Maxwell houses and then into Odeon units in January. United Artists sales executives say that this will be the quickest payoff ever known in England for a picture and they add it will shatter the six months' release plan. Ordinarily a picture is not released to subsequent runs until six months after a first run showing.

"A Star Is Born" had its ninth week at the Tivoli and will continue for three more weeks. After the Tivoli engagement, U.A. has booked the film for six weeks at the Marble Arch Pavilion.

"Dead End" is starting a six weeks' run at the Gaumont, ace Gaumont British house. "Stella Dallas" was in its third week at the Regal. "Knight Without Armour" was enjoying a seventh week at the London Pavilion. "Stand In" will succeed "A Star Is Born" at the Tivoli. The booking for "Stand In" calls for four weeks. When "A Star Is Born" leaves the Tivoli it will begin an immediate engagement at the Marble Arch.

Local U A offices have been in daily touch with Maurice Silverstone, in New York, by telephone. Mr. Silverstone has approved the bookings in this manner. He is not due back for some weeks, probably around Christmas.

▽

### Magazine Is Sued

Joynson Hicks has filed an action against the magazine *Night and Day,* on behalf of Shirley Temple and 20th Century-Fox, alleging libel.

## Anna Neagle, Herbert Wilcox Guests at Chicago Luncheon

Anna Neagle and Herbert Wilcox were guests of honor at a press luncheon last Friday at the Blackstone Hotel, Chicago, and again on Saturday at a luncheon there for the British Consul. Later on Saturday the members of the Chicago Better Films Council were guests at a tea for Miss Neagle and Mr. Wilcox.

Arrangements for the luncheons and tea were made by John Joseph, of the RKO theatre offices in Chicago, in conjunction with the opening of "Victoria the Great" at the Palace theatre Friday. Both the star and producer made personal appearances at the evening show on opening night.

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Motion Picture Associates, Inc., formerly known as Motion Picture Salesmen, will hold its 18th annual charity Thanksgiving "frolic" at Hotel Astor, New York, November 20th. Proceeds of the dinner and dance will be turned over to the organization's sick and benefit fund.

## *British Author Praises Producers*

Charles de Grandcourt, author of the original screen story of "Victoria the Great" and technical advisor on its production, Saturday, paid a tribute to American producers, whom he characterized as "moments in the conscience of motion pictures." Mr. de Grandcourt spoke at a luncheon in his honor given by the National Educators Association in Town Hall, New York.

Introduced as "a famous British author" Mr. de Grandcourt said, "let me allay your fears by assuring you that since 1920 I have only spent three years outside the United States." After expressing his appreciation of the high cultural purpose of the motion picture body of the NEA Mr. de Grandcourt attacked those within the industy who failed to support "an enlightened standard of production aimed at the thinking and appreciative millions who were yet to be brought into theatres."

Mr. de Grandcourt paid tribute to Herbert Wilcox, producer and director, and Anna Neagle, star, of "Victoria," and to Miles Malleson, who collaborated with him in the writing of the screen play. Mr. de Grandcourt told the audience that he had spent two years in research and writing, in preparation for the picture, and that the first film with which he was associated in England, as production advisor, was "The 39 Steps."

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### Dreeben Joins UA

Irving Dreeben last week joined the advertising sales department of United Artists in New York. Mr. Dreeben formerly was with Paramount and Twentieth Century-Fox.



# IN THE BRITISH STUDIOS

## *Finish "Lady X"*

London Films finished and cut "The Divorce of Lady X" in time for a print to be seen by Alexander Korda before he left for New York on his big United Artists deal. As the first of a number of all-color productions from Denham, the picture is regarded as one of the most important in London Films' program; it is also of interest as featuring Merle Oberon, whose reputation was made in costume pieces, in modern sophisticated comedy.

The story turns on a hotel encounter between a peer's pretty young granddaughter and a barrister who, for plausible reasons, gives her his bedroom and sleeps in the sitting room. Later, briefed to appear for another peer who wants to divorce, the lawyer believes his young visitor to be the woman in the case and himself to be under suspicion as the male partner. On this basis of misunderstanding is built up a comedy-romance which concludes in London's famous Divorce Court, with Morton Selten repeating the impersonation of an irascible judge which was such a feature of "Action for Slander."

Miss Oberon now has started on "Over the Moon," from a Robert Sherwood original. Then she leaves for Hollywood and a Sam Goldwyn part.

"Over the Moon" is being directed by William K. Howard at Denham. It will be yet another of London's all-color features. Rex Harrison, whose latest London picture was the successful "Storm in a Teacup," is opposite Miss Oberon, and a first British screen appearance is being made by Louis Borelli, from the Schiller theatre in Berlin and the London stage productions "Heart's Content" and "Return to Yesterday."

## *Thames by Night*

To the London scenes made familiar to the American public by various recent productions from this side an original aspect will be given by episodes recently shot for Jessie Matthews Gaumont British vehicle, "Sailing Along."

Night river sequences were called for, and a tug carrying an exterior unit worked by floodlight for several hours on that stretch of the Thames which lies below the Strand, also getting shots of the Tower Bridge by means of highly sensitized stock.

G-B's Gainsborough unit has been working in a reproduction of Waterloo station at the Islington studio, for "Bank Holiday," which is being directed by Carol Reed, who once was private secretary to Edgar Wallace, later dialogue director at ATP's Ealing studio and then a freelance director. Reed had a look at Hollywood last year.



*MONTY BANKS and GRACIE FIELDS in the candid camera's eye during the shooting of "He Was Her Man" at Denham, for Twentieth Century-Fox.*

In the cutting room at Gainsborough is "Owd Bob," the sheep-dog story, and cut and awaiting presentation is "Oh, Mr. Porter," directed by Marcel Varnel.

Cutting at Pinewood is the Alfred Hitchcock "Young and Innocent," with Nova Pilbeam.

## *On Schedule*

"He Was Her Man," first of 20th Century-Fox's Gracie Fields pictures, is well on schedule. Monty Banks, directing, finished the first week's work on the Denham floor with scenes aboard the good ship *Melbourne,* en route from Australia to England in the year 1885. The episode pictured is Gracie's discovery that her husband (played by Victor McLaglen) has bought with her money a half-share in a Johannesburg gold mine, which requires that man and wife leave the ship at Cape Town instead of proceeding home to England.

Brian Donlevy has played his first scenes, as "Yankee Gordon," in sets reproducing the rough streets of the early Johannesburg, and McLaglen has been filmed in a street-fighting episode, followed by jail scenes.

Coral Brown, Australian born, is now in the part of the adventuress originally assigned to Jane Carr, whose other engagements intervened.

The supporting cast of "He Was Her Man" is now practically complete. It includes Gus McNaughton, Tom Payne, Syd Crossley, Hal Gordon, Joe Nott, Charles Harrison, Robert Nainby, William Dewhurst, E. H. Williams, Victor Fairley, Charles Costello and Don McCorkindale, the South African heavyweight.

Sam Engel, producer of the Fields pictures, already has selected the second story. It will be an adaptation of Jane Pembridge's short story "Beloved Enemy," which turns on the rivalry between a music-hall star and a legitimate stage actress and covers the period 1912-1918. Miss Fields will play the variety celebrity.

## *Itemized*

Sharon Lynne flew from Paris for the part of an American widow in the Warner-British "Thistledown."

George Smith is making "Paid in Error" at Walton-on-Thames for Columbia release.

The first of British National's product for ABP release, "Mr. Reeder Sees It Through," has gone on the floor at Welwyn.

"On Top of the Underworld" is the title of a series of short features, reconstructing famous crimes, to be made by Denis Cavanagh at the Ace Studio, Albany Street, London.

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GB, New York, last week added two new members to its sales staff and transferred three others. L. T. Garlow was assigned to the Kansas City force and Dick Saeger to the Milwaukee office. Archie Holt was transferred from Portland to Seattle, W. W. Rucker from Dallas to Oklahoma City and Wilson Thedford was transferred from Oklahoma City to Dallas.

# NO "B" FILM VIEWPOINT OF GOLDWYN DISPUTED

## Wanger, Schulberg and Bren Quoted as Seeing Value and Necessity of Lesser Product

Although Samuel Goldwyn insists class "B" pictures should be abolished, many other independent producers, who also essay to make all "A" films, contend the lower bracket pictures are a necessity and that they will continue to be made, according to an article written by Edwin Schallert and published in the Los Angeles *Times*.

**"If there weren't 'B' pictures there wouldn't be any standard of comparison," B. P. Schulberg said. "I don't want to make them myself, but they're needed."**

Milton Bren, in charge of production for Hal Roach, is of a similar opinion. "We're definitely out to make 'A' class pictures," he declared, "but it's a great advantage when a studio has a 'B' program, because in that type of feature you can build up your players and give them their first opportunities before they have box office names."

### Wanger Cites Costs

As for Walter Wanger, he believes: "The cost of pictures is soaring; there's a great virtue in being able to make films at a minimum once in a while."

Mr. Schallert concludes that Hollywood, therefore, "reluctantly admits" "B" pictures are a necessity, but, he adds, the admission is made "for reasons purely selfish and personal."

"Of course," he continues, "it's fundamentally a monetary issue. Hollywood probably will spend more than $170,000,000 on films this season, what with rising costs attributed to unionization of the studios, guild activities, and just generally soaring expenses."

All the larger studios, the article points out, are committed to the policy of "A's" and "B's," and once in a while may even turn out a few "Z's."

### Comparative Costs

Mr. Schallert fixes the average cost of "A" films at about $500,000, pointing out though that they may rise considerably above this figure. He also explains that there are numerous "Super 'A' films" which can not be classified along with the others and which cost from $1,000,000 on up.

"Ratio of expenditures on 'A' and 'B' films," he continues, "is about four or five to one. In other words, of a total of $160,000,000, say, spent on the entire output, probably less than $30,000,000 will go for the 'B' film output. Naturally on the lower levels these pictures cost less than $50,000 apiece. The better grade might reach $200,000 to $250,000."

Sometimes, according to Mr. Schallert, it is difficult to differentiate between "A" and "B" pictures but in smaller communities there is a standard because there "an 'A' picture, socalled, may sell to an exhibitor for $50, and a 'B' on the same program will get only $5."

"Which," he continues, "is fair enough. For at least twice as many 'B' pictures are produced in a year in Hollywood, and at total costs one-fifth of what all the 'A's' cost. So the ratio simmers down to a ten to one or $50 to $5."

## Universal and Actress Agree

Universal and Margaret Sullavan have settled their differences over the former contract of the actress, who said that her contract had run out while a broken arm caused her absence from studio duties. Under the settlement, Miss Sullavan will make one more picture for Universal.

## George Hirliman Named Executive of Republic

George Hirliman has been named a vice-president of Republic Pictures and will aid in general studio executives duties in the way of lining up stories and talent, Herbert J. Yates said last week following his return to New York from a month's stay at the Republic studios in Hollywood.

Mr. Hirliman's duties will augment those of Moe Siegel, production head of the studio, and will not affect those of E. H. Goldstein, who is in charge of studio business affairs.

Mr. Hirliman last was associated with Condor Pictures, which was dissolved several months ago.

## Film Committee Formed

J. E. Hobbs, Universal branch manager in Charlotte, N. C., has been named chairman of a committee of motion picture men to supervise production of a picture, to be used by the community chest in its forthcoming campaign. Other members are Ralph McCoy, Lester C. Sipes, B. Bishop, Merritt Davis and Roy Smart.

## Levies Amusement Tax

Approved by the city council, the new amusement tax of Parkersburg, W. Va., became effective Monday. Money from the new ordinance will be used to pay salaries of firemen and policemen. The levy is three cents on the dollar, all places of amusement being assessed.

## Bennett Quits U. S. Staff

Andrew W. Bennett, a special assistant to the Attorney General of the United States for several years, and, as such, in charge of the prosecution of the Government's anti-trust suit against the American Society of Composers, Authors and Publishers, resigned Monday to reenter private law practice in Washington.

Sam Cocalis, independent circuit operator, is building two theatres, one in New Jersey and another in Hudson, N. Y. Mr. Cocalis also plans to take over an upstate New York house shortly.



# OVERSEATING CONDITIONS DISTURB OWNERS IN DETROIT AND COLUMBUS

## 181,810 Seats in Detroit; Average Theatre Runs 21 Performances a Week, and City's Population Is 1,250,000

With the construction during the last year of theatres having 20,000 seats and the reopening of darkened houses with 11,000 seats, Detroit now has a seating capacity that is threatening public investments in theatre stocks, according to H. M. Richey, director of theatre activities for Co-Operative Theatres of Michigan, a buying combination, and George W. Trendle, president of the United Detroit Theatres Corporation.

**Mr. Richey and Mr. Trendle based their warning on the results of a survey they made recently, showing there are 181,810 seats in Detroit motion picture theatres. They pointed out that the average theatre ran 21 complete performances a week and that the city's maximum number of potential customers was 1,250,000.**

"To occupy all the seats available," the survey report announces, "each man, woman and child would have to attend at least three performances each week. That frequency of attendance is far above average."

The availability of three seats a week for every Detroit resident is a higher number per capita than in the major cities, the report said. Quoting from data provided by "one of the most successfully operated theatres in Detroit," the report explained that any theatre that has a patronage per week equal to five and a half times its seating capacity may, under normal conditions, earn 8 to 12 per cent on the investment.

### Differences in Businesses

The difference between the theatre business and other businesses, was pointed out with the comment:

"The delivery of theatre merchandise is different from that in any other market. Some goods not sold today can be sold tomorrow; but a theatre seat, vacant for one show, is lost forever as a sales possibility."

As a guide to prospective investors, Mr. Richey and Mr. Trendle urge investigation of seven questions:

"1. Is it possible to get a suitable and reasonably early showing?

"2. Who is going to lease the theatre? What is his background?

"3. What will hapen to the theatre if the lessee can not go through with the lease?

"4. What is the competition?

"5. Are you being promised profits that a careful survey of the theatre business show have not been made generally by even successful operators?

"6. What does your banker think about it?"

### Blame Promoters

The blame for the overseating condition of Detroit was placed by Mr. Richey and Mr. Trendle on the shoulders of ambitious promoters.

"As a general rule," they said, "theatre building is not inspired within the industry. It is a well known fact that every new theatre in Detroit reduced the attendance at the other theatres to take care of the newcomer. Real estate promoters, intent on the commission or block of stock they get for starting a new theatre enterprise, force unwanted theatres into situations where such theatres are not only not needed, but actually lessen the chances of theatres already there to operate at a profit.

"Once started, the general practice is that an established theatre operator, fearing the competition of a new theatre, will take the lease on it to protect himself. It looks good for the promoter, but the day of reckoning for the stockholders or bondholders comes when the theatre is forced to carry its own overhead, meet intensive competition for suitable pictures, and apply to the sources of film supply for drastic reductions in the cost of pictures or give up the lease.

"No one else will take it at the capitalized value that looked so reasonable to the people who put their money into the venture. The bonds go down, the stock becomes worthless, and after it has changed hands several times, with successive investment or management groups 'washed out,' some one comes along, takes it for a song, operating it at a fraction of what the original overhead was, and another group of investors inexperienced in the motion picture theatre business have found that all the millions they were promised in the theatre business have gone. In the meantime, the promoter usually disposes of his block of stock at a discount and starts looking for more money to promote another theatre."

### Neighborhood Theatre Costs

The cost of operating a neighborhood theatre was set by the report at more than $1,250 a week. With the average admission prices in Detroit houses, 20 cents plus, a theatre must play to 6,250 persons to meet overhead expenses, the report continued.

According to the survey, six-tenths of the theatre business in Detroit is done from 2 p. m. Saturday to 9:35 p. m. Sunday.

The report also called attention to the fact that patrons attending theatres at the peak hour, which has been fixed at 7 P. M. and lasts until 9:35 P. M., often find difficulty obtaining a seat but that they fail to recognize the fact that they are attending only one of the average 21 shows per week necessarily run by the average motion picture theatre. There are left more than 3,000,000 seats at other than the peak hours, the report estimated.

### Other Attractions

The breakdown of figures which brought the estimate that there are 1,250,000 potential customers in the Detroit area was explained by Mr. Richey and Mr. Trendle as follows:

"A breakdown of the census of Wayne County shows that 9 per cent of the population of approximately 1,900,000 are under five years of age; 18 per cent from five to 14; 17 per cent from 14 to 24; 21 per cent from 24 to 34; 17 per cent from 34 to 44; 15 per cent from 44 to 64, and 3 per cent over 64.

"The census also shows that there are in Detroit 548,000 employed males; 140,000 females employed; 414,000 children in school. It is apparent, in figuring the possible attendance at theatres, that the 9 per cent under five and the majority of the 3 per cent over 64, will not be attendants at theatres. Add to this the number of unemployed plus those confined in institutions, hospitals, or the physically incapacitated; take out a majority of the time of those normally out of the city; those who live out of the city but work in Detroit; take those who in a normal week attend the other functions of the city, such as boxing, hockey, football and civic entertainments; take out the bridge clubs and the home parties; those who work nights and the estimated 1,700,000 potential customers is reduced by a substantial amount."

## Each Resident of Columbus and Detroit Would Have to Attend Theatre Three Times a Week to Fill Seats

by EDWIN MAYER
*in Columbus*

"An inflated bubble can stand only a certain amount of pressure; something is bound to explode sooner or later."

With this analogy, an exhibitor described the overseating condition in Columbus, Ohio, where 47 theatres have a total seating capacity of 40,500, whereas the constant population of the city is 290,000.

**A breakdown of the figures showed that precisely the same condition existed in Columbus as in Detroit (see column 1). With each theatre running an average of 21 performances a week, every person in Columbus would have to attend a theatre three times a week if all the houses were to play to capacity audiences for all performances.**

The Columbus statistics took into account none of the recognized factors that govern attendance at theatres, such as old age, sickness, counter attractions, and the like, but these are partially offset by a transient population of approximately 10,000 students who foregather in Columbus from all sections of the state to attend Ohio State University.

### Five First-Runs Close Together

Columbus' 47 theatres include five first runs, all within a square and a half of one other in the heart of the downtown business section, and 42 second and subsequent-run houses that have 29,700 of the total of 40,500 seats.

The overseating condition is further emphasized in a comparison with the seating capacities in Toledo and Cincinnati, which is the second largest city in Ohio. In Toledo, which has the same population as Columbus, there are 27 theatres with a combined seating capacity of 27,700. In Cincinnati, with a population of 750,000, there are 62 houses with a total seating capacity of 46,250. Comparatively, then, Columbus, with 460,000 less population than Cincinnati, has within 5,750 as many seats.

### See Closings Necessary

The natural division of business due to the overseated condition in Columbus is becoming a matter of concern to both first and subsequent-run exhibitors, and the consensus is that some of the neighborhood and suburban houses sooner or later will be compelled to close, because of insufficient business, even including the territorial draw, to support the number of theatres now in operation.

Admission prices are at an exceptionally low level in some instances. The first run scales are 25 and 40 cents while the range at the second subsequent runs is from 10 to 25 cents, with double feature predominating in virtually all cases.

The student body at the university, although contributing to the sum total of attendance at both first and subsequent run houses, cannot be relied upon for steady patronage due to the numerous other activities both scholastic and outside.

# 134 FILMS SELECTED FOR 'BOOK WEEK' TIEUP

## Titles Listed for Exhibitors' Promotion with Libraries and Stores November 14 to 20

"National Book Week," sponsored each fall by the National Association of Book Publishers, again offers exhibitors specific opportunities for tying-in with libraries, book counters and book stores in their localities in exploitation motion pictures based on or related to recent film releases.

Recognizing that the library and other public sources of reading material frequently aid exhibitors in publicizing pictures, the National Board of Review this week compiled for such usage a list of some 134 films which may be tied in during "National Book Week," from November 14th to 20th.

The list, which follows, covers films selected by the Board's Review Committees from October, 1936, to November, 1937; the order of arrangement is: picture title, source title of book, if different from film release title, names of authors and distributors. The symbols preceding the titles indicate audience classifications: *f*—for the family audience, 12 years up: *m*—for the mature audience, 18 years up; *j*—for the juvenile audience under 12 years; *—especially interesting or well done.

### Films Adapted from Novels

f Back in Circulation, (Novel by Adela Rogers St. John). First National.
f Banjo On My Knee, (By Harry Hamilton). Twentieth Century-Fox.
f Bulldog Drummond At Bay, (By H. C. McNeile). Republic.
m *Camille, (By Alexandre Dumas.) MGM.
fj *Captains Courageous, (By Rudyard Kipling). MGM.
M *Come and Get It, (By Edna Ferber). United Artists.
f Emperor's Candlesticks, The, (By Baroness Orczy). MGM.
f Fifty Roads To Town, (By Louis Frederick Nebel). Twentieth Century-Fox.
f *Fire Over England, (By A. E. W. Mason). United Artists.
m *Garden of Allah, (By Robert Hichens). United Artists.
f God's Country and the Woman, (By James Oliver Curwood). Warner.
f *Good Earth, The, (By Pearl S. Buck). MGM.
m *Green Light, (By Lloyd C. Douglas). First National.
fj Hopalong Rides Again ("Black Buttes" by Clarence E. Mulford). Paramount.
m *Kid Galahad (By Francis Wallace). Warner.
f King Solomon's Mines, (By H. Rider Haggard). Gaumont-British.
m Knight Without Armor, (By James Hilton.) United Artists.
f Lady Escapes, The, ("My Second Wife" by Eugene Heltai). Twentieth Century-Fox.
f League of Frightened Men, The, (By Rex Stout). Columbia.
f *Lost Horizon, (By James Hilton). Columbia.
f Luckiest Girl in the World, The, ("Kitchen Privileges" by Anne Jordan). Universal.
f Make Way for Tomorrow, ("The Years Are So Long" by Josephine Lawrence). Paramount.
f Man I Marry, The, (By M. Coates Webster). Universal.
m *Man Who Could Work Miracles, The, (By H. G. Wells). United Artists.
f Man Who Cried Wolf, The (By Arthur Rothafel). Universal.
f Man Who Found Himself, The, ("Wings of Mercy" by Alice F. Curtis). RKO-Radio.
m *Mayerling, ("Idyl's End" by Claude Anet). Pax.
m *Mountain Justice, (By Charles Neville Buck). First National.
f Nancy Steele Is Missing, (By Charles Francis Coe). Twentieth Century-Fox.
fj Penrod and Sam, (By Booth Tarkington). First National.
fj Prince and the Pauper, The, (By Mark Twain). First National.
f *Prisoner of Zenda, The, (By Anthony Hope). United Artists.
f Quality Street, (By Sir James Barrie). RKO-Radio.
fj Rainbow on the River, ("Toinette's Phillip" by Mrs. C. V. Jamison). RKO-Radio.
f Road Back, The, (By Erich Maria Remarque). Universal.
f Romance and Riches ("The Amazing Quest of Mr. Ernest Bliss" by E. Phillips Oppenheim). Grand National.
f Seventh Heaven, (By Austin Strong). Twentieth Century-Fox.
fj *Silent Barriers, ("The Great Divide" by Alan Sullivan). Gaumont-British.
m Slave Ship, (By George S. King). Twentieth Century-Fox.
f Slim, (By William Wister Haines). Warner.
m *Soldier and the Lady, The, ("Michael Strogoff" by Jules Verne). RKO-Radio.
f *Stella Dallas, (By Olive Higgins Prouty.) United Artists.
m They Gave Him a Gun, (By William J. Cowen). MGM.
m *They Won't Forget, ("Death in the Deep South" by Ward Greene). First National.
f Think Fast Mr. Moto, (By J. P. Marquand). Twentieth Century-Fox.
f *Toast of New York, The ("The Robber Barons" by Mathews Josephson and "The Book of Daniel Drew" by Houck White). RKO-Radio.
f *Topper, (By Thorne Smith). MGM.
f 23½ Hours Leave, (By Mary Roberts Rinehart). Grand National.
f Under the Red Robe, (By Stanley J. Weyman). Twentieth Century-Fox.
m We Who Are About To Die, (By David Lamson). RKO-Radio.
f Western Gold (By Harold Bell Wright). Twentieth Century-Fox.
f When Thief Meets Thief, ("Jump for Glory" by Gordon Macdonell). United Artists.
m Woman Alone, The, ("The Secret Agent" by Joseph Conrad). Gaumont-British.
m Woman Rebels, A, ("Portrait of a Rebel" by Netta Syrett). RKO-Radio.
m Woman I Love, The, ("L'Equipage" by Joseph Kessel). RKO-Radio.

### Films Adapted from Plays and Short Stories

f Adventure in Manhattan, (Story "Purple and Fine Linen" by May Edington). Columbia.
f *As You Like It, (Play by William Shakespeare). Twentieth Century-Fox.
f Big Game, (Collier's serial by Francis Wallace). RKO-Radio.
f Call It a Day, (Play by Dodie Smith). Warner.
f *Charge of the Light Brigade, The, (Based on poem by Alfred Lord Tennyson). Warner.
m Damaged Goods, (Play by Eugene Brieux). Grand National.
f *Dead End, (Play by Sidney Kingsley). United Artists.
m Dreaming Lips (Play "Melo" by Henry Bernstein). United Artists.
fj *Elephant Boy, (Jungle Book story "Toomai of the Elephants" by Rudyard Kipling, "Sabu, The Elephant Boy" story of the Hindu boy in the film, by Frances Flaherty). United Artists.
f Espionage, (Play by Walter Hackett). MGM.
f *Family Affair, A, (Play "Skidding" by Aurania Rouveyrel). MGM.
f Firefly, The, (Play by Otto Harbach). MGM.
f Forty Naughty Girls, (Story "The Riddle of Forty Naughty Girls" by Stuart Palmer). RKO-Radio.
f Go-Getter, The, ("Cappy Ricks" story by Peter B. Kyne). Warner.
f Good Old Soak, The, (Play "The Old Soak" by Don Marquis). MGM.
f Great Guy, (Saturday Evening Post "Johnny Cave" stories by James Edward Grant). Grand National.
fj Great O'Malley The, (Story by Gerald Beaumont). Warner.
f Head Over Heels in Love, (Play "Pierre ou Jean" by Francois de Croisset). Gaumont-British.
f Hide-Out in the Alps, (Play by Neil Grant). Grand National.
m Last of Mrs. Cheney, The, (Play by Frederick Lonsdale). MGM.
f London by Night, (Play "The Umbrella Man" by Thomas Hill). MGM.
m *Love From a Stranger, (Play by Frank Vosper). United Artists.
f Love On the Run, (Cosmopolitan story by Alan Gill and Julius Brodie). MGM.
m Madame X, (Play by Alexandre Bisson). MGM.
f Magnificent Brute, The, (Liberty story "Big" by Owen Francis). Universal.
f Man of Affairs, (Play "The Nelson Touch" by Neil Grant). Gaumont-British.
f Meet the Missus, (Story "Lady Average" by Jack Goodman). RKO-Radio.
fj Mighty Treve, The, (Story by Albert Payson Terhune). Universal.
f Mr. Dodd Takes the Air, (Saturday Evening Post story by Clarence Budington Kelland). First National.
m *Night Must Fall (Play by Emlyn Williams). MGM.
f *Parnell, (Play by Elsie T. Schauffler). MGM.
f Pennies From Heaven, (Story "The Peacock Feather" by Katherine Moore). Columbia.
m Personal Property, (Play "Man in Possession" by H. M. Harwood). MGM.
m *Plough and the Stars, The, (Play by Sean O'Casey). RKO-Radio.
m Outcast, (Story by Frank B. Adams). Paramount.
f Racing Lady, (Story "All Scarlet" by Damon Runyon). RKO-Radio.
f Ready, Willing and Able, (Saturday Evening Post story by Richard Macaulay). Warner.
m *River of Unrest, (Play "The Trouble" by Dudley Sturrock and Noel Scott). Gaumont-British.
fj Rose Bowl, (Story "O'Reilly of Notre Dame" by Francis Wallace). Paramount.
f *Stage Door, (Play by Edna Ferber and George S. Kaufman). RKO-Radio.
f Step Lively Jeeves, (Based on P. G. Wodehouse "Jeeves" stories). Twentieth Century-Fox.
f Tarzan Escapes, (Stories by Edgar Rice Burroughs). MGM.
m *Theodora Goes Wild, (Story by Mary McCarthy). Columbia.
f Thin Ice (Play "Der Komet" by Attila Orbok). Twentieth Century-Fox.
f Thirteenth Chair, The, (Play by Bayard Veiller). MGM.
f *Three Men on a Horse, (Play by George Abbott and John Cecil Holm). First National.
f Wee Willie Winkie, (Story by Rudyard Kipling). Twentieth Century-Fox.
f We're on the Jury, (Play "Ladies of the Jury" by Fred Ballard.) RKO-Radio.
f When Love Is Young, (Story "Class Prophecy" by Eleanor Griffen). Universal.
f Wild Money, (Story by Paul Gallico). Paramount.
f *Wings of the Morning, (Based on stories by Donn Byrne). Twentieth Century-Fox.
f Wings Over Honolulu, (Red Book serial by Mildred Cram). Universal.
m *Winterset, (Play by Maxwell Anderson). RKO-Radio.

### Films with Book Value Tieup

m Black Legion, (Important because it deals with contemporary questions). Warner.
fj Borneo, (Unusual animals, fish and reptiles). Twentieth Century-Fox.
fj Daniel Boone, (Early days in Kentucky). RKO-Radio.
f *Dead March, The (Effective, deliberate anti-war film). Imperial.
fj Killers of the Sea, (Killing the killers in the Gulf of Mexico). Grand National.
f *Life of Emile Zola, The, (With especial emphasis on the Dreyfus case). Warner.
f *Lloyd's of London, (History of the great insurance company). Twentieth Century-Fox.
m *Maid of Salem, The, (Witchcraft days in the New England colonies). Paramount.
fj* Plainsman, The, (Wild Bill Hickok and Buffalo Bill making the Western frontier safe for the settlers). Paramount.
m *Rembrandt, (Life of the 17th century Dutch painter). United Artists.
f *Souls at Sea, (Story of the slave trade in the 19th century founded on a historical incident). Paramount.
f *Victoria the Great, (The highlights of the Queen's reign). RKO-Radio.

### Foreign Language Films With Book Value Tieup

f Capello A Tre Punti, Il (The Three-Cornered Hat), (Play by Antonio de Alarcon. Italian). Nuovo.
m *Eternal Mask The, (Novel by Leo Lapaire. German). Burtsyn.
f Familjen Som Var En Karusel (The Family That Was a Merry-Go-Round), (Novel by Gunnar Widegren. Swedish). Scandinavian.
f Froken Blir Piga (A Young Lady Goes Into Service), (Novel by Gunnar Widegren. Swedish). Scandinavian.
f *Golgotha, (French production of the Passion of the Savior). Golgotha.
f *Janosik, (A kind of Czecho-Slovakian Robin Hood story). French.
m *Kermesse Heroique, La (Carnival in Flanders), (Historical comedy of the Spanish invasion of Flanders in the 17th century). American.
f Kimiko, (Novel "Two Wives" by Minoru Nakano. Japanese). Green.
f *Miserables, Le, (Novel by Victor Hugo. French). Franco-American.
f New Earth, The (Short Dutch film showing the reclamation of land from the Zuyder Zee). New.
m *Razumov, (Novel "Under Western Eyes" by Joseph Conrad. French). Garrison.
m Song of China, The, (Record of three generations of a Chinese family. Silen film). McLean.
f Wave, The (Redes) (Native fishermen of Alvarado on the Goulf of Mexico). Frontier.
f Wedding of Palo, The, (Written and produced in Greenland by Dr. Knud Rasmussen). Hoffberg.

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## Midland Deal Arranged

Herbert M. Woolf and M. B. Shanberg of Kansas City, while in New York last week, arranged to have Midland Investment Company, the owners, take over the Midland theatre and office building property in Kansas City, since the lease to Loew's made 10 years ago had expired. The deal included a temporary arrangement for future operation of the theatre by Loew's.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 6, 1937, from 63 theatres in 13 major cities was $897,611, a decrease of $32,521 from the total for the preceding week ended October 30, 1937, when 64 theatres in 13 large cities aggregated $930,132.

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| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | |
| Boston | 3,246 | 35c-75c | $17,700 | "Fight for Your Lady" (RKO).... (stage: Morton Downey) | 19,000 | "Counsel for Crime" (Col.)..... (stage: Wini Shaw and revue) | 22,000 |
| RKO Memorial | 2,907 | 25c-65c | 13,600 | "Lancer Spy" (20th Cent.-Fox) .. and "Breakfast for Two" (RKO) (2nd week) | 14,200 | "Lancer Spy" (20th Cent.-Fox) and "Breakfast for Two" (RKO) (1st week) | 15,000 |
| Loew's Orpheum | 2,970 | 25c-65c | 14,500 | "The Prisoner of Zenda" (U.A.).. and "The League of Frightened Men" (Col.) | 19,000 | "The Bride Wore Red" (MGM).... and "My Dear Miss Aldrich" (MGM) | 18,000 |
| Metropolitan | 4,332 | 35c-75c | 26,200 | "Angel" (Para.) ..... (stage: Jimmy Savo-Helen Morgan) | 19,000 | "Heidi" (20th Cent.-Fox)..... (stage: Yacht Club Boys) | 26,000 |
| Paramount | 1,793 | 25c-50c | 8,000 | "The Life of Emile Zola" (W.B.).. and "Over the Goal" (W.B.) | 9,100 | "Life Begins in College" (20th Cent.-Fox) and "Sophie Lang Goes West" (Para.) (2nd week) | 8,000 |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-75c | 35,500 | "The Life of Emile Zola" (W.B.).. (plus stage show) | 34,600 | "The Prisoner of Zenda" (U.A.).. (plus stage show) (2nd week) | 28,000 |
| Garrick | 900 | 35c-75c | 6,800 | "Alcatraz Island" (W.B.)..... | 8,800 | "Lancer Spy" (20th Cent.-Fox).... | 6,000 |
| Oriental | 3,490 | 35c-75c | 17,500 | "The Perfect Specimen" (W.B.).... (plus vaudeville revue) | 24,000 | "Walter Wanger's Vogues of 1938" (U.A.) | 22,000 |
| Palace | 2,509 | 35c-75c | 19,900 | "There Goes the Groom" (RKO).. (stage: Willie and Eugene Howard) | 17,000 | "Fight for Your Lady" (RKO).... (plus stage show) | 17,800 |
| Roosevelt | 1,591 | 35c-75c | 13,000 | "Ali Baba Goes to Town"..... (20th Cent.-Fox) | 18,500 | "Heidi" (20th Cent.-Fox)..... | 15,200 |
| State-Lake | 2,776 | 20c-55c | 14,800 | "The Man Who Cried Wolf"..... (Univ.) (stage: Toby Wing and revue) | 14,800 | "Counsel for Crime" (Col.)..... (plus stage show) | 15,000 |
| United Artists | 1,700 | 37c-75c | 17,500 | "The Bride Who Wore Red" .... (MGM ) | 18,900 | "Broadway Melody of 1938" (MGM) (3rd week) | 11,000 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 30c-55c | 5,700 | "Charlie Chan on Broadway"..... (20th Cent.-Fox) | 6,000 | "Lancer Spy" (20th Cent.-Fox).... | 6,000 |
| Hippodrome | 3,800 | 30c-55c | 12,700 | "The Awful Truth" (Col.)..... (2nd week) | 15,000 | "The Awful Truth" (Col.)..... (1st week) | 24,000 |
| RKO Palace | 3,100 | 30c-75c | 17,800 | "Breakfast for Two" (RKO)..... (stage: Fred Waring and Orch.) | 26,000 | "Fight for Your Lady" (RKO).... (plus stage show) | 18,000 |
| State | 3,400 | 30c-55c | 17,200 | "The Bride Wore Red" (MGM).... | 12,000 | "Double Or Nothing" (Para.)..... | 12,000 |
| **Denver** | | | | | | | |
| Denham | 1,500 | 25c-40c | 6,700 | "Angel" (Para.) ..... | 5,000 | "Bulldog Drummond Comes Back" (Para.) (plus stage band) | 6,000 |
| Denver | 2,500 | 25c-40c | 9,600 | "Life Begins in College" (20th Cent.-Fox) (plus stage band) | 12,000 | "Heidi" (20th Cent.-Fox)..... (plus stage band) | 13,500 |
| Orpheum | 2,500 | 25c-40c | 7,300 | "Breakfast for Two" (RKO) and.. "Bad Guy" (MGM) | 7,500 | "The Bride Wore Red" (MGM) and "The Big Shot" (RKO) | 11,000 |
| **Los Angeles and Hollywood** | | | | | | | |
| Chinese | 2,500 | 30c-55c | 11,600 | "Double Wedding" (MGM) and.... "45 Fathers" (20th Cent.-Fox) | 14,732 | "The Bride Wore Red" (MGM) and "Dangerously Yours" (20th Cent.-Fox) | 10,102 |
| Four Star | 900 | 40c-55c | 4,000 | "Madame X" (MGM)..... (2nd week) | 2,335 | "Madame X" (MGM) ..... (1st week) | 3,087 |
| Hillstreet | 2,700 | 30c-65c | 8,000 | "Stage Door" (RKO) and..... (2nd week) "There Goes the Groom" (RKO) | 8,707 | "Stage Door" (RKO) and..... (1st week) "The Lady Fights Back" (Univ.) | 15,000 |
| Loew's State | 2,500 | 30c-55c | 14,700 | "Double Wedding" (MGM) and.... "45 Fathers" (20th Cent.-Fox) | 18,883 | "The Bride Wore Red" (MGM) and "Dangerously Yours" (20th Cent.-Fox) | 13,353 |
| Pantages | 3,000 | 30c-65c | 8,100 | "Stage Door" (RKO) and..... (2nd week) "There Goes the Groom" (RKO) | 10,204 | "Stage Door" (RKO) and..... (1st week) "The Lady Fights Back" (Univ.) | 21,000 |
| Paramount | 3,595 | 30c-65c | 18,400 | "Hold 'Em Navy" (Para.)..... (stage: Rudy Valle and Orch.) | 27,000 | "Breakfast for Two" (RKO)..... (plus stage show) | 17,500 |
| W. B. Hollywood | 3,000 | 30c-65c | 10,400 | "They Won't Forget" (W.B.) and.. "Love Is On the Air" (W.B.) | 11,200 | "That Certain Woman" (F.N.) and "Over the Goal" (F.N.) (2nd week) | 10,900 |
| **Minneapolis** | | | | | | | |
| Minnesota | 4,000 | 25c-55c | 12,200 | "Double Wedding" (MGM) ..... | 11,000 | "Stage Door" (RKO)..... | 11,500 |
| RKO Orpheum | 2,900 | 25c-55c | 7,200 | "Life Begins in College"..... (20th Cent.-Fox) (plus stage show) | 12,000 | "Heidi" (20th Cent.-Fox)..... | 6,000 |
| State | 2,400 | 25c-40c | 5,600 | "Stage Door" (RKO)..... | 6,500 | "Lost Horizon" (Col.) ..... | 5,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | 9,300 | "Double Wedding" (MGM) and.... "London By Night" (MGM) | 9,000 | "The Bride Wore Red" (MGM) and "My Dear Miss Aldrich" (MGM) | 8,000 |
| Loew's | 3,115 | 25c-50c | 11,000 | "100 Men and a Girl" (Univ.) and.. "Love in a Bungalow" (Univ.) (3rd week) | 5,500 | "100 Men and a Girl" (Univ.) and.. "Love in a Bungalow" (Univ.) (2nd week) | 8,000 |
| Palace | 2,600 | 25c-65c | 10,500 | "Ali Baba Goes to Town"..... (20th Cent.-Fox) | 13,500 | "High, Wide and Handsome"..... (Para.) | 11,000 |
| Princess | 2,272 | 25c-65c | 7,600 | "Life Begins in College" (20th.... Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (2nd week) | 6,000 | "Life Begins in College" (20th..... Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (1st week) | 8,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | Seats | Price | Average Receipts Per Week | Current Week — Picture | Gross | Previous Week — Picture | Gross |
|---|---|---|---|---|---|---|---|
| **New York** | | | | (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | | | |
| Capitol | 4,700 | 25c-85c | 33,400 | "Double Wedding" (MGM) (2nd week) | 25,000 | "Double Wedding" (MGM) (1st week) | 35,000 |
| Criterion | 1,700 | 25c-75c | 12,000 | "West of Shanghai" (F.N.) | 8,000 | "Music for Madame" (RKO) | 8,500 |
| Hollywood | 1,430 | 55c-$2.20 | .... | "The Life of Emile Zola" (W.B.) (12th week) | 5,000 | "The Life of Emile Zola" (W.B.) (11th week) | 8,000 |
| Paramount | 3,700 | 25c-99c | 36,100 | "Angel" (Para.) (stage: Tommy Dorsey and Orch.) | 40,000 | "Souls at Sea" (Para.) (stage: Jane Pickens-B. Meroff's Orch.) (2 weeks) | 60,000 |
| Rialto | 594 | 25c-55c | 7,700 | "Murder in Greenwich Village" (Col.) | 7,000 | "The Westland Case" (Univ.) | 7,500 |
| Rivoli | 2,200 | 25c-99c | 23,100 | "Lancer Spy" (20th Cent.-Fox) | 17,500 | "The Great Garrick" (W.B.) (11 days) | 22,000 |
| RKO Music Hall | 6,200 | 40c-$1.65 | 79,000 | "Victoria the Great" (RKO) (plus stage show) | 85,500 | "Stage Door" (RKO) (plus stage show) (3rd week) | 84,800 |
| Roxy | 5,954 | 25c-75c | 35,400 | "Ali Baba Goes to Town" (20th Cent.-Fox) (plus stage show) (2nd week) | 43,350 | "Ali Baba Goes to Town" (20th Cent.-Fox) (plus stage show) (1st week) | 53,500 |
| Strand | 3,000 | 40c-99c | 20,800 | "The Perfect Specimen" (W. B.) | 25,000 | "Alcatraz Island" (F.N.) (2nd week) | 10,000 |
| **Oklahoma City** | | | | | | | |
| Criterion | 1,700 | 10c-40c | 5,300 | "Stage Door" (RKO) | 5,100 | "Varsity Show" (W.B.) | 4,000 |
| Midwest | 1,500 | 10c-40c | 4,300 | "Double Wedding" (MGM) (9 days) | 7,300 | "Madame X" (MGM) | 2,000 |
| Tower | 1,100 | 10c-35c | .... | "Danger, Love at Work" (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox) | 1,800 | "Lancer Spy" (20th Cent.-Fox) | 2,100 |
| **Omaha** | | | | | | | |
| Brandeis | 1,200 | 25c-40c | 4,900 | "Stage Door" (RKO) and "Love Is on the Air" (F.N.) (2nd week) | 4,700 | "Stage Door" (RKO) and "Love Is on the Air" (F.N.) (1st week) | 7,900 |
| Omaha | 2,200 | 25c-40c | 6,900 | "Double Wedding" (MGM) and "Wine, Women and Horses" (W.B.) | 8,800 | "Life Begins in College" (20th Cent.-Fox) and "Wild and Woolly" (20th Cent.-Fox) | 7,600 |
| Orpheum | 3,000 | 25c-40c | 9,200 | "Something to Sing About" (G.N.) and "Madame X" (MGM) | 9,100 | "Wife, Doctor and Nurse" (20th Cent.-Fox) and "On Such a Night" (Para.) (plus prevue of "Something to Sing About" (G.N.) and Big Apple Dance Contest on stage Sat. midnight show) | 8,400 |
| **Philadelphia** | | | | | | | |
| Aldine | 1,300 | 40c-65c | 9,200 | "Stand-In" (U.A.) | 8,500 | "The Prisoner of Zenda" (U.A.) (3rd week) | 7,300 |
| Boyd | 2,400 | 40c-65c | 14,800 | "The Awful Truth" (Col.) (2nd week) | 14,500 | "The Awful Truth" (Col.) (1st week) | 24,500 |
| Fox | 3,000 | 40c-65c | 17,000 | "Angel" (Para.) | 9,500 | "The Perfect Specimen" (F.N.) | 12,500 |
| Stanley | 3,700 | 40c-65c | 15,700 | "Stage Door" (RKO) | 21,500 | "Double Wedding" (MGM) (2nd week) | 7,500 |
| **San Francisco** | | | | | | | |
| Fox | 5,651 | 15c-75c | 11,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Dangerously Yours" (20th Cent.-Fox) | 15,500 | "The Perfect Specimen" (F.N.) and "Hold 'Em Navy" (Para.) | 17,500 |
| Golden Gate | 2,850 | 15c-55c | 16,600 | "Breakfast for Two" (RKO) (plus vaudeville) | 16,500 | "Stage Door" (RKO) (plus stage band) (3rd week) | 16,000 |
| Orpheum | 2,440 | 15c-75c | 8,200 | "The Awful Truth" (Col.) and "The Man Who Cried Wolf" (Univ.) (2nd week) | 6,800 | "The Awful Truth" (Col.) and "The Man Who Cried Wolf" (Univ.) (1st week) | 7,800 |
| Paramount | 2,670 | 15c-75c | 13,300 | "The Perfect Specimen" (F.N.) and "Hold 'Em Navy" (Para.) (6 days) | 10,000 | "Live, Love and Learn" (MGM) and "West of Shanghai" (F.N.) | 13,500 |
| United Artists | 1,200 | 15c-75c | 6,900 | "Dead End" (U.A.) (3rd week) | 6,500 | "Dead End" (U.A.) (2nd week) | 6,800 |
| Warfield | 2,680 | 15c-75c | 15,300 | "Something to Sing About" (G.N.) and "Bulldog Drummond Comes Back" (Para.) | 13,000 | "Double Wedding" (MGM) and "On Such a Night" (Para.) (2nd week) | 15,200 |
| **Seattle** | | | | | | | |
| Fifth Avenue | 2,500 | 30c-55c | 7,700 | "Stage Door" (RKO) | 8,100 | "High, Wide and Handsome" (Para.) and "She Asked for It" (Para.) | 6,700 |
| Liberty | 1,800 | 25c-55c | 7,700 | "Dead End" (U.A.) (4th week) | 4,600 | "Dead End" (U.A.) (3rd week) | 5,900 |
| Orpheum | 2,450 | 30c-55c | 6,000 | "Big City" (MGM) and "Sophie Lang Goes West" (Para.) (2nd week) | 5,200 | "Big City" (MGM) and "Sophie Lang Goes West" (Para.) (1st week) | 7,400 |
| Paramount | 3,050 | 30c-55c | 5,200 | "The Life of the Party" (RKO) (plus stage show) | 7,300 | "Life Begins in College" (20th Cent.-Fox) and "Flight from Glory" (RKO) | 7,150 |

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## BOXOFFICE BONER

Some time back, the industry did a commendable job of cooling down fan magazine writers who strayed off the reservation. Currently, the headmen are concerned with a similar endeavor directed against radio chatterers. When that task is cleaned up, this department recommends a bit of squelching pointed at theatremen who employ such feeble terms as "lousy" to advertise pictures they happen not to approve. The latest offender, one Worth Stewart, theatre manager in Dunn, N. C., is credited by *Motion Picture Daily* with calling attention to a recent program by marquee copy reading: "Two lousy features and a comedy."

This business of apology to patrons for supposed shortcomings in motion picture entertainment is bad enough. But the monotonous device of publicly labeling an attraction as a stinkeroo indicates amazing shortsightedness in operation and alarming disregard for the welfare of the business.

If whatever damage that followed Mr. Stewart's unique advertising concept was confined to his own bank balance, there would be little need here of finger-pointing. But such unwarranted attack tends to undermine confidence in the motion picture as a whole, tarnishes the product of the company or companies so unwillingly spotlighted and, more directly, aims to kick holes in the grosses of every theatre in that sector.

Contracts between exhibitor and distributor, of course, contain no clause that prohibits the theatreman from hitting below the belt in his advertising. But it certainly is in line to call for some kind of protection against such uncontrollable broadsides that place within the line of fire a lot of innocent bystanders.

It might be that the North Carolina theatreman was misled by the publicity given the gag (and that's about the best can be said for it) when first used in Boston for the attention of a highly sophisticated Back Bay audience. But even if that were offered as an excuse, and we can't see why it should, Mr. Stewart should realize that Dunn isn't Boston.

Let's call a halt to this kind of popping-off in public. There is no reason to regard it as less damaging to the boxoffice than any other menace to the industry, in or out of it.

▽ ▽ ▽

Add arguments in favor of animation in display:

The Fiftieth Street crowds beneath our office seem to pay little attention to the store windows along the way. But they come to a full stop and gaze for hours at the skaters going round in the Rockefeller Center skating rink.

## FATTER GROSSES CAN BE HAD

In the Round Table picture section of this issue will be found a shot of Dick Powell studying a Wilmington, Del., daily. The stunt is nothing new. Neither is the occasion—a "Let's go to the Movies" campaign to bow in the local Greater Show Season. But how it was put over rates comment, since the putting over involved cooperation of all local theatremen who presented a united front for mutual benefit.

According to "Doug" George, Warner Philadelphia zone publicist, the same promotion was applied in Reading, Pa., and that the drive was successful in both spots is indicated in the shoulder-to-shoulder lineup presented by such talented theatremen as Warnerites Dwight Van Meter and Lew Black, Loewman "Bob" Suits and Wilmer & Vincent's Paul Glase. So gratifying were the results, reports George, that there is planning ahead for next year when a bigger-'n'-better drive is being aimed for to cover additional communities in that sector.

True, where competition between managers is keenest, business is apt to be healthier. But true also is that invaluable prestige and fatter grosses are to be had in the execution of community theatre promotions which merit the honest support of all showmen concerned.

▽ ▽ ▽

## DOES THE BEST HE KNOWS HOW

Transferred to a spot, some time back, where he does not have the opportunity or the latitude to do his usual bang-up job, a member writes he is dissatisfied with results and is seeking another spot where he can cut loose.

No theatreman is to be penalized nor should he "cook himself" unduly for not being able to overcome situations that prevent the execution of ideas he is thirsting to put over. Lack of cooperation from newspapers, handicaps of city ordinances and regulations, opposition of important local groups, among other deterrents, are to be counted with the obstacles in the path of the man who is honin' to go. Your spirited manager fights as hard as he knows how to soften the tough spots. No more can be expected.

A. Mike Fogel

# QUICK REPORTS FROM THE FIELD

## Rifle Range

Unusual lobby display was conceived and executed by Al Hayne, Belmont Theatre, Belmont, Cal., to plug his new season's hits in the form of a rifle range. Targets with small holes in center were round cardboard discs each carrying title of a forthcoming attraction. Patrons supplied with "rubber-band" guns promoted from local inventor, were invited to try their marksmanship and to those shooting a rubber band through a bull's eye, guest tickets were awarded. Haynie reports that 90 per cent of the incoming patrons pause to take a shot and consequently cannot help but notice the titles on coming product.

## Foyer Display

Jim Runte, Capitol, Glendale, Cal., to exploit "Wife, Doctor and Nurse," promoted use of latest type electric range, operating table, doctor's kit with sterilizer and cabinet and installed them in his lobby. Articles represented each title—member of the cast and their profession—the stove for the "wife," operating table for "doctor" and sterilizer for "nurse." To link the idea with the picture, small standees spelling out title were placed nearby, one on each article represented.

## Bridal Party

For "Bride Wore Red" Ralph Bartlett, Illinois Theatre, Jacksonville, Ill., worked out a bride's reception party which was held at leading hotel. Management furnished and decorated a special bride's table and acted as host to all brides with a dinner evening before opening of picture. Theatre plugged the stunt in lobby and on screen, hotel exploiting it in lobby, dining room, etc.

## Fan Fare

An ingenious stunt used by Loew's Cleveland publicist, Milt Harris, is small heart-shaped cardboard fans imprinted with title, playdates and cut of stars in current picture. These fans are distributed to manicurists in beauty parlors to use in drying polish on nails, after which they are presented to patrons as souvenir. Manicurists are also instructed by beauty salon managers to discuss the picture as part of their conversation.

### *NOVEMBER DEADLINE IS DECEMBER SEVENTH*

*Deadline for the Quigley November Award entries has been set for midnight of Tuesday, December 7th. Campaigns, to receive consideration, must arrive not later than that time. Also to be stressed is that entries, to be eligible for the November Awards, must be on single pictures played during that month.*

## Teaser Ads

Series of one-inch teaser ads was used for "Ever Since Eve" by Breck Fagin, Grand Theatre, Grand Island, Neb., with witty catchlines such as "Saps have been leading with their chins wherever a girl is concerned ever since Eve," etc. And for "Easy Living" Breck advertised in the personal column for the young lady who was trying to imitate Jean Arthur at one of the leading hotels to go to the theatre instead and see the star in the picture. Another personal read "Wanted: 10 tons of clover, a bed of roses, rose-colored glasses and anything else that provdes easy living, to be delivered to Jean Arthur and Edward Arnold at the," etc.

## Herald Ad

To bring his fall picture lineup to the attention of his patrons, L. M. Three, Texas Theatre, Lufkin, Tex., rearranged a United Artists eight-page ad in the MOTION PICTURE HERALD and ran full page announcement in the Lufkin *Daily News* heralding a "$26,000,000 picture schedule," centering around 15 U. A. releases.

Using the catchline "We know it's not polite to boast, we know it's rude to say 'we told you so,'" Manager Three emphasized his promise of seven hits in a row was being fulfilled.

## Short Plug

To sell Universal's short "Going Places," new series telling how Irish linen is grown, gathered and manufactured, Irwin Waite, Melba Theatre, Dallas, Tex., promoted leading department store for prominent window. Display was devoted to all types of linen merchandise and tied in with the theatre by special card and blowup stills from the film. In addition, cards were placed on all linen counters plugging the date and store's ads called attention to the engagement.

## 24 Hour Queen

An ingenious stunt for "It's All Yours" was pulled by Vic Meyer, RKO Orpheum, New Orleans, through cooperation of leading department store. Complete fall costume was displayed in store's window with card advising that it would be given to the girl that could fit into the complete ensemble, shoes included. Store and theatre advertised the stunt and five men, including radio station and hotel manager, Columbia press agent, theatre publicist and disinterested party acted as judges. All applicants submitted measurements through a card system, 40 of them were chosen by elimination and judges chose one of the girls whom they considered the best looking.

Winner was aclaimed queen for a day with suite at leading hotel, private car with chauffeur placed at her disposal, and was guest of honor at picture opening night. Entering theatre under battery of klieg lights, girl was escorted to private box, where she was presented with award. Photos and stories were run in local dailies.

## Bus Band

Street bally for "Broadway Melody" was bannered bus promoted by Francis Deering, Loew's, Houston, Texas with eight-piece band riding throughout city playing hit tunes from picture. Francis reports the bally stopping traffic as it progressed through business section.

## Miniature Theatre

At the county fair which took place in Glendive, Mont. recently, Bill Redmond, Rose-Uptown Theatre erected a miniature theatre in exact proportion to his own house. Shorts and cartoons were shown and trailers plugged coming attractions. Redmond reports that his mailing list was considerably increased with names of those attending the show.

## Book Matinee

Annual event in Henryetta, Okla., is the "school book" matinee sponsored by Manager T. H. Wilson, at the Morgan Theatre, with books turned over to the school's superintendent for distribution to underprivileged children. One school book in usable condition serves as admission to the matinee and Wilson reports some 2,000 volumes brought in recently at two of these gatherings.

# PRODUCTION INSURANCE

**PRODUCERS need no longer rely upon approximate copies of original negatives. They can have true facsimiles, completely adequate for every purpose. Because the use of Eastman Fine-Grain Duplicating Films readily leads to duplicates that are actually indistinguishable from originals. Every production needs this insurance. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)**

## EASTMAN *Fine-Grain*

**DUPLICATING FILMS**

# "SELL IDEA OF REGULAR ATTENDANCE"

*—DICK WRIGHT, District Manager, Warner Ohio Theatres*

## FINDS INSTITUTIONAL SELLING PROFITABLE

DEAR MIKE:

Considering that motion pictures are the cheapest form of entertainment and that the movie theatre today has reached the high standard that it has, it seems only logical that theatre managers should make an enthusiastic drive for additional new patronage . . . through an intensive institutional campaign on the basis of "Attend the Movies Regularly." This basic idea should be included in every picture campaign, supplementing of course your regular selling on particular attractions.

"Attend the Movies Regularly" should be the slogan upon the lips of every manager and every individual in his organization . . . and to sell the idea of *regular* attendance in order to make his community as "movie conscious" as possible he should stress this thought continually, utilizing every publicity channel at his command. The movie theatre, today, in dispensing recreation, contributes an important part of life and need in every community. Endeavor to impress your townspeople that their social plans are incomplete without a visit to your theatre at least once a week. In your campaign of building regular attendance your particular interest is, of course, to establish your theatre in the consciousness of prospective patrons.

### Sells His Theatre

Many times the favorable impression a patron has of a theatre will determine his habitual attendance to that theatre when there is not a great deal of difference in attractions playing at opposition houses in the same community. Then too, there is always the possibility of your habitual patrons recommending and bringing new patrons to your theatre. So if you have sold your theatre and have built a good institutional foundation, you will find that your average picture will have a much better chance of bringing in a satisfactory gross. This response to your theatre as an institution rather than to the product you are playing is not a matter of over night effort but is a gradual development and the gratifying result of an intensified selling campaign which is designed to accomplish that for you.

Local business men realize the vast importance of the movie theatre in their community. It is an asset to them. It livens up dead sections of a community. And most important—it brings people into their neighborhood who might otherwise go elsewhere to spend their money. Consistent theatre attendance brings people to the community regularly. Merchants are aware of this fact and in most cases will work with the theatre to stimulate regular attendance.

The wide-awake manager takes the initiative in suggesting to groups of business men ways and means of working with them along sales promotional lines and assisting and pointing out profitable tie-ups. Thus he institutionalizes by being friendly with his neighboring merchants. The results obtained depend upon the degree of enthusiasm and practicability of the tie-up.

*In the Round Table editorial page, October 16th issue your Chairman set down an analysis on institutional advertising which presented both sides of the question and invited opinions from readers on the subject. The value of this form of advertising and the place it should occupy in general theatre advertising is discussed on this page by representative Round Tablers. What they say is interesting, and others who have something to say on the subject are invited to say it.*

Determine today what plans you can adopt to increase your regular patronage. Build your campaign on a "regular attendance" foundation. Every theatre manager will have his own particular application in setting up this principle, but every theatre needs it!—DICK WRIGHT, District Manager, Warner Bros. Theatres in Ohio.

## SAYS THEATRE MUST BACK UP MANAGER

DEAR MIKE:

Institutional advertising of a theatre will never take the place, nor carry the weight that the advertising and exploitation of the pictures and stage attractions carry; because it is the entertainment offered that attracts the patron and because today finds the majority of theatres offering upholstered seats, good projection, and pleasing lounges and auditoriums, and a goodly majority have a modern cooling and heating plant that gives body comfort the year round. People take this for granted and if a theatre in competition with another theatre, both playing equally rated pictures—the theatre having the more comfortable accommodations will get the majority of the business, regardless of what institutional advertising the theatre without the accommodations uses.

### Sincere Advertising

Institutional advertising must be sincere—the theatre manager must have everything he advertises and not deceive the public in any way. Naturally, such advertising is excellent, especially when the manager has a theatre that he has full confidence in and which will stand back of all the advertising he can give it. A manager should boost his particular theatre in every way and usually is constantly plugging its good points, if he has any pride in his work. In my present position we constantly use the catch-line "The Finest Theatre In Central Missouri" and in the summer stress the modern Carrier Air Conditioning Equipment and the ease of relaxation in the modern, comfortable seats which is one of our most used selling points during the summer season.

In other words, institutional advertising, in my opinion, comes second to the advertising of pictures and stage attractions; but is highly essential and should be used extensively. But such advertising should be honest; the particular theatre should be able to back up all statements made. An outstanding modern theatre naturally would use it more extensively than a theatre in need of remodeling and with fair-to-poor accommodations.

A theatre-manager can build his business gradually by careful planning to the comfort of the patrons and by securing the good will of the community he caters to by working out service slants that please. For instance, package checking, courtesy and good conduct of the staff meeting the patrons, and the manager mixing and learning to know his regular patrons. All these really are a form of institutional advertising, and a form that should be applied to every theatre regardless of its appointments.

Such are my views of institutional advertising as applied to the theatre.—R. M. THOMASON, MGR., Uptown Theatre, Sedalia, Mo.

## STRESSES IMPORTANCE OF PATRON-CONTACTS

DEAR MIKE:

In reading your most interesting article "What Price Institutional Advertising," having sold for ten years before getting into the theatre business, I find the personnel of the theatre can help publicise our coming attractions. We have always made it a point to have the staff thoroughly familiar with outstanding productions. They in turn when mixing with their friends tip them off regarding the merits of outstanding coming attractions that they should see. Whereever we mix with people the point of shows arise and we immediately go to work absorbing criticism, and straightening out certain impressions to the best of our knowledge.

We have always made it a point to contact our patrons when leaving the show to find their reaction, and to tip them off on a coming picture that you know they will enjoy. This of course is only one phase of selling, because it is impossible for the manager and the staff to spread the good news on pictures to the whole community without the aid of newspapers, cards and photos. These of course are better taken care of by an enthusiastic theatre manager than the job holders, and naturally have their compensation at the box-office.—H. RANKIN, Plaza Theatre, Tilbury, Ont., Canada.

*"Tell Us What You Did"*

## Newspaper Contest Sells "Great Garrick"

Through tieup with local paper, Frank Boucher, Strand Theatre, Altoona, Pa., for his date on "The Great Garrick," offered cash prizes daily for those submitting best ten-word expressions of their opinions on the picture. Ballot box was stationed in lobby and all patrons were presented with blanks when entering theatre. Paper ran answers together with names of winners each day during run.




When you book an expensive, nationally famous feature, you are planning to cash-in on people's expectations. You are planning to impress them — not to disappoint them.

You can't afford to be penny wise with big features, and especially with color.

The only way to deliver the goods is the same way 5000 theaters are now doing it — with high intensity projection.

Almost any house can now afford modern projection. New SIMPLIFIED HIGH INTENSITY lamps and "Suprex" Carbons make it possible to double or triple screen brightness at so little more cost that one extra admission per show will cover it.

## SIMPLIFIED —

**1-SIMPLIFIED LAMP MECHANISM 2-FEWER LAMP PARTS**
**3-LOWER ARC CURRENT**

Don't wait for competition to force you into high intensity projection. Get it first and make money with it.

*Write for the new, free, illustrated book—"The Eternal Triangle In Picture Projection."*

SIMPLIFIED
*High Intensity*
PROJECTION
WITH "NATIONAL" "SUPREX" CARBONS
ECONOMICAL AND MODERN

**NATIONAL CARBON COMPANY, INC.**
Unit of Union Carbide UCC and Carbon Corporation
CARBON SALES DIVISION, CLEVELAND, OHIO
General Offices: 30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES: NEW YORK PITTSBURGH CHICAGO SAN FRANCISCO

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# personalities

JAMES O'LOUGHLIN
assistant at the Palace, Lawrence, Mass., has been promoted to manager of the Strand, Amesbury. GUIDO LUMINELLO, doorman at the Palace, Lawrence, has been advanced to assistant of the theatre.

▽

JAMES TOBIN
assistant at the Warner, Worcester, Mass., has been made manager of the Premier, Newburyport, Mass., and C. McHALE advanced from manager of the Strand, Clinton, to manager of the Broadway, Lawrence.

▽

J. LISS
promoted from manager of the Strand, Amesbury, Mass., to manager of the Strand, Clinton, and ALEC DAVIS was promoted from manager of the Modern, Lawrence, to manager of the Capitol, Everett, Mass.

▽

M. L. PLESSNER
leaves the Fox Theatre, St. Louis, Mo., for the Ambassador, and JACK BRASHEAR takes over the Fox Theatre advertising from his post at the publicity desk of the St. Louis Amusement Co. JOHN HEFLINGER comes up from the service staff at the Ambassador to take care of publicity and promotion for the St. Louis Theatre and PHIL LESLIE of the home offices takes over the desk vacated by JACK BRASHEAR.

▽

DONALD CLANCY
manager of the Southio Gordon, Middletown, Ohio, has been transferred to Danville, Ky., to manage the State.

▽

BOB ROSEN
formerly with Loew's and MGM, has opened his own law offices in New York City in addition to running an artists bureau.

▽

HAROLD LEAND
former assistant at the Colonial, Brockton, Mass., has been appointed manager of the Revere and Boulevard Theatres, Winthrop, Mass., succeeding M. MALONEY, transferred to Hyannis.

▽

ART MATHEWS
has reopened the Gem Theatre, Attica, Ohio.

▽

BASIL J. BASIL
is managing the new Basil La Salle Theatre in Niagara Falls, N. Y.

▽

ALBERT K. CORMIER
has been appointed manager of the Strand Theatre, Westfield, Mass., replacing ELLIOTT M. DAVIS transferred to the new Paramount in Brattleboro, Vt.

▽

TODD FERGUSON
has been transferred from the Ritz, Oklahoma City, Okla., to the Warner Theatre there. DEE FULLER, assistant at the Midwest has gone to the Ritz to manage and A. L. JOHNSON, former manager of the Warner, has resigned to go to Ft. Smith, Ark., as assistant to Ollie Brownlee.

▽

JOSEPH LAVENDUSKI
has been appointed assistant of the Globe, Bridgeport, Conn.

## *Birthday Greetings*

James E. Aaron
Ivan F. W. Ackery
J. I. Adams
Edwin Adler
William W. Artz
H. Ash
H. Barker
Carl Bechdel
Floyd Bell
C. V. Bells
Howard Berg
Jack Bonomo
Melvin E. Bourassa
G. Brainos
W. Lee Byers
H. Douglas Carpenter
Peter N. Chagaris
Walter Chenoweth
Victor Cornilliac
J. E. Courter
M. O. Cowles
Frank L. Cronon
Harry W. Crull
M. J. Cruz
E. V. Dinerman
Charles S. Edwards
Robert F. Etchberger
William Exton
H. Paul Fasshauer
P. E. Fenelon
V. W. Fisk
William N. Glackin
Edward R. Golden
Sydney Gottlieb
Mort Greene
Russell M. Hogue
Harvey J. Hanreddy
Lionel Hansher
Frank H. Harrington
Alec H. Hurwitz
John P. Joneck
Eddie G. Kane
Harry Knoblauch
James O. Knox
Murray Lafayette
William C. Land
Harold Leand
Al Lippe
Harold Lloyd
Dominick Lucente
John Roger Ludy
Mac McCarthy
John McKay
J. S. McNeill
H. C. Dick Main
Raymond J. Mellien
Lloyd M. Mills
Lafayette Moore
Harry Neun
Brewster LeRoy Newton
Julius Nyska
Ray O'Connell
Alexander Otto
Leslie Paine
George L. Peppler
Harland Rankin
William M. Redmond
Lawrence M. Robiczek
Ben Rosenberg
Z. Schneider
Donald Seasholtz
Arnold Stoltz
Oscar F. Swanson
Alfred G. Swett

## *ADS ON NEXT PAGE AND THEIR AUTHORS*

*Three-column "Bride Wore Red", Johnny McManus, Loew's Midland, Kansas City, Mo.; two-column combination ad, RKO Theatres, Brooklyn, N. Y.; two-column "Ali Baba Goes to Town", Hank Harold, Warner Bros. Theatres, Cleveland, Ohio; two-column "Emile Zola", Ed. Benjii, Capitol Theatre, Madison, Wis.; two-column hand set "Nine Days a Queen", Fanchon & Marco Shady Oak Cinema, St. Louis, Mo.; three-column "Murder Goes to College", Bert Livermore, Cameo, Sydney, Australia; one-column "Hoosier Schoolboy", Empire Theatre, Staten Island, N. Y.; two-column original "Topper", Walt. Davis, Capitol, Regina, Sask., Can., and two-column "Fit for a King", E. V. Dinerman, Keith's, Cincinnati, Ohio.*

GEORGE GRIFFITH, JR.
managing the Victoria Theatres, in Melbourne, Australia, is visiting America.

▽

WALLY FORKINS
has been promoted from the second run Strand, Elmira, N. Y., to the Medina, to take charge of the two Warner houses there; JIMMY MACRIS, assistant at the Wellsville, has been promoted to manager of the Strand, succeeding Forkins, and Holly Hollister, assistant at Jamestown, has been promoted to take over the two Wellsville theatres.

▽

CHELLIE JANIS
manager of Loew's Ziegfeld, New York City, has tendered her resignation to become affiliated with the Transcontinental Press Bureau here.

▽

LARRY STARSMORE.
has been transferred to Denver as general manager of the Westland Theatres and is succeeded as city manager at Colorado Springs, Colo., by MILTON OVERMAN. Starsmore replaced HOWARD FEDERER, who has been moved to Lincoln, Neb., succeeding Overman as city manager there.

▽

B. K. BROWN
manager of the Dickinson, Great Bend, Kan., has been promoted to manager of the Cozy and Dickinson, Junction City., Kan. MILTON SPEECE succeeds him.

▽

J. M. McKINNEY
of Cross City, Fla., has purchased the Fay Theatre from R. SMITH of Crystal River. JIMMIE BIDDLE will continue to serve as manager.

▽

JACK FITZWATER
has been appointed manager of the Capitol and Ritz Theatres, Clearwater, Fla., with DEL PADGETT transferred to a house in Palm Beach.

▽

JOE CHEROK
has been promoted from assistant to manager of the Pastime Theatre, Cleveland, replacing JACK FEINBERG, who has joined the sales organization of. Monogram exchange there.

▽

JAMES E. DARBY
has been promoted to manager of the Beacon Theatre, Boston, replacing FRANK SOLOMONT, who was transferred to the Franklin Park in Dorchester.

▽

HAL HOWARD
is the new manager of the Paramount and Pastime Theatres, Helena, Ark., succeeding H. A. BROWNLEE, who was transferred to Russellville.

▽

H. H. BUCHANAN
has taken over the Ritz at Sweet Springs, Mo.

▽

JOHN GARDNER
has been made assistant of Schine's Holland, Bellefontaine, O.

# HERE IT IS!

## *Showmen's* BOOKING CALENDAR

**The annual 1938 Booking Calendar of Quigley Publications with handy special tie-up dates is now available. You've been waiting for it and here it is. Send for it today.**

•

NO OFFICE SHOULD BE WITHOUT ONE

*Price*—25c

USE THIS BLANK

*Managers' Round Table*
MOTION PICTURE HERALD
ROCKEFELLER CENTER - NEW YORK

Kindly send me one Booking Calendar for 1938. I enclose 25c to cover cost of calendar and postage.

*Name*.....

*Theatre*.....

*Address*.....

*City*..... *State*.....

# Round Table In Pictures





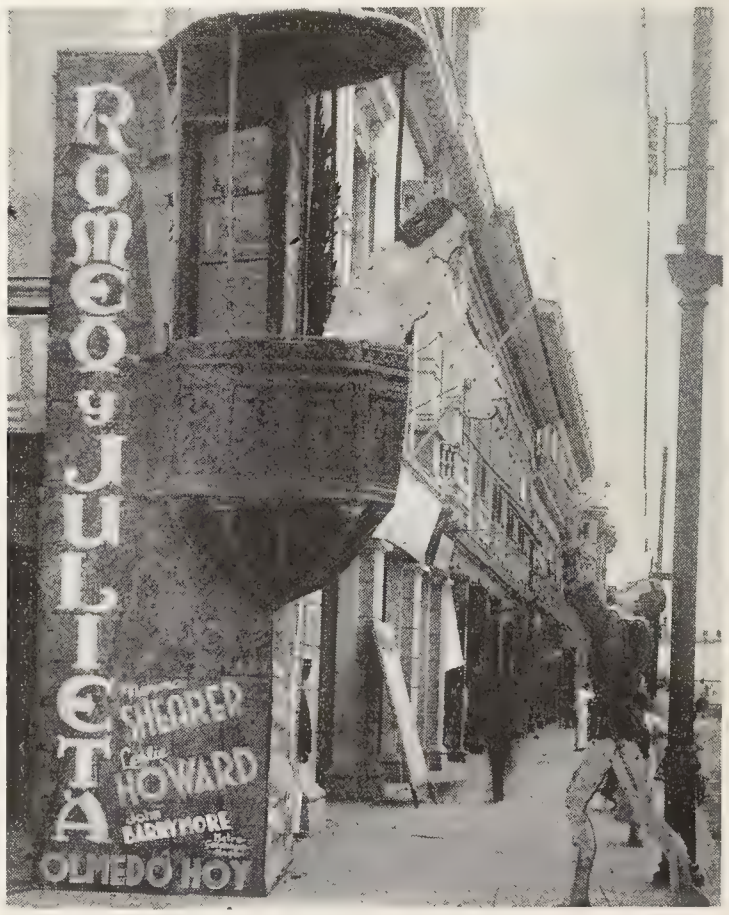


*Colorful setpiece in the lobby display for his date on "Double Wedding" was the giant pallet shown directly above and used by Manager Roscoe Drissel at Loew's, Norfolk, Va., with art work credited to Joe Halliman. Sizeable paint daubs made up backgrounds for action stills in the picture.*

*Omaha, Neb., theatre personnel goes varsity when usher staff of the Omaha Theatre (above, left) is togged out in regulation uniforms to advertise the date on "Life Begins at College." Campaign to make local patrons Ritz Brothers as well as football conscious was the work of Manager Eddie Forester and publicity chief Ted Emerson.*




*Diamond-shaped backgrounds to emphasize the atmosphere of the picture were planted prominently in the front display by Manager Irwin Waite to publicize "King Solomon's Mines" at the Melba, Dallas. Above the title strip spreading across width of front was placed giant-size cutouts of the five leads in the picture, with names of stars and ad copy bordering both sides of the elaborate display.*




*Main thoroughfare of Guayaquil, Ecuador, was used for an unusual exploitation by Eduardo Rivas Ors, Olmedo Theatre, for "Romeo and Juliet." Life-size cutout of Leslie Howard was attached to street corner with cutout of Norma Shearer planted in especially constructed balcony which also carried copy on the picture. The display, planted well in advance, measured approximately 10 feet in height.*




*Prominent in the publicity planted in favor of the city-wide drive put on by all theatremen in Wilmington, Del., to celebrate the new season was a shot of Dick Powell reading the special ten-page Greater Show Season newspaper section. Copies of the issue were rushed to the Warner Studio where the star was posed as illustrated. Campaign, also duplicated in Reading, Pa., was put on by "Doug" George with the cooperation of Warner Zone Manager A. J. Vanni and the added help of Warner Managers Dwight Van Meter and Lew Black, Loewman's "Bob" Suits and Wilmer & Vincent's Paul Glase, among others.*



*For "They Won't Forget" at the Circle, Philadelphia, Manager C. L. Yearsley arranged a Jury Box in lobby consisting of 12 chairs, each marked with card bearing name of local prominent. Posters explained that the jury of 12 would review picture opening night and their individual letters on the subject displayed in lobby during the run.*




*Luxury display in main window of Stockholm's smartest jewelry establishment proved one of the highlights in the exploitation of "Easy Living" for the engagement at the China Theatre in the Swedish capital. Promoted by Manager Alfred Bjorck, giant jewel case was constructed and cutout of Jean Arthur affixed to the satin background of the cover. Theatre card was planted alongside with tiein copy. Bracelets similar to that worn by the star in the picture were used to round out the display.*




*Civic leaders and other prominents took part in the celebration arranged by Manager Adolpho Caruso for the reopening of the Forest Hills Theatre, Forest Hills, L. I., further emphasized by participation of fife and drum corps and other uniformed local units. Automobile parade that covered the entire sector wound up in front of the remodeled theatre where Borough President Harvey cut the official ribbon in the lobby to signal the reopening.*

# REPRESENTATIVE NEWSPAPER ADS

AN OFF-SCENE CONVERSATION

Robert Young: "Did you know it is the tenth anniversary of Loew's Midland tomorrow?"

Franchot Tone: (To Joan) "And we have recently celebrated our second wedding anniversary."

Joan Crawford: (Pensively, to both) "And may our lives be as long* and successful as CITIES SERVICE, which sends congratulations to Loew's."

( These three famous characters are starred in the Loew's Midland Anniversary Presentation, 'The Bride Wore Red,' starting tomorrow. )



*Best Wishes for Continued Success*

FROM A NEIGHBOR WITH OFFICES IN THE MIDLAND BUILDING

CITIES SERVICE OIL CO.

*75 Years of Producing and Refining Petroleum Products

NOW! RKO 2 HITS

RITZ BROS. "LIFE BEGINS AT COLLEGE"

with JOAN DAVIS · TONY MARTIN · GLORIA STUART

JOE E. BROWN "HOT WATER" with Nat Pendleton

plus "WINE, WOMEN AND HORSES" with Walter Connolly · Ann Sheridan

PALACE · COLISEUM
FORDHAM · WHITE PLAINS
CHESTER · 58th ST · 86th ST
ROYAL · NEW ROCHELLE
FRANKLIN · MT. VERNON
FLUSHING · KENMORE
MADISON · BUSHWICK
RICHMOND HILL · DYKER
TILYOU · · ORPHEUM

REGENT
HAMILTON · YONKERS · PROSPECT · GREENPOINT

81st ST — "Electric Island" and "Life Of The Party" Come Raymond
COLONIAL · "Something To Sing About" and "Back In Circulation"
EMPIRE · Sonja Henie · Tyrone Power "Thin Ice" and "Suez"
ALHAMBRA · ROOSEVELT · Wife, Doctor & Nurse "A" "Alcatraz Island"
SHORE ROAD · "Broadway Melody of 1938" and "Man Who Cried Wolf"
ALDEN · Pat O'Brien · Joan Blondell "Back In Circulation" & "Windjammer"

TODAY DOORS OPEN AT 10 A. M.

ALBEE FULTON & NIAGARA BROOKLYN

Direct from 3 weeks at Music Hall

STAGE DOOR

KATHARINE HEPBURN · GINGER ROGERS · ADOLPHE MENJOU
ANDREA LEEDS · GAIL PATRICK

plus NINO MARTINI in "MUSIC FOR MADAME"
with JOAN FONTAINE · ERIK RHODES · BILLY GILBERT

25¢ TO 5 P. M.

HIPPODROME

Tomorrow! IRENE DUNNE CARY GRANT in "THE AWFUL TRUTH" with Ralph Bellamy

YOU'LL GO BANJO-EYED WITH JOY!

1001 Sights! 1002 Laughs! It's the GRANDEST, Most SURPRISEFUL Musical Ever!

EDDIE Cantor in "ALI BABA GOES TO TOWN"

EDDIE'S FIRST PICTURE FOR 20th CENTURY FOX with

TONY MARTIN
ROLAND YOUNG
JUNE LANG
LOUISE HOVICK

Gordon & Revel's 1938 Song Hits!

Last 3 Days CAPITOL Today Thru Thursday

FOR SUPERIOR ENTERTAINMENT

Praise! By Madisonians By The 17,084 People WHO SAW THIS MASTERPIECE!

See This Work of Superb Artistry— PAUL MUNI in The Life of EMILE ZOLA

The University of Wisconsin

I firmly believe that it is the most magnificent picture that I have ever seen.

His message, that of tolerance and justice, is badly needed in this torn world.

The producers have performed a great public service.

Sincerely yours,

Pres. Dudley Sessions

THE CAPITAL TIMES

MADISON WISCONSIN

This well-sustained biographic study of the French author who imperiled his reputation to champion the cause of Capt. Alfred Dreyfus holds with the greatest sway of production we have looked upon in years. "The Life of Emile Zola" will be found near the top of the list when history records the best films of 1937.

4 ★★★★ STARS — 4 ★★★★ STARS

with Madison's Own GALE SONDERGAARD

The University of Wisconsin

This picture portraying the life of Emile Zola impressed Mr. Christensen and myself as a truly great and magnificent production. It is marvelous to have motion, especially when presented with such a high degree of excellence. I think it is a great picture and I am delighted to see the motion picture industry produce pictures of this type and quality.

Sincerely yours,

The Daily Cardinal

Mr. Muni will undoubtedly add another statuette from the Academy of Motion Picture Arts and Sciences as a mate for his "Louis Pasteur" characterization.

Sincerely

EXCELLENT 4 STARS

Melvin L. Schifter (Daily Cardinal Theatre Editor.)

The STAR TRIBUNE

MADISON, WISC.

Features at 12:30—2:16—5:14—7:30 & 10 P. M.

NATIONAL LEGION OF DECENCY GIVES DIGEST RATING TO "THE LIFE OF EMILE ZOLA"

"We are happy to inform you that your film 'The Life of Emile Zola' has been classified by the Legion of Decency and placed on the general patronage list in Class A, Section 1."

STARTING FRIDAY — "High Wide and Handsome" with Irene Dunne

SHADY OAK CINEMA

FORSYTHE AND HANLEY ROAD

*An Entirely New Policy*

Internationally-Famed Film Productions

Starting Monday - - October 11th

*Premiere and Exclusive Showing of*

"NINE DAYS A QUEEN"

NOVA PILBEAM · SIR CEDRIC HARDWICKE

The Uncrowned Ruler's Amazing Story

*Popular Priced Reserved Seats*

55¢ & 75¢ · CAbany 9315

EVENINGS 8:30 · Matinees Wed and Sun 2:30

NEW SHOWINGS WEEKLY

Paramount week now!

HAPPY DAYS ARE HERE AGAIN!!! Once again comes the year's biggest announcement- IT'S PARAMOUNT WEEK and all Sydney's celebrating!

2 FIRST RELEASE ATTRACTIONS SELECTED FOR THIS AUSPICIOUS OCCASION!!!

"MURDER GOES TO COLLEGE"

with Roscoe KARNS · Lynne OVERMAN · Larry CRABBE · Marsha HUNT

PLUS Bill BOYD in "HILLS of OLD WYOMING"

Plus "POP-EYE" Cartoon.

Sessions at 11a.m. 2p.m. 5p.m.8p.m (MA6708-9) for reservations..and don't forget the MOVIE BALL!

CAMEO

PITT ST. NR. PARK ST.

Paramount Pictures

EMPIRE

PORT RICHMOND

TODAY and TOMORROW TWO DAYS ONLY!

YOU'RE SWELL --- MICKEY ROONEY

The boy star of the year in the picture of the year...heart-warming...lovable ...down-to-earth!

HOOSIER SCHOOLBOY

with ANNE NAGEL · FRANK SHIELDS

— ALSO —

IF HE TALKED...

THE WOMAN HE LOVED DIED ...as killers shadowed his every move... and one false move meant death!

THE FRAME-UP

PAUL KELLY · JACQUELINE WELLS · GEORGE McKAY

Midnight Show Tonight 10:30 P. M.

(Lockeyed Auction at Midnite Show

KEITH'S

Sound the imperial salute... and open wide the padded cell! Here comes the Crown Prince of Howlarity... in a royal rave!

A drama of royalty that would make a horse laugh!

JOE E. BROWN in ★FIT FOR A King★

with HELEN MACK · PAUL KELLY

It's Ritzy Brother!

A MIRTH-QUAKE FROM "GHOST TO GHOST"

Topper's in the middle—and what they do to him is a scream!

SEE!

An invisible beauty take a bath! Gorgeous Connie step out of an evening gown . . . into invisibility!—and other hilarious tricks of a camera on the loose!

"It pitches a little woo"

Two gay spooks on the rampage . . . with a timid soul just learning the whoopee facts of life! It's the new laugh hit!

STARTS SATURDAY

The Big, Hallowe'en Show!

CONSTANCE BENNETT · CARY GRANT

TOPPER

with ROLAND YOUNG · BILLIE BURKE

(as Mr. and Mrs.)

ALAN MOWBRAY · EUGENIE PALLETTE

Directed by NORMAN Z. McLEOD

A Hal Roach production

CAPITOLETTES Travelogue Sports News While It's News

If Your Phone No. is 91KHz—Phone the Cap...

CAPITOL

# FROM READERS

## SAYS LONG FEATURES HANDICAP EXHIBITORS

Dear Mike:

It is a well known fact that the American public is more susceptible to fads than any other people on the face of this earth. Miniature golf swept the country, yo-yo's took us by storm, then we thought that bicycling was the thing to do and for the past year the automobile trailer has spread like wildfire. In the course of the rapid development of the motion picture industry itself has had many innovations that might be termed as "fads." Whether it was amateur night, bingo, or what have you, there was always a demand for it, and that was the reason that the exhibitor allowed it. Something has happened at the production end of the business that has the exhibitor handcuffed. That is none other than "long features."

I don't know who started the "fad" for long features, but one thing is certain, the fad has spread with each producer trying to out-do the other. It has come to pass where an "A" production is considered a failure unless it is at least 90 minutes in length, and in order to get consideration as an outstanding production it must be anywhere from 100 to 180 minutes.

The producers surely haven't given this as much thought as it requires, for one thing is certain, that the exhibitors have suffered, and the public that pays their good money to see the shows hasn't been given a fair deal. A good example can be found in our situation, where we operate on a single feature policy and have trained the patronage on 1-3-5-7 and 9 o'clock for the starting time of a complete show. With any feature over 100 minutes it is impossible to do this and still give them a well balanced program. No matter how much you might advertise the starting time it is a break from routine and the patrons are coming in at the middle of the feature. Our ailment is minor in comparison to the suffering that houses with double feature policies have to undergo. With one long feature a complete show runs three hours or better. The disadvantages are many but of outstanding importance are that the patrons will suffer from "squirmitis" no matter how interesting or diversified the program may be and the other is that a long program gives such a poor turnover at the peak hours that the gross receipts also suffer.

The odds are all in favor of shorter features, but still no attempt has been made toward adjustment. It is a sad state of affairs that without a doubt is hurting the industry; therefore if the boys in Hollywood are playing a game let's find a way of informing them that we, as exhibitors, think that the novelty has worn off, and that the game is over; they also should be informed that the public that pays its good hard-earned money is tired of the game. In other words, the "fad" is over and we are ready to come back to normal. From now until some adjustment is made I will be wondering where this long feature craze will end.

—PETER PANAGOS, *Publicity Director, Indiana and Lyric Theatres, Marion, Ind.*

# SHOWMEN'S LOBBY LAFFS




This cartoon was created by Glenn Franke.

## Serialization Sells "Stella" for Schlaifer

Six day serialization in the San Francisco News ushered in publicist Charlie Schlaifer's "Stella Dallas" campaign at the United Artists Theatre, with 2,000 half sheet cards at all newsstands and the paper's ten trucks bannered with title, playdates and plug for the serialization. Other newspaper publicity included accounts of Anne Shirley's recent marriage was tied into the picture.

Various merchants came through with attractive window displays in which scene stills were planted and as part of his teaser campaign, Schlaifer dropped 100,000 stickers about town on which title was printed.

## ONLY A SHORT TIME TO THANKSGIVING

**Since the members are well acquainted with details of various Thanksgiving Day tieups, this is set down merely as a reminder that the canned goods matinee and other similar prestige builders are appropriate for the occasion. Civic organizations, newspapers and leading citizens are always willing to cooperate.**

**Special matinees are usually held Saturday ahead, with publicity planted well in advance. Contributions may be displayed in front of theatre for newspaper photos and stories, goods being later distributed so that all denominations are represented.**

## Mayor Throws Switch Opening New Season

Mayor George C. Marsted threw the switch in Schine's State Theatre, Cortland, N. Y., to usher in Morris Seymour's Greater Movie Season. Local dailies carried stories and cut, as did all weekly papers in the county. Wires were received from Luise Rainer and Paul Muni congratulating Morris on his choice of "Good Earth" for the opening vehicle of his season. Blowups were made and used for lobby display and reader placed in paper.

Another highlight of Seymour's campaign was a 32-page booklet all art work and printed offset which was distributed locally, 15 merchants' ads included in the booklet completely defrayed cost and did an excellent job of selling his theatre and shows.

*"Tell Us What You Did"*

## Atmospheric Front Plugs "Paradise"

J. Wallerstein, manager of the Hohman Theatre, Hammond, Indiana, with his assistant, William Albach, exploited "Paradise Isle" by transforming front into atmospheric setting. Tropical fish were painted on box office windows and front doors, large marquee setups were displayed week in advance and aquarium filled with tropical aquatic life. Hawaiian ukes, guitars and tiples were placed in a local music store window in return for a trailer plugging "Learn to Play Hawiian Music." Local music instructor gave short Hawaiian musical interludes in front of the theatre and in window of music shop, and heralds were distributed throughout business sections by girls wearing leis.

# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 92

*Bluebook School Question No. 92 was: (A) Explain the reasons for resistance in an electric arc and various causes of its variation. (B) Explain how work performed by electric power is calculated. (C) What is the maximum permissible temperature of a resistance wire and how may it be roughly approximated without actual measurement?*

The following made acceptable answers: S. Evans and C. Rau; G. E. Edwards; C. Oldham; L. Cimikoski; J. R. Prater; O. H. Schmidt; W. Limmroth; W. H. Edmonds; J. A. Zachritz; H. B. Smith; M. and J. Devoy; L. F. Hayes; D. M. Stinson; J. J. Petersen; G. L. Goss; P. and L. Felt; C. Caldwell; W. L. Brandon; B. and M. Walker; W. V. Henderson; L. M. Roberts; H. Bunker; F. H., S. and P. Dalbey; C. H. Lowrie; H. T. Billings; T. W. Redhouse; F. B. Shilshome; M. D. McGuire; D. and W. Porter; S. L. Maxwell; H. T. Randolph; R. and K. Wells; H. Lathrope and M. Dey; B. B. Hornstein and R. R. Jacobs; L. A. Beachwood and M. F. Robinson; G. Maybe; F. B. Brandenburg; W. C. Bant; W. Winkler and R. R. Robbins; O. L. Goldstein and M. Samuels; R. Davis and F. M. Brown; D. Coates; B. L. Kent; K. J. Robinson and R. E. Bullard; E. F. and M. Wentworth; D. D. Strobey; R. and K. Wells; F. E. Dorp and F. E. Ames; J. Morton; L. F. and B. Brown; A. H. Bradley; A. C. Greene; L. Jones and S. H. Billings; F. L. and L. Savlor; A. W. Baxter; R. S. Welch; G. A. Simmons and K. L. Brant; R. H. Carter; P. S. Baker; B. L. Bunt and W. R. Davis; D. A. Shea and H. T. Plum; P. F. Maxwell and S. U. Lamont; H. T. Tood and L. E. Dodson; E. Exline; R. M. Schnider; H. H. Grant; N. S. Reid and H. T. Watkins; J. R. Davidson and W. R. Matthews; S. Leonard and G. T. Jones; D. M. Stinson; D. Dennis.

J. R. Prater offers the following excellent explanation of section (A): "The resistance of an electric arc is due to the relatively poor conductivity of the gases formed by volatilization of carbon particles which serve the current as a path of travel between negative and positive carbon tips. That the resistance offered is relatively high for the distance traveled may be demonstrated by the following calculation:

"Assuming a 20-ampere low intensity arc operated by a 70 volt d.c. generator. For such an arc the proper setup is an arc gap of approximately 1/16 inch; arc voltage about 55. Applying Ohm's law it is evident the resistance offered should be 55 ÷ by 20 = 2.75 ohms. The ballast resistance must therefore be 15 ÷ 20 = 0.75 of an ohm. It thus is shown that the arc gap resistance is more than 3.5 times that of the ballast (rheostat) resistance. Although the arc resistance may not be exactly proportional to length of the arc gap, it nevertheless is nearly so. Any alteration in its length would very materially alter the resistance offered by it.

"Other factors operate to alter arc resistance. The gases which offer the path of conductivity being very hot, tend to rise as they leave their source, which chiefly is the positive crater. In doing so they induce an upward air movement. It then follows that if there be strong or uneven drafts of air in the lamphouse, the path of these rising gases will be more or less altered, hence the conductivity between negative and positive carbon tips will not be constant because at different times there will be greater or less gas density between them.

"Again, if the composition of the carbon varies, or if the carbon contains impurities, the amount or nature (or both) of the gases produced will vary, which in the nature of things would or might alter the conductivity offered by them or, in other words, the resistance they would offer to current flow. Moisture in the carbons will cause sputtering caused by tiny explosions of steam at the crater face. These cause serious disturbances of the gases, hence tend to alter the resistance offered."

May I suggest, gentlemen, that this answer offers indisputable evidence that the one who submitted it has really studied the projector, source of light. He has comprehensive understanding of it, hence is in position to secure the best possible results from it, and to secure them with maximum economy of operation. Moreover, it advises us he is "on the job," for it is extremely unlikely any man would thus study and understand unless he had real interest in his work and very genuine pride in the results produced. May I direct attention to the fact that continued active membership in the Bluebook School is proof of progressiveness and a desire to advance in ability to give satisfactory service. True, there may be no immediate visible advantage to Bluebook School students, but by all rules of common sense advantage must and will come in due time.

(B) C. Oldham says: "In considering power in relation to the amount of work performed, we must take into consideration not only the amount of work done, but the time consumed in its doing. Voltage is regarded as the force or pressure that operates through the medium of current flow against the resistance of the electrical conductors and the mechanical medium by which the work is performed.

"The amount of work then is calculated by simple process of multiplying voltage by the number of amperes flowing, which result gives the number of watts used and since 746 watts equals one horsepower, we thus have the work performed expressed in that well understood unit."

(C) O. H. Schmidt says: "The maximum permissible operating temperature of resistance wire is 900 degrees Fahrenheit: This temperature is that which will make the conductor appear dull red in a dark room."

One correspondent, after a rather long and very complete answer to this section, wrote: "Phew! I'm glad this answer is compiled. Making it up reminds me of a bad print. One may work on it for hours, yet its projection consumes only a few moments of time. You see, Mr. Richardson, we do not have occasion to use this sort of thing every day, and believe you me it required plenty of study to prepare an intelligent answer."

I honor this good friend for having taken the trouble to dig out the facts required for so complete an answer. It must be remembered that this "School," save for an occasional question such as will be found in section (A) of the one accompanying answer No. 93, is a "Bluebook School," and all answers to questions may be found by searching the pages of that book. In this instance the answer will be found on pages 40 and 46.

The basic reason upon which this "School" was founded many years ago was the teaching of owners of the Bluebook to use it effectively, to become really well acquainted with all the great store of knowledge its pages contain. We skip the questions around from week to week for the express purpose of obliging students to search the Bluebook, and thus finally to become really well acquainted with it.

Improving the knowledge and ability requisite to production of the best possible entertainment for those who support us all by their frequent calls at theatre box offices is basic. It is far, far more important than any other one thing.

### BLUEBOOK SCHOOL QUESTION NO. 98

(A) How can amplifying power per stage be increased?

(B) Describe the construction and purpose of a 4-element, or screen grid tube.

(C) Describe the construction and purpose of a 5-element tube, or "pentode."

(D) Explain "triode" and "Tetrode."

(Note: Remember this is a Bluebook school and the answer to all save possibly some special question can be found in that book.)

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## Gardner Joins MGM

Ed Gardner, formerly with the J. Walter Thompson advertising agency, joined Metro-Goldwn-Mayer last week as assistant to Bill Bacher in Hollywood.

# WHAT THE PICTURE DID FOR ME

## Columbia

**IT'S ALL YOURS:** Francis Lederer, Madeleine Carroll—Although Francis Lederer and Mischa Auer gave an excellent performance, my patrons do not go for these foreigners and showed it by turning in one of the lowest grosses in months. Running time, 80 minutes. Played Oct. 9-10.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—Well, the great "Lost Horizon" has come and gone, and as far as we are concerned it's still lost. And not only that, but it rolled up quite a loss for us. We went the limit on advertising, even used the radio, but that was before we saw it ourselves. If we had to do it over, we would play it as the second half of a dual with a good Western and give the people a chance to walk out if they wanted to. It's really the height of something or other, I don't know what, as I never saw more wonderful scenery, better photography or better acting, although the sound is rather erratic, but the fact remains the people did not care to see it and those who did, did not like it. Not one could tell me why; they just said, "It's not my type of a picture." Columbia must think they have something, as we encountered our first experience with a checker, which suited us, as they would never have believed how little this picture grossed without a checker. My personal opinion is that Frank Capra has spoiled his reputation as a director of successes. Running time, 118 minutes. Played Oct. 22-23-24.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**RIO GRANDE RANGER:** Bob Allen, Iris Meredith—We had many favorable comments on this one, and had a good crowd. Played Oct. 8-9.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

**ROARING TIMBER:** Jack Holt, Grace Bradley—Badly produced. Direction or cutting certainly messed up continuity. A flop from every angle. Played Sept. 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WESTBOUND MAIL:** Charles Starrett, Rosalind Keith—This boy is making a place for himself with my customers. This was a very good western. The usual business. Played Oct. 22-23.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

## First National

**CASE OF THE STUTTERING BISHOP:** Donald Woods, Ann Dvorak—A fair picture. Nothing that will cause your patrons to pat you on the back to express their appreciation of your efforts to amuse them. And, on the other hand, you'll doubtless hear no complaints. Played Sept. 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CHEROKEE STRIP:** Dick Foran—This was doubled with Paramount's "Internes Can't Take Money." This western is decidedly above the average westerns, and perhaps it was this western that brought us some extra business the second day. Who knows?—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**EMPTY HOLSTERS:** Dick Foran—Dick Foran at his best. Why Warners ever stopped making this series of pictures is beyond any reasoning as they rate with Paramount's Cassidy series. Foran, the plot and the photography are tops. Running time, 57 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**EMPTY HOLSTERS:** Dick Foran—Very good western and pleased generally. O.K. on double bill.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**EVER SINCE EVE:** Marion Davies, Robert Montgomery—A fair picture. It still seems like a good idea for Miss Davies to remake "When Knighthood Was in Flower," one of her finest comedy portrayals. The story is weak in "Ever Since Eve," or suffers because of its familiarity. Played Oct. 9.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**PRAIRIE THUNDER:** Dick Foran, Ellen Clancy—A crackerjack western. There's action plus here and not too far fetched either. Dick, as usual, sings one good number. Played Oct. 9.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**PRINCE AND THE PAUPER, THE:** Mauch Twins, Errol Flynn—Now, here is a picture that merits praise in the highest terms. Having seen it before showing it, I decided to arrange the showing so that most of our patrons could see it from the start. If ever a picture needed to be seen from the start this is one of them. On my double bills I usually show the important picture first and last. The other picture and shorts I show once during the evening in the middle. I secured some extra shorts so that "The Prince and the Pauper" went on at 8:45 for one showing during the evening and what a treat to see this picture from the start. The extra pleasure of our patrons was reflected in the second and third night's business, which were above average. Go the limit on this, for it is one of the real masterpieces among the fine pictures of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**SAN QUENTIN:** Pat O'Brien, Humphrey Bogart—Excellent on all counts. Played Oct. 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SAN QUENTIN:** Pat O'Brien, Humphrey Bogart—This is a swell picture. There are really four stars, as we must not forget Ann Sheridan and Barton MacLane. All we can say is, just a good show and will fit in any day of the week. Plenty of action, a good story, and with Pat O'Brien you always have sincere acting. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**STOLEN HOLIDAY:** Kay Francis, Ian Hunter, Claude Rains—Poor picture to poor business. Pass it up if you can. Running time, 80 minutes. Played Oct. 6-7.—Frank Ross, Majestic Theatre, Joliet, Ill. General patronage.

## Grand National

**SING, COWBOY, SING:** Tex Ritter, Louise Stanley—After showing this I wondered just how much action Mr. Held of Iowa wanted. It was crowded with action and they like his singing. Here's how it is with us. We run opposition. We have Ritter, the other place Autry. Our show is a barn, with benches; they have a nice theatre. We pack them and they take in $10. Now figure it out for yourself. If they like Ritter this is another one for you to show, and I would advise Grand National to give Snub Pollard more to do and say-so in their future pictures, as I had the opportunity to see Tex and Snub in their appearances in "Kentucky." His bit in "Sing, Cowboy, Sing" proved he can still make them laugh. Why not give him a break, Grand National? I am sure glad to play Tex Ritter pictures. Played Oct. 26-27.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

## Metro-Goldwyn-Mayer

**BORN TO DANCE:** Eleanor Powell, James Stewart—A big glittering affair, sort of pageant of pulchritude and terpsichore. Did well, above average business, but did not draw as much as expected. Eleanor Powell's dancing is in a class by itself, but someone really ought to tell her that she dances just as well with her mouth closed, was the general opinion of my patrons. Running time, 105 minutes. Played Oct. 11.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England. General patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—Not the equal of "Born to Dance." Many rated Judy Garland and Sophie Tucker as the real hits of the show. Taylor is wasted entirely while Eleanor Powell didn't dance enough to suit many. And where were the dance numbers anyway? Certainly not much to the finale by way of chorus work and none elsewhere. Our folks like girls and plenty of them in their musicals. Solo and dance team stuff is okay, but why forget chorus routine entirely? Played Sept. 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DAY AT THE RACES, A:** Marx Brothers, Allan Jones—Am very glad this will be the last Marx Brothers picture I'll have to play. A high rental and no profit. Not half as good as Metro would have you believe, and much too long. Am glad it's over. Running time, 111 minutes. Played October 24-26.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**GOOD EARTH:** Paul Muni, Luise Rainer—About perfect. Everyone went away content that they'd seen something really "big" in motion pictures. It should have done better at box office, for it's great stuff. Muni and Rainer were the very personification of the characters they portrayed. Played Sept. 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GOOD OLD SOAK:** Wallace Beery, Betty Furness—Played with second feature and did excellent business, due rather to the popularity of the star than the film, but why worry if the boxoffice clicks. Running time, 76 minutes. Played Oct. 18.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England. General patronage.

**MARRIED BEFORE BREAKFAST:** Robert Young, Florence Rice—A jolly piece of film fun convincingly played by Robert Young, a player who consistently remains sincere in whatever his role. Metro should toss him a few choice story morsels. He might surprise them. Played Sept. 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MAYTIME:** Jeanette MacDonald, Nelson Eddy—A wonderful production which proved a flop for us. Enjoyed it personally, but I don't count. A percentage picture which hardly took in rental. If you haven't a high class audience to cater to, don't play it—not for profit—unless you want to run it for prestige. Had walkouts on this. Played October 10-12.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**PARNELL:** Clark Gable, Myrna Loy—A high class attraction that spells "death" to a boxoffice. Talk, talk, talk. Good stars wasted on a poor story with a sad ending. People here want comedy and action. Goodness knows they need the comedy part on this drought stricken area. Can't pay your coal bills with this. Running time, 119 minutes. Played October 3-5.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**PERSONAL PROPERTY:** Jean Harlow, Robert Taylor—We enjoyed this picture, but audience reaction was very unfavorable. Business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SARATOGA:** Jean Harlow, Clark Gable—A difficult job well done and satisfactory entertainment. If viewed only from a novelty standpoint it was worthwhile just to see what could be done. But to Jean's glorification the fact remains that without her completion of so many scenes they'd have had to abandon it. There is no substitute for the personality that was Jean Harlow. Played Sept. 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TOPPER:** Constance Bennett, Cary Grant—The cast is good, the trick photography excellent, but withal just fair entertainment of a sort that makes a sequel seem uncalled for. Played Sept. 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**UNDER COVER OF NIGHT:** Edmund Lowe, Florence Rice—A very good program picture. Played on a dual bill with a Hopalong Cassidy picture, it drew many favorable comments. Glad to have played. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**WAY OUT WEST:** Laurel and Hardy—Personally thought this a bit tiresome except for the dancing and singing of the two. Drew well and seemed to please the audience so give us more of them, also more music, as Hardy is a good singer. This drew better than any of the others. Was it because of the title?

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*
MOTION PICTURE HERALD
Rockefeller Center, New York

Running time, 64 minutes. Played October 21-23.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

## Paramount

**ARTISTS AND MODELS:** Jack Benny, Gail Patrick—Disappointing picture and business. No story worth the telling. Played Oct. 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—There's not much wrong with this picture as we saw it. Wonder why it got so many lukewarm reviews? They must have prejudiced the public against it, however, as business failed to meet expectations. Played Oct. 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye, Mary Carlisle—A good musical comedy. This picture has far more plot than most musicals and is playing to very appreciative audiences. The specialty acts are tops with Ames & Arno and the Calgary Brothers in the respective offerings as good as anything offered to date. There is a trifle too much Raye as usual but still the audience like it, so why criticize. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**EASY LIVING:** Edward Arnold, Jean Arthur—One of the funniest features we've played this year and yet business was not satisfactory. We can seldom make any headway with comedies; they're not well attended with us. Played Sept. 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**EXCLUSIVE:** Fred MacMurray, Frances Farmer—Unusual melodrama that is good entertainment. Played Sept. 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FORLORN RIVER:** Larry Crabbe, June Martel—So-so western that is not good Zane Grey quality. Played Sept. 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HILLS OF OLD WYOMING:** William Boyd, George Hayes—My customers like these and that's what counts. They especially like George Hayes. Played Oct. 15-16.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

**HOTEL HAYWIRE:** Leo Carrillo, Mary Carlisle—This is just what the name implies. A farce comedy which seemed to please and kept the patrons laughing a good part of the time. We did just a fair average Sunday with this and below average Monday, so there was not enough about this to pass the word along for others to go to see it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**INTERNES CAN'T TAKE MONEY:** Barbara Stanwyck, Joel McCrea—An above-the-average hospital and doctor drama, though a good part of the action takes place outside of the hospital. We played this on Sunday and Monday. Sunday business was a bare average but Monday was above average, which is a sure sign that some of our Sunday patrons urged some of their friends to see it Monday. This was doubled with "Cherokee Strip" with Dick Foran, a Warner Brothers western. This western is decidedly above the average westerns.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MIDNIGHT MADONNA:** Warren William, Mady Correll—Pretty sloppy story. Don't expect much from this maudlin melodrama. Played Sept. 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MOUNTAIN MUSIC:** Bob Burns, Martha Raye—They don't come any better than this. Give us more Paramounts like this one. And also we want more of Rufe Davis. Folks, I did this one up big and it was even better. Will stand all you can give it. Thanks, Paramount. Played Oct. 19-20.—Mrs. Gene Michael, Best Theatre, Freburn, Ky. Coal mining patronage.

**NORTH OF THE RIO GRANDE:** William Boyd, George Hayes—These Hopalong Cassidy series are very popular with us, with good prints and comedy relief. Business excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—We had nice business and everybody was satisfied. Played October 9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**SOPHIE LANG GOES WEST:** Gertrude Michael, Larry Crabbe—Was OK on a double feature program. Pleased all, or at least I heard no complaints. Running time, 63 minutes. Played October 22-23.—A. E. Eliasen, Rialto Theatre, Paynesville, Minnesota, Rural and small town patronage.

**SWING HIGH, SWING LOW:** Carole Lombard, Fred MacMurray—Very good, although some objected to too much drinking. Normal business. Played October 20-21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WAIKIKI WEDDING:** Bing Crosby, Martha Raye, Bob Burns, Shirley Ross—One of the best pictures it has been our pleasure to play. It will get the money where there is any money to be gotten. Runnnig time, 89 minutes. Played Oct. 6-7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**WILD MONEY:** Edward E. Horton—A 50-50 picture; first half dull, last half entertaining. Played Oct. 5.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Republic

**WRONG ROAD, THE:** Richard Cromwell, Helen Mack—It's a swell little picture and will satisfy. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

## RKO Radio

**FLIGHT FROM GLORY:** Chester Morris, Whitney Bourne—Good melodrama. The ladies didn't care much for it, however. Played Sept. 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NEW FACES OF 1937:** Joe Penner, Harriet Hilliard—Not so bad as we'd expected from reports. In fact, it was well liked by our folks. Played Sept. 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ON AGAIN—OFF AGAIN:** Wheeler-Woolsey—Their worst in a long while. This should have been junked. We doubt the fault is Wheeler-Woolsey; they just can't make something out of nothing forever. And the absence of Dot Lee hurts plenty. Played Sept. 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SHALL WE DANCE:** Fred Astaire, Ginger Rogers—What more can I say? If you've seen one you've seen them all, and our boxoffice proved it. Lowest Sunday gross in many months. Also too long. Half would have been more than enough for us. I'd say the pair are slipping. Am I right? Running time, 116 minutes. Played September 26-28.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**SUPER SLEUTH:** Jack Oakie, Ann Sothern—Satisfactory film fare. Played Sept. 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SUPER SLEUTH:** Jack Oakie, Ann Sothern—Fair picture and did average at the boxoffice. Running time, 70 minutes. Played Oct. 16-17.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

**TOAST OF NEW YORK, THE:** Edward Arnold, Frances Farmer—Excellent picture that failed to draw 'em in. Donald Meek merits some sort of a prize for his acting in this. It was a dandy characterization. Played Oct. 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**WINDJAMMER:** George O'Brien—One of the best George O'Brien pictures and if he clicks for you you're all to the merry.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**WOMAN I LOVE, THE:** Paul Muni, Miriam Hopkins—Not the special Radio wants you to think it is. Poor title and no drawing power. Picture too gruesome in spots. Paul Muni does his best with his part but these war stories are getting old. Not worth your best time. Running time, 88 minutes. Played Sept. 22-23.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

## Twentieth Century-Fox

**ANGEL'S HOLIDAY:** Jane Withers, Sally Blane, Robert Kent—A very good Jane Withers picture. Drew well at the boxoffice. Did better than "Stowaway." Played Sunday, Monday and Tuesday. Running time, 71 minutes. Played Oct. 17-18-19.—Frank Ross, Majestic Theatre, Joliet, Ill. General patronage.

**BORN RECKLESS:** Rochelle Hudson, Brian Donlevy—Nice little program picture of gangsters. Will please all the way. Running time, 58 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**CAFE METROPOLE:** Loretta Young, Tyrone Power—This can be termed as a smart and clever romantic drama lavishly produced, but it drew below average. I cannot blame the low gross on the picture, so I will blame it on the title. Somehow this title had no allure for our patrons.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**CAFE METROPOLE:** Loretta Young, Tyrone Power—Just an average programer that pleased those who came to see it. Title failed to draw any rural patronage. Too much talking and not enough action, but as it was in the "B" classification, I'm satisfied. Running time, 83 minutes. Played Sept. 19-21.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**LADY ESCAPES, THE:** Gloria Stuart, Michael Whalen—Definitely poor. Many complaints on this one. Played Oct. 6.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**MIDNIGHT TAXI:** Brian Donlevy, Frances Drake Just another one of those program pictures; pleased those who came, only trouble not so many did come. General opinion Brian Donlevy of better material. Running time, 74 minutes. Played Sept. 27.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England. General patronage.

**THIS IS MY AFFAIR:** Robert Taylor, Barbara Stanwyck—Keep up the good work, Fox. This was a fine picture and drew well. Good action and kept you guessing. Out grossed Metro's big specials. This is what our patrons want, down to earth entertainment, and Fox has them. Running time, 99 minutes. Played October 17-19.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**WEE WILLIE WINKIE:** Shirley Temple—This is not the type of picture that appeals to most of our Shirley Temple fans but nevertheless we feel safe in saying it pleased generally. Business not quite up to normal for Shirley. Played Oct. 13-14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WINGS OF THE MORNING:** Henry Fonda, Annabella—A beautiful picture. Pleased all who saw it. Was afraid of it at first as the title did not mean much. Drew more the second night than the first, due to word of mouth advertising. By all means play it. The singing of John McCormack worth the price of admission alone. Running time, 87 minutes. Played Oct. 20-21.—Frank Ross, Majestic Theatre, Joliet, Ill. General patronage.

**YOU CAN'T HAVE EVERYTHING:** Don Ameche, Alice Faye—Here was one of the greatest surprises to us, making us scratch our heads trying to figure out why such a good musical failed to do extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## United Artists

**ACCUSED:** Douglas Fairbanks, Jr., Dolores Del Rio—Moderately entertaining. There were several walkouts, however. Played Sept. 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PRISONER OF ZENDA, THE:** Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—I have not shown this as yet, but having seen it I want to pass the world along that this is great. It had a three-week run in Detroit in a theatre that rarely runs a picture that long. Also, if at all possible, arrange your program so that they can see it from the start. If I were in a small town and could not afford the added pictures to run to about 8:30 or 8:45 so that this could be seen from the start, I would try on a picture like this to start later. Advertise this fact in a big way. Have a couple of shorts to start about 8 P. M. and in that way your patrons will enjoy a real show. Of course, if you have more than one full house during an evening, this method is not practical.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Universal

**CALIFORNIA STRAIGHT AHEAD:** John Wayne, Louise Latimer—This is real action! A very good picture even if nothing super-super. Played Sept. 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CARNIVAL QUEEN:** Dorothea Kent, Robert Wilcox—Suitable for a double bill. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

**MAN WHO CRIED WOLF, THE:** Lewis Stone, Tom Brown, Barbara Read—If your patrons go for murders here is their meat. Peach of a story and well acted. Running time, 75 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

**OH, DOCTOR!:** Edward Everett Horton—We had fine weather and good business but most of our patrons thought the story was a little weak. Played October 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**100 MEN AND A GIRL:** Deanna Durbin, Adolphe Menjou—While opinions differed widely from our patrons concerning the merits of this picture it did seem to bring out new faces and possibly the better class trade. We are glad we played it even though it was no outstanding grosser. Running time, 85 minutes.—E. C. Arthart, Strand Theatre, Milford, Iowa. General patronage.

**ROAD BACK, THE:** John King, Richard Cromwell—The obvious changes in plot, especially in the closing sequence, have definitely lessened the story's worth. Those who may not have read the book will accept it as fair entertainment, but the legion who admire the book will find keen disappointment in the screenplay. Played Sept. 30-Oct. 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WEST BOUND LIMITED:** Lyle Talbot, Polly Rowles—We get so many calls for railroad stories that when we do get one we're tickled pink. And yet this is not tops in its class. They could do a lot better. Played Sept. 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Warner Brothers

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—An excellently produced picture with remarkably fine photography which somehow or other did not quite hit the mark. The acting of Errol Flynn, Olivia de Havilland and the remainder of the cast was up to expectations. The final scene

featuring the charge of the six hundred, upon which this historical film is based, just missed being one of the epics of filmdom, due, I believe, to it being too long drawn out and exaggerated. However, even with these faults Warner Bros. did a good piece of work and the picture should do good business. Running time, 115 minutes. Played October 30.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**DEVIL'S SADDLE LEGION, THE:** Dick Foran, Anne Nagel—Just a western. Gets by only.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**GOD'S COUNTRY AND THE WOMAN:** George Brent, Beverly Roberts—Just a natural for any spot. Why not more like this? Have been running here for 15 years and patrons say the best yet. Good business in a town of 240 souls in the middle of the dried-out country—for the last eight years no crop—and this picture drew for forty miles and all satisfied. Thanks, and play it. Running time, 80 minutes. Played October 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**GO GETTER, THE:** George Brent, Anita Louise—This feature, although not classed as a special, was given more good comments and enjoyed by all than some big productions. I was agreeably surprised at its reception as Brent not popular here. Play it and hear the chuckles. Running time, nine reels. Played October 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—Wonderful picture. Good story well produced. Will stand extended runs. Running time, 120 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**ONE WAY PASSAGE (Reissue):** Kay Francis, William Powell—One of the best reissues we have ever had and did excellent business. Pity there are not more of this type being made today. Running time, 68 minutes. Played Sept. 30.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England.

**POLO JOE:** Joe E. Brown—Passable Joe E. Brown picture. Will please and did. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**TALENT SCOUT:** Donald Woods, Jeanne Madden—A bad picture, almost zero in entertainment value. Less than that at B. O. Played Oct. 2.—L. A. Irwin, Palace Theatre, Penacook, N. H.

# Short Features

## Columbia

**DIZZY DOCTORS:** Broadway Comedies—Well, let me express my appreciation for these Three Stooges; they sure mean a lot to me.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky.

**FROM BAD TO WORSE:** Broadway Comedy—Charlie Chase is still very popular and while this particular effort is okay they should bend every effort towards improving his story material—and let him sing!—L. A. Irwin, Palace Theatre, Penacook, N. H.

**GRAND HOOTER:** Broadway Comedy—Charlie Chase's best attempt of recent date.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**GRIPS, GRUNTS, AND GROANS:** Broadway Comedies—Usual for the series and okay nonsense where they go for the Three Stooges.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**MY LITTLE FELLER:** Broadway Comedies—Andy Clyde is tops with us—in fact, all Columbia Comedies are.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky.

**NEW NEWS:** Collins-Kennedy Broadway Comedy—Excellent fill-up that proved very popular here. Running time, 17 minutes.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England.

**SCRAPPY'S BAND CONCERT:** Scrappy Series—This is a good cartoon—L. A. Irwin, Palace Theatre, Penacook, N. H.

**SLIPPERY SILKS:** Broadway Comedies—A big improvement on the last comedy of the Three Stooges. Excellent fun that seemed to please generally. Running time, 17 minutes.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England.

**THREE DUMB CLUCKS:** Three Stooges—A slapstick panic as usual.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Educational

**BUG CARNIVAL:** Terrytoon—Better than average Terrytoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**FRESHIES:** Two-Reel Comedies—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**HAY RIDE, THE:** Terrytoon—No better, no worse than average in this weak series of cartoons.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**MECHANICAL COW, THE:** Terrytoon—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**OZZIE OSTRICH COMES TO TOWN:** Terrytoon—Only fair.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**PLAY BALL:** Terrytoon—Okay cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**SCHOOL BIRDS:** Terrytoon—A funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Metro-Goldwyn-Mayer

**BAR-RAC'S NIGHT OUT:** Peter Smith Specialties—Don't mistake this for a one-reel western short subject as we did. It's the adventures of a raccoon well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**BOSKO AND THE PIRATES:** Happy Harmonies—A very clever Happy Harmony. These are becoming very outstanding.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**EQUESTRIAN ACROBATICS:** Peter Smith Specialties—A very entertaining subject.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**EVERY SUNDAY:** Deanna Durbin, Judy Garland—Expected more of this short after reading other comments on it. However, it seemed to please a small audience. Running time, 10 minutes.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**INDIA ON PARADE:** Fitzpatrick traveltalks—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**IT MAY HAPPEN TO YOU:** Crime Doesn't Pay Series—As we have always contended this is the finest series of shorts made by any producer. This picture is interesting as well as educational. Give it a top booking. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PUBLIC PAYS, THE:** Crime Doesn't Pay Series—Another Crime Doesn't Pay series exposing the milk racketeers. Excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SUNKIST STARS AT PALM SPRINGS:** Musical color revue—One of those very excellent and very popular colored musicals of Metro which are always a hit with my patrons. Running time, 20 minutes.—Kenneth B. Parker, Tudor Cinema Theatre, Dewsbury, England.

## Paramount

**BLUE VELVET MUSIC:** Headliners—A fair band act.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**CHICKEN A LA KING:** Color Classic—Excellent cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**LOST AND FOUNDRY:** Popeye the Sailor—Average Popeye cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**YOU CAME TO MY RESCUE:** Shep Fields and Orch.—Fair screen song. We still think these were better when originally released with the cartoon drawings of the lyrics for a second chorus. By the time the audience is warmed up to singing, it's all over.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## RKO Radio

**BIG LEAGUE:** Bill Corum's Sports—Okay baseball short.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**DEADLY FEMALES:** Struggle to Live Series—Very engrossing material.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**DESERT LAND:** Struggle to Live Series—The best in this series to date and that means plenty good.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**FOREST GANGSTERS:** Struggle to Live Series—Good novelty reel.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**IT'S A GREEK'S LIFE:** Rainbow Parade—A fair color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**MARCH OF TIME, NO. 12:** The usual so-so audience reaction.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**PATHE TOPICS, NO. 7:** Entertaining, especially the acrobatic sequence.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Twentieth Century-Fox

**TOURING BRAZIL:** Magic Carpet Series—A good travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**WESTERN GRANDEUR:** Magic Carpet Series—An excellently photographed travelogue in black and white.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Universal

**KIDDIE REVUE:** Oswald Cartoon—L. A. Irwin, Palace Theatre, Penacook, N. H.

**STEEL WORKERS:** Meany, Miny, Moe Comedy—An amusing cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Vitaphone

**CUT OUT FOR LOVE:** Broadway Brevities—A swell little musical short that should be good for a buildup on a weak picture. Plot and recording is very good. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**DAY AT SANTA ANITA, A:** Sybil Jason—This is a fairly good picture in color which is marred somewhat by the attempt to inject a dramatic story into two reels. The final reel, however, introduces a host of Hollywood stars and features a thrilling horse race which should serve to make it a good addition to any program. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

# Serials

## Columbia

**JUNGLE MENACE:** Frank Buck, Charlotte Henry—This is the first Columbia serial and it is as the company promised, different and well produced, but, I am sorry to say, does not have any drawing power. We are on the 8th chapter and I don't believe there is one patron who has seen all of them; in fact, they walk out just as soon as the serial is flashed on the screen. Not enough excitement and suspense. The animals are so tame, they run for their cages the minute Frank points a stick at them, and they expect you to get a thrill out of it.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

## Universal

**WILD WEST DAYS:** Johnny Mack Brown—This is one of the better serials. The story, action and production values are considerably above the average run of serials. Where westerns are popular, this serial should also be popular.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.



# IN COURTS

## Kromocolor Hearing Ends in New Jersey

The hearing in Paterson, N. J., on the application by Joseph O'Donnell to rescind a bid of $105,000 for the Kromocolor Laboratory, Paramus, N. J., and to have his deposit of $21,000 returned to him, was completed last week. At the same time, a counter petition by the receivers of the laboratory declaring that O'Donnell had no right to rescind the bid and if he did not go through with the deal should default the deposit, also was heard.

A decision is expected shortly. William Krimsky, co-receiver for Kromocolor, represented the laboratories. Vice-Chancellor Vivian M. Lewis presided at the hearings.

## Ross Federal Service Wins Mississippi Appeal

Ross Federal Service last week reported that it had won a decision in the Mississippi supreme court, which reversed two lower court rulings relative to a state tax law aimed at checkers. The suit was preferred by the city of Oxford, Miss, as a test case. A. B. Hugo, checker for the company, who filed the appeal, was discharged by the court.

The license law attempted to impose a fee of $50 on every theatre checker in the state. The court held that checkers for Ross Federal do not fall within the provisions of the law and at the same time confirmed the confidential nature of the checkers' reports to distributors.

## Pathe Corporation Sued

J. F. O'Keefe, as assignee of Zasu Pitts, filed a suit in supreme court in New York last week for $5,940 and interest against Pathe Film Corporation and Pathe Studios, Inc. A judgment was recovered in superior court in Los Angeles but remained unpaid. Mr. O'Keefe alleges that Miss Pitts was hired by Pathe Studios in May, 1930, and that damages amounting to $5,000 were promised if she was not assigned to a picture before the end of the year. Mr. O'Keefe claimed that assets of Pathe Studios were sold to RKO Radio without notice to creditors and that the sale was "fraudulent."

## Brown Suit Settled

The infringement suit of Daniel L. Brown against Jacob and Lee Shubert, Select Theatres Corporation and Tams-Witmark Music Library was marked settled in the United States district court in New York last week. The stipulation filed provided that no damages or profits were to be paid, but the defendants acknowledged the plaintiff's ownership rights to the opera, "Sari," which Mr. Brown claimed having acquired from the composer in 1911. It was alleged that the defendants infringed by granting radio rights to the music.

## Caruthers Suit Dismissed

Federal Judge John M. Woolsey in New York last week formally dismissed the $1,000,000 plagiarism suit of Allan Caruthers against RKO Radio and awarded the defendant $61 in costs. Mr. Caruthers claimed infringement of his play "The Sooners," in "Cimarron."

# *'Hurricane' Opens In East and West*

Months of advance publicity on Samuel Goldwyn's production "The Hurricane," reputed to have cost in the neighborhood of $2,000,000, came to a gala climax with two premieres, the first at the Carthay Circle, Hollywood, last Friday night, and the second at the Astor theatre, New York, on Tuesday night.

To both performances streamed a host of celebrities, attired in evening gown and fur wraps and in stiff white shirts, tuxedos and tail coats. Prominent among the guests at the New York premiere showing for representatives of the press on Monday night was Mrs. Randolph Hearst, while Elsa Maxwell, high in social circles, entertained a group of friends that included several persons of nobility.

Arc lights played their customary important role in announcing the openings at both houses. In Hollywood, stands were erected near the theatre to accommodate the thousands who flocked to the scene to obtain a glimpse of the stars, but at the Broadway premiere a squad of good natured patrolmen kept the curious moving and opened lanes through the crowds to admit guests.

Mr. Goldwyn attended the New York showing and was on hand, at the rear of the orchestra, to greet those attending, who included executives of United Artists and virtually every other motion picture company. Among those at the premiere were Y. Frank Freeman, Charles and George Skouras, John S. Hertz, Moss Hart, Jules Glaenzer, Walter Wanger, David Rose, Ernest Lever, Joseph Bernhard, William T. Powers, Nate Blumberg, Gus Eysell, Barney Balaban, Nicholas M. Schenck, Mike Rosenberg, I. J. Hoffman, John Nolan, John Hay Whitney, William Paley, Max Gordon, Clayton Bond, Joe Vogel, Charles C. Moskowitz and Rufus Le Maire.

## Alternative Writ Signed In "U" Inquiry Proposal

An alternative writ of mandamus directing officers and directors of Universal Pictures Corporation to exhibit their books and records from 1930 to date to Murita Trading Corporation, or to show cause before November 30th why they should not be compelled to do so, was signed by Daniel I. Rosenman, justice, in supreme court in New York on Wednesday. Justice Rosenman previously had denied a peremptory writ on the ground that Universal questioned the right of the petitioner to see the books.

Under the writ Universal may go to trial to determine whether Murita is acting in good faith or whether it is a stockholder under the Delaware law.

## Roadshows Planned for "Chicago"

Twentieth Century-Fox is planning to roadshow "In Old Chicago," throughout the United States it was announced last week. It was indicated that the picture will be withheld from general distribution until the 1938-39 releasing season.

## Korson-Ambassador Deal

Louis (Pop) Korson and Ed Boreth, operating Masterpiece Film Attractions, will distribute the 1937-38 Ambassador program of sixteen pictures in the Philadelphia and Washington territories. Maurice Conn, president of Ambassador, closed the deal.

# OBITUARIES

## Louis Alterman

Louis L. Alterman, owner of the Comedy, Victory and Rialto theatres, Jamaica, N. Y., died Sunday at his home. Death was due to a complication of diseases. Mr. Alterman was founder of the Biltmore Film Exchange and was active in real estate.

## McBeth, Giannini, Kelly

Danny McBeth, Alex Giannini and William Kelly of Witmark and Sons, Warner Brothers music subsidiary, were killed last week in an auto accident near Rhinelander, N. Y. They were on their way to attend the opening of a new show in Albany when their car swerved off the road and struck a tree.

## Martin Brennan

Word was received at the Paramount offices Monday of the death last Saturday of Martin C. Brennan, founder and editor of The Film Weekly, in Sydney, Australia. Mr. Brennan formerly had been editor of Everyone, a weekly film paper there.

## John Kane

John E. A. Kane, 38, business agent of the New Orleans Moving Picture Machine Operators Union No. 2935, died last week following a year's illness.

## Spencer Bettelheim

Spencer Bettelheim, 39, treasurer for the Music Box theatre, New York, and the lessee of the Lyceum, died last Friday.

## Gertrude Kingston

Gertrude Kingston, English actress, associated with Henry Irving and Beerbohm Tree at the height of their popularity, died in a London nursing home Monday.

## Open Artcinema Branch

The Artcinema Film Exchange, Inc., last week opened offices in the Film Center Building in New York. Charles Kranz, formerly with United Artists, is general manager of the exchange. Al Bondy and Willian Ravnor are associated with Mr. Kranz. The company will release 10 films of Artcinema Associates, Inc., of which Emil C. Jensen is president.

## Alsop, Lynch Combine

Former Mayor John T. Alsop of Jacksonville, Fla., and S. A. Lynch, Florida theatre man, have renewed a former business association and will open offices in Jacksonville. Mr. Alsop was associated with Mr. Lynch in the opening and operation of virtually all of the theatres in Jacksonville and Miami, Fla.

## Universal Dropping Two

Kent Taylor and Wendy Barrie are being dropped from Universal's contract list, the studio announced last week from Universal City.

## Schenck Buys Estate

Nicholas M. Schenck, president of Loew's, Inc., last week purchased an additional three-acre estate known as "Delcrest," at Great Neck, Long Island, N. Y.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |

## AMBASSADOR-CONN-MELODY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-Kane Richmond | June 15,'37 | | |
| Devil Diamond, The | Kane Richmond-Frankie Darro | Jan. 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Galloping Dynamite | Kermit Maynard-Ariane Allen | Dec. 30,'36 | | |
| Sing While You're Able | Pinky Tomlin | Mar. 20,'37 | 66 | |
| Thanks for Listening | Pinky Tomlin | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Valley of Terror | Kermit Maynard-Harlene Wood | Jan. 20,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| *Coming* | | | | |
| Fighting Cadet | Frankie Darro | | | |
| Roaring Six Guns | Kermit Maynard-Mary Hayes | | | |
| Rough Riding Rhythm | Kermit Maynard-Beryl Wallace | | | |
| Swing It, Professor | Pinky Tomlin, Paula Stone | | | |
| Young Dynamite | Frankie Darro-Kane Richmond | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Awful Truth, The (G) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92 | Oct. 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62 | Oct. 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61 | Nov. 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) | Richard Dix-Joan Perry | June 25,'37 | 68 | July 24,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | | | | |
| Devil's Playground (A) | Dolores Del Rio-Richard Dix | Jan. 24,'37 | 74 | Feb. 27,'37 |
| Fight to the Finish, A | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| (See "Taxi War," "In the Cutting Room," May 1,'37.) | | | | |
| Find the Witness (G) | Rosalind Keith-Chas. Quigley | Jan. 8,'37 | 57 | Mar. 6,'37 |
| Frame Up, The | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| (See "Right Guy," "In the Cutting Room," May 1,'37.) | | | | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| I Promise to Pay (G) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65 | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 64.) | | | | |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68 | Aug. 14,'37 |
| It Happened in Hollywood | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | | | | |
| It's All Yours (G) | Francis Lederer-M. Carroll | Sept. 1,'37† | 80 | Aug. 7,'37 |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65 | July 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69 | May 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68 | Oct. 9,'37 |
| Lost Horizon (A) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118 | Feb. 27,'37 |
| (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p.80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 87.) | | | | |
| Motor Madness | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | | | | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68 | Nov. 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 8,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37† | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62 | Apr. 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67 | Apr. 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37† | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65 | Aug. 28,'37 |
| Speed to Spare | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | | | | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76 | Feb. 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65 | |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62 | Mar. 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Venus Makes Trouble | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| (See "In the Cutting Room," Apr. 3,'37.) | | | | |
| Westbound Mail | Charles Starrett-Rosalind Keith | Jan. 22,'37 | 54 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104 | Feb. 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68 | Feb. 13,'37 |
| Women of Glamour (G) | Melvyn Douglas-Virginia Bruce | Jan. 28,'37 | 72 | Mar. 20,'37 |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| *Coming* | | | | |
| Absent Without Leave | Dolly Haas | | | |
| All American Sweetheart | Scott Colton-Patricia Farr | Nov. 30,'37† | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| All Were Enemies | Jack Holt | Dec. 16,'37† | | |
| (See "Murderers Welcome," "In the Cutting Room," Nov. 6,'37.) | | | | |
| American Legion, The | Don Terry-Mary Russell | | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Forgotten Women | Wyn Cahoon-Scott Colton | | | |
| Headin' East | Buck Jones-Ruth Coleman | Dec. 13,'37† | | |
| Hollywood Round-up (G) | Buck Jones | Nov. 16,'37† | 64 | Oct. 23,'37 |
| I'll Take Romance | Grace Moore-M. Douglas | Dec. 1,'37† | 85 | |
| (See "In the Cutting Room," July 24,'37.) | | | | |
| Little Miss Roughneck | Edith Fellows-Leo Carrillo | | | |
| Murder in Swingtime | Wyn Cahoon-Robert Paige | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Shadow, The | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | | |
| She Married an Artist | John Boles-Luli Deste | Nov. 25,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Ranger | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Start Cheering | Jimmy Durante-Joan Perry | | | |
| (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | | | | |
| State Penitentiary | Walter Connolly-Jean Parker | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Battle of Greed (G) | Tom Keene-Gwynne Shipman | Jan. 18,'37 | 65 | Jan. 9,'37 |
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60 | June 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64 | Mar. 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Blue Danube Romance | Zita Perczel | Jan. 20,'37 | 85 | |
| Dreams of Love | Frank Taray | Jan. 3,'37 | 103 | |
| (English titles) | | | | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radal | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81 | Oct. 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |
| *Coming* | | | | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70. | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55. | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Guns of Pecos 960 | Dick Foran-Anne Nagel | Jan. 2,'37 | 65. | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men in Exile 174 | Richard Purcell-June Travis | Apr. 4,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Once a Doctor (G) 171 | Donald Woods-Jean Muir | Jan. 23,'37 | 65. | Mar. 6,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| Sing Me a Love Song (G) 160 | James Melton-Patricia Ellis | Jan. 9,'37 | 79. | Oct. 17,'36 |
| (Exploitation: Dec. 26,'36, p. 70.) | | | | |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254 | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| (See production article, "The Deep South," May 8,'37, p. 16.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

### *Coming*

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|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Gold Is Where You Find It | George Brent-O. de Havilland | | | |
| Hollywood Hotel | Dick Powell-Frances Langford | Jan. 1,'38† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | | 61. | Oct. 30,'37 |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | | |
| Sh! the Octopus 268 | Hugh Herbert-Marcia Ralston | Dec. 11,'37† | | |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57. | Oct. 16,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| Submarine D-1 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105 | |
| Women Are Like That | Kay Francis-Pat O'Brien | | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90. | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82. | |
| Kainourgea Zoe | Rita Karmen | Nov. 7,'37† | 115. | |
| Ftohea Toy Mpoam | Vasoula Manolidoy | Sept. 5,'37† | 96. | |
| True Love | Sophea Damogloy | Oct. 3,'37† | 85. | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Reborn | Elene Papadake | Dec. 5,'37† | 90. | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65. | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels in Love (G) 3604 | Jessie Matthews-Louis Berrell | Feb. 29,'37 | 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Man of Affairs (G) 3606 | George Arliss-Rene Ray | Jan. 20,'37 | 71. | Nov. 28,'36 |
| (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.) | | | | |
| River of Unrest (G) 3621 | John Lodge-John Loder | Jan. 15,'37 | 69. | May 18,'36 |
| (Reviewed under the title, "Ourselves Alone.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64. | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74. | |
| Woman Alone, The (G) 3601 | Sylvia Sidney-John Loder | Jan. 12,'37 | 76. | Jan. 2,'37 |
| (Reviewed under the title, "Sabotage.") | | | | |
| You're in the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The | Nova Pilbeam | Feb. 17,'38† | | |
| (See production article, Oct. 30,37, p. 16.) | | | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 72. | Oct. 2,'37 |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20, '38† | | |
| Sez O'Reilly to McNab (G) | Will Fyffe-Will Maloney | Nov. 20,'37† | 84. | July 17,'37 |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Days (G) 147 | Tex Ritter-Eleanor Stewart | Jan. 30,'37 | 52. | Feb. 13,'37 |
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63. | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56. | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77. | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 20,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 65½. | May 1,'37 |
| Great Guy (G) 101 | James Cagney-Mae Clarke | Jan. 2,'37 | 73. | Dec. 19,'36 |
| (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.) | | | | |
| Hats Off (G) 108 | Mae Clarke-John Payne | Dec. 6,'37 | 66½. | Jan. 2,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 10,'36 |
| (Reviewed under the title, "Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58. | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60. | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56. | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 66. | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy, The 205 | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61. | |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 123 | Eric Linden-Cecilia Parker | June 8,'37† | 61. | |
| Swing It Sailor | Wallace Ford-Isabel Jewell | Nov. 5,'37† | | |
| (See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.) | | | | |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57. | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 6,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61. | |
| We're in the Legion Now (G) 129 | Reginald Denny-Esther Ralston | Jan. 16,'37 | 55½. | Feb. 15,'36 |
| (Reviewed under the title, "Rest Cure.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead with Your Heart | Anna Sten | | | |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60. | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | Nov. 26,'37† | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Mr. Boggs Steps Out 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | | |
| (See "Mr. Boggs Buys a Barrel," "In the Cutting Room," Sept. 25,'37.) | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter in the Sky | | | | |
| Photo Finish | Conrad Nagel-Eleaner Hunt | | | |
| Rollin' Plains | Tex Ritter | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. | Oct. 10,'36 |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63. | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69. | |

# (THE RELEASE CHART--CONT'D)

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. 15,'37† | 82 | |
| Business in Distress | Czech Film | Oct. 15,'37† | 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. 10,'37 | 62. | Jan. 26,'35 |
| Fire Trap, The | Norman Foster-Evalyn Knapp | Jan. 10,'37 | 58. | Dec. 7,'35 |
| I Give My Heart | Gitta Alpar | Nov. 5,'37† | 78 | |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. 1,'37† | 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. 10,'37 | 82 | |
| Student's Romance, The (G) | Patric Knowles | Oct. 10,'37† | 78. | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. 1,'37† | 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. 1,'37 | 85. | Mar. 20,'37 |

*Coming*

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|---|---|---|---|---|
| Invitation to the Waltz | Lilian Harvey | Nov. 10,'37† | 74 | |
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. 5,'37† | 75 | |
| Song of the Lark | Czech Film | Dec. 8,'37† | 90 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. 11,'37† | 9 rls | |
| All Men Are Wild | Paul Javor | Oct. 21,'37† | 9 rls | |
| Bride from Toroeke | Paul Javor | Oct. 1,'37† | 10 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June 11,'37 | 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. 20,'37 | 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. 6,'37 | 8 rls | |
| I Picked You for My Husband | Paul Javor | Nov. 4,'37† | 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. 21,'37† | 9 rls | |
| Pay, Madame | Paul Javor | May 30,'37 | 8 rls | |
| Two Prisoners | Paul Javor | Oct. 12,'37† | 10 rls | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Anniversary | Imre Raday-Ida Turay | Dec. 10,'37† | 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. 19,'37† | 8 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. 30,'37† | 10 rls | |
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. 24,'37† | 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead Marsh, The (A) | Boake Carter | Sept. 15,'37† | 73. | Sept. 11,'37 |
| High Hat | Frank Luther-Dorothy Dare | Jan. 1,'37 | 90 | |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. 1,'37 | 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. 15,'37 | 90 | |

*Coming*

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
I Demand Payment — Betty Burgess-Jack LaRue
Night of Crime
Sky Girl

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Thin Man (G) 713 | William Powell-Myrna Loy | Dec. 25,'36 | 112. | Dec. 12,'36 |
| (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.) | | | | |
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. 27,'37 | 69. | Aug. 28,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July 9,'37 | 89. | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. 3,'37† | 80. | Sept. 4,'37 |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. 8,'37† | 103. | Oct. 2,'37 |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. 20,'37 | 110. | Aug. 21,'37 |
| Camille (A) 639 | Greta Garbo-Robert Taylor | Jan. 1,'37 | 108. | Dec. 19,'36 |
| (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June 25,'37 | 116. | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. 22,'37† | 112. | Oct. 30,'37 |
| Dangerous Number (G) 718 | Robert Young-Ann Sothern | Jan. 22,'37 | 71. | Feb. 6,'37 |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June 11,'37 | 111. | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. 15,'37† | 87. | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July 2,'37 | 89. | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. 26,'37 | 67. | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. 12,'37 | 69. | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. 5,'37† | 138. | July 24,'37 |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. 11,'36 | 72. | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. 6,'37 | 139. | Feb. 6,'37 |
| (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. 23,'37 | 76. | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June 4,'37 | 109. | Dec. 26,'31 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. 19,'37 | 98. | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. 29,'37† | 78. | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July 30,'37 | 69. | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. 1,'37† | 72. | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. 5,'37 | 65. | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July 2,'37 | 90. | Apr. 28,'34 |
| Man of the People (G) 716 | Joseph Calleia-Florence Rice | Jan. 29,'37 | 81. | Jan. 30,'37 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June 18,'37 | 70. | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. 26,'37 | 132. | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. 17,'37† | 73. | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. 6,'37 | 105. | Mar. 2,'35 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. 30,'37 | 117. | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. 23,'37 | 67. | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June 4,'37 | 119. | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. 19,'37 | 84. | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May 21,'37 | 70. | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. 16,'37 | 127. | July 18,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July 23,'37 | 94. | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. 18,'36 | 74. | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. 2,'37 | 69. | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May 14,'37 | 94. | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May 7,'37 | 66. | May 8,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July 16,'37 | 97. | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86.) | | | | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May reissue | 126. | Jan. 24,'31 |
| Under Cover of Night (G) 715 | Edmund Lowe-Florence Rice | Jan. 8,'37 | 72. | Jan. 9,'37 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. 16,'37 | 64. | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. 10,'37† | 61. | Sept. 11,'37 |

*Coming*

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|---|---|---|---|---|
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | | | |
| Benefits Forgot | Walter Huston-James Stewart | Jan. 28,'38† | | |
| Bad Man of Brimstone 812 | Wallace Beery-V. Bruce | Dec. 3,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | Feb. 11,'38† | | |
| Family Vacation, A | Lewis Stone-Mickey Rooney | Dec. 17,'37† | | |
| Four Marys, The | Myrna Loy-Franchot Tone | Jan. 7,'38† | | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | | | |
| Last Gangster, The 810 | E. G. Robinson-Rose Stradner | Nov. 12,'37† | 81 | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Mannequin | Joan Crawford-Spencer Tracy | Dec. 31,'37† | | |
| Matter of Pride, A | Frank Morgan-Florence Rice | Dec. 10,'37† | | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Navy, Blue and Gold 811 | Lionel Barrymore-Robt. Young | Nov. 19,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Rosalie | Eleanor Powell-Nelson Eddy | Dec. 31,'37† | | |
| (See production article, Nov. 6,'37, p. 34.) | | | | |
| Thoroughbreds Don't Cry | Mickey Rooney-Sophie Tucker | Nov. 26,'37† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | | | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. 25,'37† | 59. | Sept. 25,'37 |
| Blazing Barriers | Edw. Arnold, Jr.-F. McKinney | July 4,'37† | 65 | |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. 29,'37† | 58. | Oct. 2,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. 3,'37† | 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. 30,'37† | 61. | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. 2,'37† | 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July 7,'37† | 62. | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July 28,'37† | 62 | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. 4,'37† | 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July 21,'37† | 73. | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July 14,'37† | 55. | Aug. 21,'37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. 18,'37† | | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. 22,'37† | 62. | Sept. 25,'37 |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June 30,'37† | 70 | |
| Where Trails Divide | Tom Keene | Oct. 13,'37† | 59 | |

*Coming*

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|---|---|---|---|---|
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. 25,'37† | | |
| Code of the Range | Tim McCoy | | | |
| County Fair | John Arledge-Mary Lou Lender | Nov. 24,'37† | | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. 17,'37† | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. 15,'37† | | |
| Rose of the Rio Grande | Movita | | | |
| Telephone Operator | | | | |

# (THE RELEASE CHART--CONT'D)

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98 | Sept. 25,'37 |
| Artists and Models (G) 3702 (Exploitation: Sept. 18,37, p. 83.) | Jack Benny-Gail Patrick | Aug. 13,'37† | 97 | Aug. 7,'37 |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67 | Aug. 7,'37 |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82 | Feb. 13,'37 |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64 | Sept. 11,'37 |
| Bulldog Drummond Escapes (G) 3626 | Ray Milland-Heather Angel | Jan. 22,'37 | 65 | Mar. 13,'37 |
| Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.) | Gladys Swarthout-F. MacMurray | Jan. 29,'37 | 85 | Dec. 12,'36 |
| Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.) | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60 | Apr. 17,'37 |
| Doctor's Diary, A (G) 3627 | John Trent-Helen Burgess | Jan. 15,'37 | 77 | Jan. 30,'37 |
| Double Or Nothing (G) 3707 (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84.) | Bing Crosby-Martha Raye | Sept. 17,'37† | 95 | Aug. 21,'37 |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88 | July 10,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85 | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56 | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70 | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76 | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142 | July 24,'37 |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79 | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65 | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67 | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66 | May 22,'37 |
| I Met Him in Paris (G) 3644 (Exploitation: Oct. 9,'37, p. 67.) | Claudette Colbert-M. Douglas | May 28,'37 | 86 | May 29,'37 |
| Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.) | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79 | Apr. 17,'37 |
| John Meade's Woman (A 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87 | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78 | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77 | June 12,'37 |
| Let's Make a Million (G) 3622 | Edward Everett Horton | Dec. 18,'36 | 80 | Feb. 27,'37 |
| Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86 | Jan. 30,'37 |
| Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88.) | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92 | May 1,'37 |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65 | June 12,'37 |
| Mind Your Own Business (G) 3625 | Charles Ruggles-Alice Brady | Jan. 8,'37 | 75 | Dec. 19,'36 |
| Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.) | Bob Burns-Martha Raye | June 18,'37 | 77 | June 19,'37 |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71 | Mar. 6,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75 | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70 | June 26,'37 |
| On Such a Night (A) 3704 (Exploitation: Nov. 6,'37, p. 66.) | Karen Morley-Grant Richards | Aug. 27,'37† | 73 | Aug. 21,'37 |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79 | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113 | Nov. 28,'36 |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60 | July 10,'37 |
| Scrooge (G) 3527 | Seymour Hicks-Donald Calthrop | Dec. 27,'36 | 73 | Dec. 21,'35 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Heyward | Sept. 17,'37† | 68 | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62 | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65 | Sept. 4,'37 |
| Souls at Sea (G) 3705 (See production article, Jan. 30,'37, p. 16.) | Gary Cooper-George Raft | Sept. 3,'37† | 92 | Aug. 14,'37 |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97 | Mar. 20,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63 | Sept. 18,'37 |
| Thunder Trail (G) 3713 (Exploitation: May 29,'37, p. 67.) | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58 | Oct. 2,'37 |
| Trail Dust (G) 3667 | William Boyd-Jimmy Ellison | Dec. 11,'36 | 77 | Jan. 2,'37 |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80 | May 29,'37 |
| Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89 | Apr. 3,'37 |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Badge of Policeman O'Roon | Bing Crosby-Beatrice Lillie | | | |
| Barrier, The (G) (See production article, Sept. 18,'37, p. 14.) | Leo Carrillo-Jean Parker | Nov. 12,'37† | *93 | Nov. 6,'37 |
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Dec. 31,'37† | | |
| Blossoms on Broadway (See production article, Sept. 25,'37, p. 16.) | Edward Arnold-Shirley Ross | Nov. 19,'37† | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 17,'37† | | |
| Buccaneer, The (See production article, Oct. 23,'37, p. 14.) | Fredric March-Franciska Gaal | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55 | Nov. 6,'37 |
| Daughter of Shanghai (See "In the Cutting Room," Oct. 30,'37.) | Anna May Wong-Chas. Bickford | Jan. 21,'38† | | |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94 | Oct. 2,'37 |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 28,'38† | | |
| Love on Toast | Stella Ardler-John Payne | Dec. 10,'37† | | |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70 | Oct. 23,'37 |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 21,'38† | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62 | Oct. 9,'37 |
| Thrill of a Lifetime (See "In the Cutting Room," Sept. 18,'37.) | Eleanore Whitney-Johnny Downs | Dec. 3,'37† | | |
| True Confession (See "In the Cutting Room," Oct. 16,'37.) | C. Lombard-Fred MacMurray | Dec. 24,'37† | | |
| Wells Fargo | Joel McCrea-Frances Dee | Jan. 14,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56 | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61 | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61 | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 50 | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59 | |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62 | July 31,'37 |
| Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.) | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57 | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57 | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64 | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62 | Apr. 3,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Happy-Go-Lucky (G) 6013 | Phil Regan-Evelyn Venable | Dec. 14,'36 | 68 | Dec. 12,'36 |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.) | Frances Langford-Phil Regan | Apr. 26,'37 | 83 | Apr. 10,'37 |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.) | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67 | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67 | Feb. 6,'37 |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60 | Jan. 18,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56 | Jan. 16,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63 | July 31,'37 |
| Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68 | May 1,'37 |
| Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.) | Gene Autry-Smiley Burnette | Dec. 21,'36 | 56 | |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58 | Mar. 13,'37 |
| Portia on Trial 6001 (A) | Frieda Inescort-Walter Abel | Nov. 8,'37† | *70 | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59 | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56 | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62 | July 3,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55 | |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | | |
| Roarin' Lead 6313 | Bob Livingston-Ray Corrigan | Dec. 9,'36 | 53 | |
| (See "In the Cutting Room," Nov. 7,'36.) | | | | |
| Rootin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. May 8,'37 | |
| Round-up Time in Texas 6306. | Gene Autry-Smiley Burnette | Feb. 28,'37 | 58 | |
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. Aug. 14,'37 | |
| Sheik Steps Out, The (G) 6006. | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66. July 31,'37 | |
| Trail of Vengeance 6325 | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54 | |
| Trigger Trio 7112 | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56 | |
| Trusted Outlaw, The 6334 | Bob Steele-Lois January | Feb. 1,'37 | 52 | |
| Two Wise Maids (G) 6004 | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68. Feb. 6,'37 | |
| Wrong Road, The (G) 7016 | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. Sept. 25,'37 | |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. June 26,'37 | |
| Youth on Parole (G) 6022 | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. Oct. 23,'37 | |

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|---|---|---|---|---|
| Colorado Kid 7123 | Bob Steele-Marian Weldon | Dec. 13,'37† | | |
| Duke Comes Back, The | Allan Lane-Heather Angel | Nov. 22,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Lady Misbehaves, The | Sally Eilers-Neil Hamilton | | | |
| Manhattan Merry-Go-Round | Phil Regan-Ann Dvorak | | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Mama Runs Wild | Mary Boland-Ernest Truex | | | |
| Mavourneen | Phil Regan-Dorothy McNulty | | | |
| News in the Air | June Travis-Wallace Ford | | | |
| Springtime in the Rockies | Gene Autry-Polly Rowles | Nov. 15,'37† | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |
| Wild Horse Rodeo 7115 | Three Mesketeers | Nov. 29,'37† | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802 | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. Aug. 21,'37 | |
| Behind the Headlines (G) 727. | Lee Tracy-Diana Gibson | May 14,'37 | 58. June 12,'37 | |
| Big Shot, The (G) 735 | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. July 31,'37 | |
| Border Cafe (G) 730 | John Beal-Armida | June 4,'37 | 67. May 29,'37 | |
| Breakfast for Two (G) 737 | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. Oct. 9,'37 | |
| China Passage (G) 718 | Constance Worth-V. Haworth | Mar. 12,'37 | 65. Apr. 24,'37 | |
| Criminal Lawyer (G) 713 | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. Apr. 10,'37 | |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| Don't Tell the Wife (G) 720 | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. Feb. 27,'37 | |
| Fight for Your Lady (G) 808 | John Boles-Ida Lupino | Nov. 5,'37† | 67. Oct. 2,'37 | |
| Fit for a King (G) 848 | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. Sept. 4,'37 | |
| Flight from Glory (G) 736 | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. Aug. 14,'37 | |
| Forty Naughty Girls (G) 803 | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. Sept. 4,'37 | |
| Hideaway (G) 733 | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. July 31,'37 | |
| Hollywood Cowboy (G) 733 | George O'Brien-Cecilia Parker | May 28,'37 | 64. July 31,'37 | |
| Life of the Party, The (G) 801. | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. Aug. 28,'37 | |
| (Exploitation: Oct. 23,'37, p. 82.) | | | | |
| Make a Wish (G) 745 | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. Sept. 4,'37 | |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. Mar. 13,'37 | |
| Meet the Missus (G) 729 | Victor Moore-Helen Broderick | June 4,'37 | 60. May 29,'37 | |
| Music for Madame (G) 804 | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. Sept. 18,'37 | |
| New Faces of 1937 (G) 732 | Joe Penner-Harriet Hilliard | July 2,'37 | 100. July 10,'37 | |
| (Exploitation: Oct. 9,'37, p. 70.) | | | | |
| Night Waitress (G) 711 | Margot Grahame-Gordon Jones | Dec. 18,'36 | 57. Jan. 2,'37 | |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. July 17,'37 | |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. Mar. 20,'37 | |
| Park Avenue Logger (G) 787 | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. Jan. 30,'37 | |
| Plot Thickens, The (G) 641 | James Gleason-Zasu Pitts | Dec. 11,'36 | 69. Nov. 21,'36 | |
| Plough and the Stars, The (G) 640 | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. Jan. 2,'37 | |
| (See production article, Aug. 22,'36, p. 16.) | | | | |
| Quality Street (G) 709 | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. Mar. 30,'37 | |
| Racing Lady (G) 707 | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. Dec. 12,'36 | |
| Riding On Air (G) 771 | Joe E. Brown-Florence Rice | June 18,'37 | 71. June 12,'37 | |
| Saturday's Heroes (G) 805 | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. Sept. 18,'37 | |
| Sea Devils (G) 714 | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. Feb. 20,'37 | |
| Shall We Dance (G) 724 | Fred Astaire-Ginger Rogers | May 7,'37 | 116. May 8,'37 | |
| (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | | | | |
| Soldier and the Lady, The (A) 717 | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. Feb. 27,'37 | |
| (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | | | | |
| Stage Door (G) 806 | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. Sept. 18,'37 | |
| (See production article, Aug. 14,'37, p. 16.) | | | | |
| Super Sleuth (G) 734 | Jack Oakie-Ann Sothern | July 16,'37 | 70. July 17,'37 | |
| That Girl from Paris (G) 712 | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. Dec. 19,'36 | |
| (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | | | | |
| There Goes My Girl (G) 728 | Ann Sothern-Gene Raymond | May 21,'37 | 74. June 5,'37 | |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. Oct. 2,'37 | |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. Dec. 26,'36 | |
| Toast of New York (G) 719 | Edward Arnold-Frances Farmer | July 30,'37 | 109. July 17,'37 | |
| (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.) | | | | |
| Too Many Wives (G) 723 | Anne Shirley-John Morley | Apr. 9,'37 | 61. Apr. 17,'37 | |
| Victoria the Great (G) 861 | Anna Neagle-Anton Walbrook | Oct. 22,'37† | 113. Sept. 25,'37 | |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | |
| Wanted: Jane Turner 643 | Gloria Stuart-Lee Tracy | Dec. 4,'36 | 67 | |
| (See "General Delivery," "In the Cutting Room," Oct. 3,'36.) | | | | |
| We're on the Jury (G) 716 | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. Jan. 23,'37 | |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 6,'37 | 82. Oct. 17,'36 | |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. Feb. 20,'37 | |
| Windjammer 783 | George O'Brien-Constance Worth | Aug. 6,'37 | 58 | |
| (See "In the Cutting Room," May 29,'37.) | | | | |
| Woman I Love, The (G) 721 | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. Apr. 24,'37 | |
| You Can't Beat Love (G) 731 | Preston Foster-Joan Fontaine | June 25,'37 | 62. June 5,'37 | |
| You Can't Buy Luck (G) 726 | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. May 1,'37 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bringing Up Baby | Kath. Hepburn-Cary Grant | | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Damsel in Distress, A | Fred Astaire-Joan Fontaine | Nov. 19,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Danger Patrol | John Beal-Sally Eilers | Dec. 10,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Easy Millions | Sally Eilers-Preston Foster | | | |
| Having Wonderful Time | Ginger Rogers-D. Fairbanks, Jr. | | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Hawaii Calls | Bobby Breen-Juanita Quigley | | | |
| High Flyers | Wheeler and Woolsey | Nov. 26,'37† | 70 | |
| Hitting a New High | Lily Pons-John Howard | Dec. 24,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Lights Out | Lee Tracy-Joan Woodbury | | | |
| Living on Love (G) | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. Oct. 30,'37 | |
| She's Got Everything | Gene Raymond-Ann Sothern | | | |
| (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | | | | |
| Taking the Town | Fred Stone-Dorothy Moore | | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Women Have a Way | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G) | Earl Hodgins | Sunset | Aug. 19,'37 | *75. Aug. 7,'37 | |
| Love Life of a Gorilla, The (A) | | Sam Cummins | Nov. 6,'37 | 80. Nov. 6,'37 | |
| Melody of the Plains (G) | Fred Scott | Spectrum | Apr. 15,'37 | *55. Apr. 10,'37 | |
| Nation Aflame (G) | Noel Madison | Treasure | Oct. 16,'37 | 76. Oct. 23,'37 | |
| Singing Buckaroo, The | Fred Scott | Spectrum | Jan. 15,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | | |
| Three Legionnaires (G) | Robt. Armstrong | General | June 15,'37 | *60. Mar. 27,'37 | |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. June 12,'37 | |
| Zamboanga (G) | Native Cast | | | *65. July 17,'37 | |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815. | Eddie Cantor-June Lang | Oct. 29,'37† | 81. Oct. 23,'37 | |
| Angel's Holiday (G) 754 | Jane Withers-Robert Kent | June 4,'37 | 71. May 8,'37 | |
| As You Like It (G) 711 | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. Sept. 19,'36 | |
| (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | | | | |
| Big Business (G) 759 | Jed Prouty-Spring Byington | June 18,'37 | 61. Apr. 17,'37 | |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758 | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. June 26,'37 | |
| Cafe Metropole (G) 750 | Loretta Young-Tyrone Power | May 7,'37 | 83. May 8,'37 | |
| (Exploitation: June 19,'37, p. 84.) | | | | |
| Californian, The (G) 753 | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. July 10,'37 | |
| Charlie Chan at the Olympics 752 | Warner Oland-Kath. DeMille | May 21,'37 | 71 | |
| (See "In the Cutting Room," Mar. 6,'37.) | | | | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. Nov. 29,'36 | |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. Aug. 7,'37 | |
| Crack-Up (G) 727 | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. Jan. 16,'37 | |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. Oct. 2,'37 | |
| David Harum (G) 769 (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. Mar. 3,'34 | |
| Doctor Bull (G) 768 (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. Oct. 14,'36 | |
| Fair Warning (G) 740 | Betty Furness-John Payne | Mar. 5,'37 | 68. Jan. 23,'37 | |
| Fifty Roads to Town (G) 748 | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. Apr. 3,'37 | |
| (Exploitation: May 8,'37, p. 70.) | | | | |
| Great Hospital Mystery, The (G) 751 | Sally Blane-Thomas Beck | May 14,'37 | 59. Mar. 6,'37 | |
| (Reviewed under the title, "Dead Yesterday.") | | | | |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. May 5,'34 | |
| Heidi (G) 816 | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. Oct. 16,'37 | |
| Holy Terror, The (G) 734 | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. Jan. 9,'37 | |
| Hot Water (G) | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. July 17,'37 | |
| It Happened Out West 745 | Paul Kelly-Judith Allen | May 7,'37 | 56 | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28 | |
| Lady Escapes, The (G) 747 | Gloria Stuart-Michael Whalen | July 23,'37 | 63. June 5,'37 | |
| Lancer Spy (G) 809 | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. Oct. 9,'37 | |
| Laughing at Trouble 724 | Jane Darwell-Lois Wilson | Dec. 11,'36 | 67 | |
| (See "Glory," "In the Cutting Room," Oct. 17,'36.) | | | | |
| Life Begins in College (G) 810 | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. Oct. 2,'37 | |
| Lloyds of London (G) 735 | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. Nov. 26,'36 | |
| (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | | | | |
| Love Is News (G) 729 | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. Feb. 27,'37 | |
| (Exploitation: Apr. 24,'37, p. 90.) | | | | |
| Love Under Fire (G) 803 | Loretta Young-Don Ameche | Aug. 20,'37† | 75. Aug. 14,'37 | |
| Midnight Taxi (G) 744 | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. Mar. 27,'37 | |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. Mar. 20,'37 | |
| Off to the Races (G) 736 | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. Jan. 16,'37 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| On the Avenue (G) 732 | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | | | | |
| One In a Million (G) 722 | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | | | | |
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75. | |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| (Exploitation: June 5,'37, p. 64.) | | | | |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 | Anthony Martin-Dixie Dunbar | June 25,'37 | 64. | |
| (See "In the Cutting Room," May 1,'37.) | | | | |
| Slave Ship (G) 748 | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| (See production article, Mar. 13,'37, p. 16.) | | | | |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| (Exploitation: Oct. 9,'37, p. 66.) | | | | |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99. | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 743 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | | | | |
| Wee Willie Winkie (G) 760 | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| (Expoitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | | | | |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Big Town Girl 822 | Claire Trevor-Donald Woods | Dec. 3,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Blonde Moll | Ricardo Cortez-Phyllis Brooks | | | |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Feb. 15,'38† | *65. | Nov. 6,'37 |
| Checkers | Jane Withers-Stuart Erwin | | | |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| Dinner at the Ritz 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Happy Ending | Sonja Henie-Don Ameche | Jan. 28,'38† | | |
| Hawaiian Buckaroo | Smith Bellew | Jan. 14,'38† | | |
| Headline Huntress | Gloria Stuart-Michael Whalen | Jan. 21,'38† | | |
| In Old Chicago | Tyrone Power-Alice Faye | | | |
| (See production article, Sept. 4,'37, p. 48.) | | | | |
| Judge Priest (reissue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 28,'34 |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | | *60. | Oct. 30,'37 |
| Love and Hisses 825 | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Feb. 11,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Sally, Irene and Mary | Alice Faye-Fred Allen | Jan. 14,'38† | | |
| Second Honeymoon 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | | |
| Shanghai Deadline | Cesar Romero-June Lang | Jan. 7,'37† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Dec. 17,'37† | | |
| Thank You, Mr. Moto | Peter Lorre-Jane Ragan | Dec. 24,'37† | | |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.) | | | | |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.) | | | | |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| Fire Over England (G) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| (Exploitation: Mar. 27,'37, p. 79.) | | | | |
| History Is Made at Night (G) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.) | | | | |
| Hurricane, The | Dorothy Lamour-Jon Hall | Nov. 9,'37† | | |
| (See production article, Aug. 7,'37, p. 16.) | | | | |
| Knight Without Armor (G) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | | | | |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| Star Is Born, A (G) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | | | | |
| Stella Dallas (A) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66.) | | | | |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44. | |
| Walter Wanger's Vogues of 1938 (G) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.) | | | | |
| When Thief Meets Thief (A) | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| (Reviewed under the title, "Jump for Glory.") | | | | |
| Woman Chases Man (G) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | | | | |
| You Only Live Once (A) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Dec. 17,'37† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | | | |
| Adventures of Tom Sawyer | Tommy Kelly-Walter Brennan | | | |
| (See production article, Oct. 9,'37, p. 16.) | | | | |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | | | |
| I Met My Love Again | Joan Bennett-Henry Fonda | | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| Murder on Diamond Row (G) | Edmund Lowe-Ann Todd | Nov. 12,'37† | 77. | Sept. 11,'37 |
| (Reviewed under the title, "The Squeaker.") | | | | |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Nothing Sacred | Carole Lombard-Fredric March | Nov. 26,'37† | | |
| (See production article, Aug. 21,'37, p. 16.) | | | | |
| Paradise for Two (G) | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Jan. 22,'38† | 86. | June 12,'37 |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68. | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58. | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66. | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59. | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Mysterious Crossing (G) 1025 | James Dunn-Jean Rogers | Dec. 27,'36 | 56. | Feb. 13,'37 |
| Night Key (G) 1024 | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| Oh, Doctor! (G) 1013 | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| 100 Men and a Girl (G) 2001 | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37. pp. 56, 66. | | | | |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | | | | |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68. | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59. | |
| That's My Story 2034 | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62. | |
| (See "In the Cutting Room," July 3,'37.) | | | | |
| Three Smart Girls (G) 1029 | Deanna Durbin-Ray Milland | Dec. 20,'36 | 84. | Jan. 30,'37 |
| (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.) | | | | |
| Top of the Town (G) 1007 | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | | | | |
| Trouble at Midnight 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunne | Mar. 28,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66. | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 76. | Apr. 24,'37 |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 58. | |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Adventure's End 2036 | John Wayne-Diana Gibson | Dec. 12,'37† | 63. | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59. | |
| Courage of the West | Bob Baker-Lois January | Dec. 5,'37† | 57. | |
| (See "In the Cutting Room," Sept. 11,'37.) | | | | |
| International Spy | Wm. Hall-Jane Wyman | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| More Than Love. | Fay Wray-Kent Taylor | | | |
| Prescription for Romance | Wendy Barrie-Kent Taylor | Dec. 5,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | | | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Fued of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket | Herman Brix-Joan Barclay | Oct. 1,'37† | 63 | |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |
| *Coming* | | | | |
| Amateur Crook | Herman Brix-Joan Barclay | Nov. 30,'37† | | |
| Lost Ranch | Tom Tyler | Nov. 15,'37† | | |
| Orphans of the Pecos | Tom Tyler | Dec. 1,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73. | Apr. 10,'37 |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83. | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89. | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60. | June 12,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85. | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92. | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95. | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71. | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101. | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95. | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116. | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68. | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60. | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60. | Mar. 13,'37 |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93. | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105. | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80. | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59. | Dec. 5,'36 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121. | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60. | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64. | July 24,'37 |
| *Coming* | | | | |
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Evidence | Dick Foran-June Travis | | | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62. | Sept. 11,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82. | Sept. 11,'37 |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers in Paris | | | | |
| Highway Pirates | Dick Purcell-Beverly Roberts | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90. | July 31,'37 |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | | *60. | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Mystery of Hunting's End | Dick Foran-Ann Sheridan | | | |
| Patient in Room 18, The | Ann Sheridan-Patric Knowles | | | |
| Penrod and His Twin Brother | Billy and Bobby Mauch | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady | H. Bogart-Dorothy McNulty | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Too Much of Everything | Bonita Granville-Dolores Costello | | | |
| Tovarich | Claudette Colbert-Charles Boyer | Dec. 25,'37† | | |
| Without Warning (G) 218 | Boris Karloff-Marie Wilson | | *56. | Oct. 23,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Tibe Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78. | July 8,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95. | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |
| *Coming* | | | | |
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven | Harry Baur | | | |
| Love on Skiis | Walter Rimil | | | |
| Monks, The | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Dec. 1,'37† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Angel's Pit, The (A) | Amedo Nazzari | | | June 26,'37 | |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103. | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90. | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73. | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | Oct. | 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89. | Oct. 23,'37 |
| Dominant Sex, The (A) | Phillips Holmes | Assoc. British | | 82. | Feb. 26,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80. | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90. | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55. | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Glamorous Night (G) | Mary Ellis | Assoc. British | | 80. | May 15,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74. | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88. | Mar. 27,'37 |
| Gypsy (A) | Roland Young | Warner | | | Feb. 13,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81. | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90. | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77. | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73. | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70. | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120. | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90. | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80. | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95. | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78. | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105. | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70. | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91. | Sept. 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77. | June 5,'37 |
| Mill on the Floss, The (G) | Frank Lawton | National | | 90. | Feb. 13,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90. | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77. | Sept. 18,'37 |
| Ora Ponciano (G) | Chucho Solozano | Prod. Soria | | 105. | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77. | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75. | May 8,'37 |
| Pagliacci (G) | Richard Tauber | United Artists | | 90. | Feb. 8,'37 |
| (See production article, Jan. 9,'37, p. 16.) | | | | | |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115. | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100. | Mar. 20,'37 |
| Prisoners (G) | A. I. Chaban | Amkino | Feb. 16,'37 | 93. | Feb. 27,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95. | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120. | Oct. 30,'37 |
| Sensation (A) | John Lodge | Wardour | | 75. | Jan. 23,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70. | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | | Apr. 13,'37 | 73. | Apr. 24,'37 |
| Southern Mail (A) | Richard-Wilm | Solar | | 100. | Feb. 20,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58. | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85. | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85. | July 17,'37 |
| 30 Seconds of Love (G) | Elsa Merlini | E. J. A. | | 80. | Jan. 2,'37 |
| This'll Make You Whistle (A) | Jack Buchanan | Wilcox | | 78. | Jan. 9,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68. | Mar. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60. | May 1,'37 |
| White Squadron (G) | Antonio Centa | E. N. I. C. | | 85. | Dec. 26,'36 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 90. | May 29,'37 |
| Yiddle with His Fiddle | Molly Picon | Sphinx | Dec. 31,'36 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Ay Tank Ay Go (1-23-37) (All Star) | Dec. 4,'36 | 16½ |
| Back to the Woods (3 Stooges) | May 14,'37 | 19½ |
| Big Squirt, The (10-2-37) Charlie Chase | Sept.17,'37† | 18 |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19 |
| Calling All Curtains | Oct. 1,'37† | 6 |
| Calling All Doctors | July 22,'37 | 19½ |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½ |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½ |
| Free Rent (1-30-37) (All Star) | Dec. 20,'36 | 18 |
| From Bad to Worse Charlie Chase | June 4,'37 | 17 |
| Goofs and Saddles | July 2,'37 | 17½ |
| Gracie at the Bat | Oct. 29,'37† | |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½ |
| Grips, Grunts and Groans (3-27-37) (3 Stooges) | Jan. 15,'37 | 19 |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17 |
| Lodge Night Andy Clyde | June 11,'37 | 18 |
| My Little Feller Andy Clyde | May 21,'37 | 18 |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½ |
| Playing the Ponies (10-23-37) (3 Stooges) | Oct. 15,'37† | 17 |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19 |
| Slippery Silks (2-20-37) (3 Stooges) | Dec. 27,'36 | 17½ |
| Stuck in the Sticks Andy Clyde | Mar.26,'37 | 18 |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½ |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17 |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17 |
| **BROADWAY FOLLIES** | | |
| Drug Store Follies (9-11-37) | Sept. 3,'37† | 9½ |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11 |
| **COLOR RHAPSODIES** | | |
| Air Hostess, The | Oct. 22,'37† | |
| Boy and His Dog, A (1-9-37) | Dec. 23,'36 | 7 |
| Foxy Pup, The (6-5-37) | May 21,'37 | 6½ |
| Gifts from the Air | Jan. 1,'37 | 7½ |
| Indian Serenade | July 16,'37 | 8 |
| Let's Go (4-17-37) | Apr. 10,'37 | 7½ |
| Merry Mannequins | Mar. 19,'37 | 6½ |
| Mother Hen's Holiday | May 7,'37 | 7 |
| Scary Crows (9-11-37) | Aug.20,'37 | 8 |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | 7½ |
| Spring Festival (8-21-37) | Aug. 6,'37 | 8 |
| Stork Takes a Holiday, The | June 11,'37 | 8 |
| Swing, Monkey, Swing (10-2-37) | Sept.10,'37 | 7½ |
| **COLUMBIA TOURS** | | |
| Gold Quest of the Ages (2-27-37) | Jan. 28,'37 | 10 |
| Fifty Years of Barter | May 28,'37 | 9½ |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | 9 |
| Pirate Parts of the Caribbean | July 2,'37 | 9 |
| When the West Was Young (3-20-37) | Mar.12,'37 | 9 |
| **COMMUNITY SING (1st Series)** | | |
| Community Sing (No. 1) (2-27-37) | Jan. 17,'37 | 10 |
| Community Sing (No. 2) | Feb. 19,'37 | 11 |
| Community Sing (No. 3) (6-5-37) | May 20,'37 | 10 |
| Community Sing (No. 4) | June 18,'37 | 10½ |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | 10½ |
| **(2nd Series)** | | |
| No. 1 (9-11-37) | Aug.20,'37† | 10 |
| No. 2 (10-16-37) | Sept.17,'37† | 10 |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½ |
| **COURT OF HUMAN RELATIONS** | | |
| Runaway Marriage, The (1-16-37) | Dec. 18,'36 | 11 |
| Wedding Deal, The | Feb. 26,'37 | 11½ |
| **FEATURETTES** | | |
| Herald of the Skies | Apr. 2,'37 | 9½ |
| **HAPPY HOUR** | | |
| Goose Girl, The | May 30,'37 | 3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | 3 rls. |
| **KRAZY KAT CARTOONS** | | |
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | 7 |
| 18. Krazy's Race of Time (6-26-37) | May 6,'37 | 7 |
| 19. Masque Raid, The | June 25,'37 | 7 |
| **SCRAPPY CARTOONS** | | |
| Canine Capers | Sept.16,'37† | 6½ |
| Dizzy Ducks (12-19-36) | July 18,'37 | 6½ |
| Fire Plug, The | Oct. 16,'37† | |
| Puttin' Out the Kitten | Mar.26,'37 | 7 |
| Scrappy's Band Concert | Apr. 29,'37 | 7 |
| Scrappy's Music Lesson | June 4,'37 | 7 |
| **SCREEN SNAPSHOTS** | | |
| No. 5—(2-27-37) | Jan. 22,'37 | 10 |
| No. 6— | Feb. 19,'37 | 10 |
| No. 7— | Mar.23,'37 | 9½ |
| No. 8—(5-29-37) | Apr. 30,'37 | 9½ |
| No. 9— | May 22,'37 | 10 |
| No. 10— | June 4,'37 | 9 |
| No. 11— | June 25,'37 | 10½ |
| No. 12—(10-16-37) | Aug.13,'37 | 10 |
| No. 13—(10-16-37) | Sept.10,'37 | 10 |
| **(New Series)** | | |
| No. 1—(10-16-37) | Sept.17,'37† | 10 |
| No. 2— | Oct. 15,'37† | |
| **SPECIAL** | | |
| Old Paris and Berne (2-20-37) | Dec. 18,'36 | 8½ |
| **SPORT THRILLS** | | |
| Fishing Thrills (2-13-37) | Jan. 22,'37 | 9 |
| Fit to Win (6-12-37) | May 7,'37 | 9½ |
| Fleet Hoofs (4-17-37) | Mar. 5'37 | 10 |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10 |
| Future Stars | Aug.30,'37 | |
| Golf Magic (9-11-37) | Aug. 16,'37 | 9 |
| Riding the Waves | June 4,'37 | 10 |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | 9 |
| Set 'Em Up | Oct. 29,'37† | |
| Sport of the Seasons | June 25,'37 | 9 |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | 9 |
| Trotting Thoroughbreds (10-16-37) | Sept.30,'37† | 10 |
| **STRANGE AS IT SEEMS** | | |
| Little Jack Horner (10-2-37) | Sept.16,'37† | 6½ |
| **WORLD IN COLOR** | | |
| Beautiful Bermuda | Sept.10,'37† | |
| City of the Golden Gate | Oct. 10,'37† | |

### EDUCATIONAL
[Distributed through Twentieth Century-Fox]

| Title | Rel. Date | Min. |
|---|---|---|
| **SONG AND COMEDY HITS** | | |
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11 |
| Big Apple, The (10-2-37) | Sept.17,'37† | 9 |
| Calling All Crooners | Nov. 19,'37† | 1 rl. |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11 |
| Miss Lonely Hearts (10-30-37) | Sept.24,'37† | 10½ |
| Play! Girls | Nov. 6,'36 | 11 |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11 |
| Rhythm Saves the Day | Oct. 29,'37† | 11 |
| See Uncle Sol (2-6-37) | Jan. 29,'37 | 11 |
| **TERRY-TOONS** | | |
| Big Game Hunt, The | Feb. 19,'37 | 7 |
| Book Shop, The (1-30-37) | Feb. 5,'37 | 6 |
| Bug Carnival (4-17-37) | Apr. 16,'37 | 7 |
| Close Shave, A | Oct. 1,'37† | 7 |
| Dancing Bear, The (11-6-37) | Oct. 15,'37† | 6½ |
| Dog and the Bone, The | Nov.12,'37† | 6 |
| Farmer Al Falfa in Trailer Life | Aug.20,'37† | 6 |
| Farmer Al Falfa's Twentieth Anniversary | Nov.27,'36 | 7 |
| Flying South | Mar.19,'37 | 7 |
| Hay Ride, The | Apr. 2,'37 | 6 |
| Homeless Pup, The | July 23,'37 | 7 |
| Kiko the Kangaroo in Skunked Again | Dec. 29,'36 | 7 |
| Kiko's Cleaning Day (10-2-37) | Sept.17,'37† | 6½ |
| Mechanical Cow, The | June 25,'37 | 7 |
| Ozzie Ostrich Comes to Town | May 28,'37 | 7 |
| Paper Hangers, The (8-14-37) | July 30,'37 | 7 |
| Pink Elephants | July 9,'37 | 7 |
| Play Ball | June 11,'37 | 6 |
| Puddy, the Pup in Cats in a Bag (12-26-36) | Dec. 11,'36 | 7 |
| Puddy's Coronation | May 14,'37 | 7 |
| Red Hot Music | Mar. 5,'37 | 6 |
| Robin Hood in an Arrow Escape (11-21-36) | Nov. 13,'36 | 7 |
| Salty McGuire | Jan. 6,'37 | 7 |
| Saw Mill Mystery, The | Oct. 29,'37† | 6½ |
| School Birds | Apr. 30,'37 | 7 |
| Timid Rabbit, The | Nov. 26,'37† | 1 rl. |
| Tin Can Tourist, The (2-6-37) | Jan. 22,'37 | 7 |
| Villain Still Pursued Her, The | Sept. 3,'37† | 6½ |
| **TREASURE CHEST** | | |
| Crystal Ballet | May 28,'37 | 11 |
| How to Ski | Aug.20,'37† | 11 |
| Ornamental Swimming | June 4,'37 | 10 |
| Private Life of the Gannets (9-25-37) | Sept.10,'37† | 11 |
| Songs of the Danube | May 7,'37 | 9 |
| Trailer Paradise | Nov. 26,'37† | 1 rl. |
| **TWO-REEL COMEDIES** | | |
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19 |
| Bashful Ballerina (10-2-37) | Sept.17,'37† | 20 |
| Big Courtship, The | Feb. 19,'37 | 17 |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18 |
| Ditto | Feb. 12,'37 | 17 |
| Freshies | May 7,'37 | 17 |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19 |
| Girls Ahoy! | June 11,'37 | 17 |
| Going, Going, Gone | Oct. 8,'37† | 18 |
| Hamlet and Eggs | June 18,'37 | 16 |
| Heir Today | Nov. 5,'37† | 18 |
| Her Accidental Hero | May 21,'37 | 17 |
| High-C Honeymoon | Jan. 1,'37 | 21 |
| His Pest Girl | Apr. 30,'37 | 18 |
| Hi-ya Doc? | Apr. 23,'37 | 20 |
| Holding the Bag | May 14,'37 | 19 |
| Hold It | Jan. 29,'37 | 17 |
| Hooray for Hooligan | Nov. 19,'37† | |
| Jail Bait | Jan. 8,'37 | 19 |
| Just the Type | Dec. 4,'36 | 20 |
| Koo-Koo Korrespondence School | Nov. 19,'37† | |
| Love in Arms | May 28,'37 | 18 |
| Love Nest on Wheels | Mar.26,'37 | 18 |
| Man to Man | Feb. 26,'37 | 17 |
| Meet the Bride | Oct. 29,'37† | 17 |
| Melody Girl | Apr. 16,'37 | 17 |
| Mixed Magic (12-9-36) | Nov. 20,'36 | 17 |
| Modern Home (11-28-36) | Nov. 13,'36 | 19 |
| Montague the Magnificent (8-14-37) | Aug.27,'37† | 17 |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19 |
| Pixilated | Mar.19,'37 | 18 |
| Playboy No. 1 | Nov. 26,'37† | 2 rls. |
| Practically Perfect (1-30-37) | Jan. 15,'37 | 21 |
| Ready to Serve (4-10-37) | Mar.12,'37 | 15 |
| Screen Test, The (12-19-36) | Dec. 13,'36 | 19 |
| Silly Night (10-23-37) | Oct. 1,'37† | 19 |
| Slacks Appeal | Aug.13,'37† | 19 |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18 |
| Sweeties | Sept. 3,'37† | 15 |
| That's the Spirit | June 25,'37 | 17 |
| Timid Ghost, The | Sept.24,'37† | 16 |
| Transatlantic Love | Dec. 25,'36 | 20 |
| Uncle Sol Solves It | | |
| Who's Crazy? | Aug.20,'37† | 19 |
| Will You Stop! (10-2-37) | Sept.10,'37† | 17 |
| Who's Who? | Oct. 22,'37† | 20 |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10 |
| Broadway Dance Parade | June 15,'37 | 10 |
| Busy Spots in Florida | Jan. 20,'37 | 12 |
| Floridian Curiosities (5-29-37) | Jan. 10,'37 | 11 |
| Hollywood Magic (5-29-37) | | 10 |
| In Shanghai (6-5-37) | July 16,'37 | 12 |
| Isle of Paradise | July 30,'37 | 20 |
| Spanish Interlude, A | June 15,'37 | |
| **MAGNACOLOR** | | |
| Catalina Island | | |
| Personalities on Parade | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | 8 |
| Old Prospector, The | | 8 |
| **NOVELTIES** | | |
| Nero | | 8 |
| Hobo Hero | | 9 |
| **PORT O' CALL** | | |
| City of the Sun | | 9 |
| Seventh Wonder | | 9 |
| **WORLD IN COLOR** | | |
| Dream Harbor | | 8 |
| Under the Southern Cross | | 8 |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21 |
| No. 11—Soak the Poor (10-2-37) | Aug.21,'37 | 16 |
| No. 12—Give Till It Hurts | Sept.18,'37 | 20 |
| No. 13—Behind the Criminal | Oct. 30,'37 | 21 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm | Oct. 30,'37† | 9 |
| Colorful Bombay (5-8-37) | | 8 |
| Copenhagen | Nov. 27,'37† | 9 |
| Floral Japan | July 24,'37 | 8 |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | 9 |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | 8 |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | 8 |
| Land of Incas | Dec. 25,'37† | |
| Picturesque South Africa (2-20-37) | Jan. 9,'37 | 9 |
| Rocky Mountain Grandeur (7-24-37) | June 26,'37 | 8 |
| Serene Siam (6-26-37) | May 29,'37 | 9 |
| Stockholm, Pride of Sweden | Oct. 2,'37† | 9 |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 28—Swing Wedding | Feb. 13,'37 | 8 |
| 29—Bosko's Easter Eggs (4-3-37) | Mar.20,'37 | 8 |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | 8 |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | 8 |
| 32—Wayward Pups (8-14-37) | July 10,'37 | 9 |
| 33—Bosko and the Cannibals | Aug.28,'37 | 10 |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The | Oct. 9,'37† | 9 |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10 |
| Have Courage (7-24-37) | June 12,'37 | 10 |
| Pacific Paradise (10-16-37) | Aug.28,'37 | 10 |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10 |
| Romance of Digestion | Mar.13,'37 | 11 |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21 |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19 |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21 |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20 |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20 |
| **OUR GANG** | | |
| Fishy Tales | Aug.28,'37 | 11 |
| Framing Youth (10-2-37) | Sept.11,'37† | 11 |
| Glove Taps (4-10-37) | Feb. 20,'37 | 11 |
| Hearts Are Thumps | Apr. 3,'37 | 11 |
| Night 'n' Gales | July 24,'37 | 11 |
| Pigskin Palooka | Oct. 23,'37† | 11 |
| Reunion in Rhythm | Jan. 9,'37 | 11 |
| Roamin' Holiday (7-31-37) | June 12,'37 | 11 |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | 11 |
| Three Smart Boys (5-8-37) | Mar.13,'37 | 11 |
| **PETE SMITH SPECIALTIES** | | |
| Bar-Rac's Night Out | Feb. 27,'37 | 10 |
| Decathlon Champion | Nov. 20,'37† | 10 |
| Dexterity (2-27-37) | Jan. 16,'37 | 9 |
| Equestrian Acrobatics | Aug.14,'37 | 8 |
| Gilding the Lily | Feb. 6,'37 | 8 |
| Golf Mistakes (6-26-37) | June 12,'37 | 10 |
| Grand Bounce, The (6-26-37) | May 22,'37 | 11 |
| Jungle Juveniles (11-6-37) | Oct. 2,'37† | 9 |
| Minimaniacs | Nov. 20,'37† | |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10 |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10 |
| Pigskin Champions (9-25-37) | Aug. 14,'37 | 11 |

(Exploitation: Oct. 30,'37, p. 87.)

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| Romance of Radium (10-23-37) | Oct. 23,'37 | 10 |
| Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill") | Oct. 23,'37 | 10 |
| Sports on Ice | July 24,'37 | 10 |
| Tennis Tactics (5-8-37) | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| Beau Hunks (9-5-31) | Sept.18,'37†37 | |
| Blotto (2-15-30) | Oct. 30,'37†26 | |
| County Hospital (4-23-32) | Jan. 22,'38†17 | |
| Perfect Day, The (3-18-27) | Dec. 11,'37†20 | |
| **ROBERT BENCHLEY** | | |
| How to Start the Day (10-16-37) | Sept.11,'37†10 | |
| Night at the Movies, A | Nov. 6,'37† | |
| **SPECIAL** | | |
| Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.) | Apr. 9,'37 | 21 |
| **TABLOID MUSICALS** | | |
| Bars and Stripes (5-8-37) | Feb. 20,'37 | 11 |
| Little Maestro (4-17-37) | Mar. 27,'37 | 11 |
| Song of Revolt (7-24-37) | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Candid Candidate, The (9-25-37) | Aug. 27,'37† | 7 |
| Ding Dong Doggie | July 23,'37† | 7 |
| Foxy Hunter, The | Nov. 26,'37† | 1 rl. |
| House Cleaning Blues | Jan. 15,'37 | 7 |
| Hot Air Salesman, The (3-20-37) | Mar. 12,'37 | 7 |
| Impractical Joker, The (7-3-37) | June 18,'37 | 7 |
| New Deal Show, The (10-16-37) | Oct. 22,'37† | 7 |
| Pudgy Takes a Bow-Wow | Apr. 9,'37 | 7 |
| Pudgy Picks a Fight (5-22-37) | May 14,'37 | 8 |
| Service With a Smile | Sept.24,'37† | 7 |
| Whoops! I'm a Cowboy | Feb. 12,'37 | 7 |
| **COLOR CLASSICS** | | |
| Bunny-Mooning (3-13-37) | Feb. 12,'37 | 7 |
| Car-Tune Portrait, A (7-3-37) | June 25,'37 | 7 |
| Chicken a la King | Apr. 16,'37 | 8 |
| Educated Fish | Oct. 29,'37† | |
| Peeping Penguins (9-18-37) | Aug. 27,'37† | 7 |
| **HEADLINERS** | | |
| Blue Velvet Music (Mark Warnow and Orch.) | Apr. 9,'37 | 10 |
| Friml Favorites (7-3-37) (Rudolf Friml, Jr., and Orch.) | June 4,'37 | 11 |
| From the Minuet to the Big Apple | Nov. 19,'37† | |
| Hollywood Star Reporter, No. 2 (10-16-37) | Oct. 29,'37† | 11 |
| Hula Heaven (10-16-37) (Eddie Peabody) | Oct. 1,'37† | 11 |
| Installment Collector, The (Fred Allen) | July 24,'37 | 10 |
| Let's Go Latin (9-25-37) (Xavier Cugat and Orch.) | Sept.10,'37† | 11 |
| Listen to Lucas (Clyde Lucas and Orch.) | Nov. 19,'37† | 1 rl. |
| Music by Morgan (Russ Morgan and Orch.) | Feb.12,'37 | 11 |
| Night in Manhattan | July 30,'37 | 11 |
| Queens of Harmony (Phil Spitalny and Girl Orch.) | Aug. 20,'37† | 11 |
| Song Hits on Parade (Freddie Rich and Orch.) | Jan. 15,'37 | 10 |
| Star Reporter, The, No. 2 (3-27-37) (Vincent Lopez and Orch. Boswell Sisters) | Mar. 12,'37 | 11 |
| Swing, Hutton, Swing (Ina Ray Hutton and Orch.) | May 7,'37 | 11 |
| **MUSICAL ROMANCE (In Color)** | | |
| In Old Wyoming (2-27-37) | Jan. 15,'37 | 9 |
| Schubert's Serenade | July 23,'37 | 9 |
| Song of the Islands (5-22-37) | May 21,'37 | 10 |
| Trees (3-20-37) | Mar. 19,'37 | 9 |
| **PARAGRAPHICS** | | |
| Aviator Shorty | July 23,'37 | 10 |
| Circus Comes to Town, The (7-3-37) | June 25,'37 | 10 |
| Cowboy Shorty (10-16-37) | Oct. 8,'37† | 10 |
| Game Trails | Apr. 30,'37 | 10 |
| Inventor, The (10-23-37) | Nov. 5,'37† | 11 |
| It's a Good Stunt (9-25-37) | Sept.10,'37† | 10 |
| It's a Living | Mar. 5,'37 | 11 |
| Killer of the Tonto | Aug. 13,'37† | 10 |
| Nobody Home | Apr. 2,'37 | 10 |
| Rhythm of the River | Oct. 9,'36 | 10 |
| Safety in the Air (5-22-37) | May 28,'37 | 10 |
| Sailor Shorty | Oct. 23,'36 | 10 |
| Where Champions Meet (2-20-37) | Jan. 8,'37 | 9 |
| Where Snow Is King | Feb. 5,'37 | 9 |
| **PARAMOUNT PICTORIAL** | | |
| No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions | Feb. 12,'37 | 9 |
| No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias | Mar. 12,'37 | 10 |
| No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie | Apr. 9,'37 | 10 |
| No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37) | May 7,'37 | 10 |
| No. 11—Fishing Highlights | June 4,'37 | 11 |
| No. 12—(7-3-37) | July 2,'37 | 10 |
| **NEW SERIES** | | |
| No. 1 | Aug. 6,'37†.1 rl. | |
| No. 2 (9-18-37) | Sept. 3,'37† | 10 |
| No. 3—Let's Count Horses —Novia Scotia Faces the Sea—Record Making | Oct. 1,'37† | 10 |
| No. 4 (11-6-37) | Nov. 5,'37† | 10 |
| **POPEYE THE SAILOR** | | |
| Football Toucher Downer | Oct. 15,'37† | |
| Hospitaliky | Apr. 16,'37† | 7 |
| I Like Babies and Infints (10-2-37) | Sept.17,'37† | 7 |
| I'm in the Army Now | Dec. 25,'36 | 7 |
| I Never Change My Altitude | Aug. 20,'37† | 7 |
| Lost and Foundry | July 16,'37 | 7 |
| Morning, Noon and Night Club (6-26-37) | June 18,'37 | 7 |
| My Artistical Temperature | Mar. 19,'37 | 7 |
| Organ Grinder's Swing (3-6-37) | Feb. 19,'37 | 7 |
| Paneless Window Washer, The (2-27-37) | Jan. 22,'37 | 7 |
| Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) | Nov. 26,'37†.2 rls. | |
| Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Color Special) | Nov. 27,'36 | 7 |
| Protex the Weakerist | Nov. 19,'37†.1 rl. | |
| Spinach Roadster, The | Nov. 27,'36 | 7 |
| Twisker Pitcher, The | May 21,'37 | 7 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **POPULAR SCIENCE (In Color)** | | |
| No. 3 | Dec. 25,'36 | 11 |
| No. 4 (3-27-37) | Feb. 26,'37 | 11 |
| No. 5 | Apr. 30,'37 | 11 |
| No. 6 | July 2,'37 | 11 |
| **NEW SERIES** | | |
| No. 1 (9-18-37) | Sept. 3,'37† | 10 |
| No. 2 | Nov. 12,'37† | |
| **SCREEN SONGS** | | |
| Magic on Broadway (Jay Freeman and Orch.) | Nov. 26,'37†.1 rl. | |
| Never Should Have Told You (3-6-37) (Nat Brandwynne and Orch.) | Jan. 29,'37 | 8 |
| Please Keep Me in Your Dreams (5-22-37) (Henry King and Orch.) | May 28,'37 | 8 |
| Talking Through My Heart (Dick Stabile and Orch.) | Nov. 27,'36 | 7 |
| Twilight on the Trail (The Westerners) | Mar. 26,'37 | 7 |
| Whispers in the Dark (10-9-37) | Sept.24,'37† | 7 |
| You Came to My Rescue (Shep Fields and Orch.) | July 30,'37 | 8 |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 30—Sporting Quiz, The (11-21-36) | Nov. 6,'36 | 10 |
| No. 31—Chimp Champs | Dec. 4,'36 | 10 |
| No. 32—Sporting Pals | Jan. 1,'37 | 10 |
| No. 33—Underwater Romance, An (3-6-37) | Jan. 29,'37 | 10 |
| No. 34—On the Nose (3-13-37) | Feb. 26,'37 | 10 |
| No. 35—King Soccer | Mar. 26,'37 | 10 |
| No. 36—Wrestling (It's a Laugh) | Apr. 23,'37 | 10 |
| No. 37—Swing Stars (5-22-37) | May 14,'37 | 10 |
| No. 38—Pan-American Champions (7-3-37) | June 11,'37 | 10 |
| No. 39—Rhythm of the Game (7-10-37) | July 9,'37 | 10 |
| No. 40—Aquabats | Aug. 13,'37† | 10 |
| No. 41—Picking Pets (10-2-37) | Sept.10,'37† | 10 |
| No. 42—Four Smart Dogs (10-16-37) | Oct. 8,'37† | 10 |
| No. 43—Pick Your Favorite (11-6-37) | | 10 |
| **UNUSUAL OCCUPATIONS (In Color)** | | |
| No. 1 | Aug. 6,'37†.1 rl. | |
| No. 2 (10-16-37) | Oct. 8,'37† | 10 |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| Frozen Affair, A (8-28-37) | Sept.17,'37† | 10 |
| Murder in Swing Time (9-4-37) | Sept.27,'37† | 10 |
| **LEON ERROL COMEDIES** | | |
| Rented Riot, A | Nov. 5,'37† | 17 |
| Should Wives Work (10-9-37) | Sept.10,'37† | 19 |
| **HEADLINER SERIES** | | |
| 2—Singing in the Air | Feb. 19,'37 | 19 |
| 3—Rhythm on the Rampage (4-24-37) | Apr. 2,'37 | 18½ |
| 4—Swing Fever | July 25,'37 | 20 |
| **1937-38** | | |
| No. 1—Trailing Along (10-16-37) | Oct. 8,'37† | 16 |
| **EDGAR KENNEDY COMEDIES** | | |
| Bad Housekeeping (4-10-37) | Mar. 5,'37 | 19 |
| Dumb's the Word | June 11,'37 | 18 |
| Edgar and Goliath | Nov. 19,'37† | |
| Locks and Bonds | Apr. 16,'37 | 19 |
| Morning Judge (10-16-37) | Sept.24,'37† | 18 |
| Tramp Trouble | Aug. 6,'37 | 16 |
| **MARCH OF TIME** | | |
| No. 7 | Feb. 19,'37 | 21 |
| No. 8 | Mar. 19,'37 | 20 |
| No. 9 (4-17-37) | Apr. 16,'37 | 21 |
| No. 10 | May 14,'37 | 18 |
| No. 11 | June 11,'37 | 18 |
| No. 12 | July 9,'37 | 18 |
| No. 13 | Aug. 6,'37 | 18 |
| **1937-38** | | |
| No. 1 (9-11-37) | Sept. 3,'37† | 17 |
| No. 2 | Oct. 1,'37† | 20 |
| No. 3 | Oct. 29,'37† | 21 |
| No. 4 | Nov. 26,'37† | |
| **MICKEY MOUSE** | | |
| Clock Cleaners, The (8-28-37) | Oct. 15,'37† | 8 |
| Donald's Ostrich | Dec. 10,'37† | 9 |
| Hawaiian Holiday (9-4-37) | Sept.24,'37† | 8 |
| Lonesome Ghosts | Dec. 24,'37† | 9 |
| Old Mill, The | Nov. 5,'37† | 9 |
| Pluto's Quintuplets | Nov. 26,'37† | 9 |
| **NU-ATLAS PRODUCTIONS** | | |
| Phoney Boy | Nov. 19,'37† | |
| Rhythm in a Night Court (9-4-37) | Sept.24,'37† | 9 |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE PARADE** | | |
| No. 1 (10-16-37) | Sept.10,'37† | 13 |
| No. 2 | Nov. 5,'37† | |
| **PATHE REVIEWS** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RADIO FLASH COMEDIES** | | |
| Horse Play (4-3-37) | Mar. 13,'37 | 18 |
| Many Unhappy Returns | Oct. 22,'37† | |
| **RADIO MUSICAL COMEDIES** | | |
| Mississippi Moods (7-31-37) | July 23,'37 | 17 |
| That Man Samson | May 28,'37 | 19 |
| **SMART SET** | | |
| Inlawful | Apr. 30,'37 | 17 |
| **SPECIAL** | | |
| Day With the Dionne Quintuplets, A (4-24-37) | Mar. 26,'37 | 18 |
| **SPORTS WITH BILL CORUM** | | |
| Beach Sports | June 4,'37 | 9½ |
| Big League | May 7,'37 | 11 |
| Foreign Sports | Apr. 9,'37 | 10 |
| Golf Timing (8-21-37) | July 23,'37 | 11 |
| Iceman, The | Jan. 15,'37 | 9 |
| Putting on the Dog | Feb. 12,'37 | 11 |
| Royal Steeds | July 2,'37 | 10 |
| Saratoga Summers (3-27-37) | Mar. 12,'37 | 11 |
| **STRUGGLE TO LIVE** | | |
| Desert Land | Apr. 5,'37 | 9 |
| Forest Gangsters (1-23-37) | Jan. 8,'37 | 9 |
| **SUPERBA COMEDIES** | | |
| Bridal Grief | Feb. 5,'37 | 19 |
| Wife Insurance (8-14-37) | July 9,'37 | 16 |
| Wrong Romance, The | May 14,'37 | 19 |
| **WORLD ON PARADE** | | |
| California Missions (4-24-37) | Apr. 16,'37 | 11 |
| Circus Winter Quarters | May 14,'37 | 11 |
| Florida Cowboy | June 11,'37 | 9½ |
| Jungle Playmate | July 30,'37 | 9 |
| Manhattan Waterfront (3-27-37) | Feb. 19,'37 | 11 |
| Mt. Vernon | Mar. 19,'37 | 10 |
| Romantic Mexico | Jan. 22,'37 | 10 |
| Workshops of Old Mexico | July 9,'37 | 11 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **ALEXANDER** | | |
| Trailing the Seashore (1-9-37) | | 11 |
| **AMERICAN RED CROSS** | | |
| Behind the Flood Headlines (5-8-37) | | 11 |
| **ASTOR** | | |
| Carmen (5-29-37) | | 9 |
| Halt! Who Goes There? (5-29-37) | | 9 |
| **FILM EXCHANGE** | | |
| Ski-Esta (1-2-37) | | 10 |
| **MATSON** | | |
| Coronation Preview (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| Lest We Forget (5-1-37) | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| I Pledge My Heart (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Bone Bender Parade (8-14-37) | Aug. 6,'37 | 10 |
| Dogging It Around the World | Nov. 13,'36 | 10 |
| Motor Maniacs (9-25-37) | Sept. 3,'37† | 10 |
| Ski Parade, The | Feb. 5,'37 | |
| Sports Headliners of 1936 (11-21-36) | Oct. 30,'36 | 10 |
| **MAGIC CARPET SERIES** | | |
| Land of Genghis Khan (2-6-37) | Dec. 18,'36 | 10 |
| Mexican Mural (10-16-37) | | 9½ |
| Portraits of Portugal (8-7-37) | Aug. 6,'37 | 10 |
| Western Grandeur (4-3-37) | Feb. 5,'37 | 9½ |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 103. Alpine Climbers (8-22-36) | Oct. 28,'36†.9½ | |
| 104. Mickey's Circus (8-15-36) | Nov. 11,'36†.8 | |
| 105. Donald and Pluto (11-14-36) | Dec. 12,'36†.8 | |
| 107. Mickey's Elephant (11-14-36) | Feb. 19,'37†.9 | |
| 108. Don Donald (1-16-37) | | 8½ |
| 109. Worm Turns, The (1-23-37) | Apr. 17,'37†.8½ | |
| 110. Magician Mickey | June 17,'37†.8½ | |
| 111. Mickey's Amateurs (6-19-37) | | 1 rl. |
| 112. Moose Hunters | Aug. 5,'37†.9 | |
| **SILLY SYMPHONIES** | | |
| 106. Three Blind Mouseketers (11-28-36) | Jan. 28,'37†.7 | |
| 108. Country Cousin, The (11-21-36) | Dec. 17,'36†.6½ | |
| 109. Mother Pluto (11-21-36) | Mar. 6,'37†.6½ | |
| 110. More Kittens (1-9-37) | Mar. 27,'37†.8½ | |
| 111. Woodland Cafe (6-26-37) | Mar. 15,'37†.1 rl. | |
| 112. Little Hiawatha (6-26-37) | May 11,'37† | |
| 113. Modern Inventions (6-26-37) | June 17,'37† | |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 32 (2-6-37) | Feb. 1,'37 | 9½ |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 | Nov. 1,'37† | 9 |
| No. 41 | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | † | 6 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6¼ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| House of Magic (2-13-37) | Feb. 8,'37 | 8 |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37† | 17 |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Fun Begins at Home | Feb. 17,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37† | 17 |
| It's on the Record | Mar. 17,'37 | 10½ |
| School for Swing (2-6-37) | Jan. 20,'37 | 10 |
| Shoes with Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37† | 21 |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37† | 19 |
| Television Highlights | Dec. 23,'36 | 10 |
| **OSWALD CARTOONS** | | |
| Birthday Party, The | Mar. 29,'37 | 6½ |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Everybody Sings (1-30-37) | Feb. 22,'37 | 7 |
| Football Fever | Nov. 15,'37† | 7 |
| Keeper of the Lions | Oct. 18,'37† | 7 |
| Love Sick (11-6-37) | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 31—Novelty (1-2-37) | Jan. 4,'37 | 9 |
| No. 32—Novelty (1-30-37) | Feb. 1,'37 | 9 |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 9 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty | | 9 |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37† | 21 |
| King Edward the VIII | Dec. 14,'36 | 9½ |
| You Can't Get Away With It | Nov. 30,'36 | 25 |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Reel Vaudeville (1-30-37)<br>Harry Rose | Jan. 2,'37 | 11 |
| Bed-Time Vaudeville (2-20-37) | Jan. 30,'37 | 11 |
| Bring On the Girls<br>Edgar Bergen | Mar. 6,'37 | 11 |
| Vitaphone Diversions<br>Smith and Dale | Apr. 3,'37 | 10 |
| Nickel Lowdown<br>Charles Kemper | May 1,'37 | 10 |
| Vitaphone Funsters (6-12-37)<br>Johnny Burke | May 29,'37 | 11 |
| Vaude-Festival<br>Fritz and Jean Hubert | June 26,'37 | |
| Vaudeville Hits<br>Elaine Arden | July 17,'37 | |
| Vitaphone Broadwayites<br>Medley-Dupree | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| "Give Me Liberty"<br>John Litel | Dec. 19,'36 | 22 |
| It's All Over Now (2-6-37)<br>Dan Healy | Dec. 26,'36 | 20 |
| Joe and Asbestos in "A Horse's Tale" (2-13-37)<br>Harry Gribbon-Hamtree Harrington | Jan. 9,'37 | 20 |
| Pretty Pretender, The (2-13-37)<br>Bernice Claire | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37)<br>Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood<br>Georgie Price | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37)<br>Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars<br>Fred Lawrence-J. Bryan | Feb. 20,'37 | 18 |
| Hotel a la Swing<br>Eddie Foy, Jr. | Mar. 13,'37 | 20 |
| Mail and Female<br>Ken Murray | Mar. 27,'37 | 21 |
| Play Street (4-10-37)<br>Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37)<br>Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The<br>Yacht Club Boys | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count"<br>Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania<br>Dave Apollon | May 8,'37 | 20 |
| Musical Operation, A<br>Frank Gaby-Virginia Verrill | May 15,'37 | 20 |
| Day at Santa Anita<br>Sybil Jason | May 22,'37 | 18 |
| Sound Defects (6-12-37)<br>Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid"<br>Robt Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The<br>Estelle Taylor | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37)<br>Sybil Jason | July 3,'37 | 19 |
| Newsboy's Nocturnes (7-10-37)<br>Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37)<br>Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love<br>Donald Novis-Dorothy Dare | Aug. 2,'37 | |
| Du Barry Did All Right<br>Irene Bordoni | Aug. 7,'37 | |
| Doctor Cupid<br>Ken Murray-Oswald | Sept. 4,'37† | |
| Postal Union<br>Georgie Price | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37)<br>Sybil Jason | Sept. 25,'37† | 20 |
| Ups and Downs<br>Hal LeRoy | Oct. 9,'37† | |
| Starlets | Oct. 23,'37† | |
| Toot Sweet<br>Fifi D'Orsay-Rufe Davis | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Nice Work (2-13-37) | Jan. 30,'37 | 10 |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger | Oct. 30,'37† | |
| **LOONEY TUNES** | | |
| No. 30—Porky the Wrestler | Jan. 9,'37 | 7 |
| No. 31—Porky's Road Race | Feb. 6,'37 | 7 |
| No. 32—Picador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble | Nov. 13,'37† | |
| **MELODY MASTERS** | | |
| Jimmie Lunceford and Orch. (1-23-37) | Dec. 19,'36 | 10 |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The<br>Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Elisco Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| **MERRIE MELODIES (In Color)** | | |
| No. 30—He Was Her Man | Jan. 2,'37 | 7 |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You ((3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| **PICTORIAL REVIEWS** | | |
| No. 4—Southern Wear—Aviation (1-23-37) | Dec. 26,'36 | 11 |
| No. 5—Sports Afloat (2-6-37) | Jan. 16,'37 | 10 |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling—Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides | Nov. 13,'37† | |
| **VITAPHONE NOVELTIES** | | |
| Poets of the Organ (8-22)<br>Mr. and Mrs. Jesse Crawford | Jan. 16,'37 | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done<br>Hardeen | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A<br>Radio Ramblers | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37)<br>Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash<br>Louis Zingone | May 22,'37 | 10 |
| Double Talk (6-5-37)<br>Edgar Bergen | June 26,'37 | 10 |
| Palm Beach Knights<br>Charles Ahearn | July 31,'37 | |
| Lyin' Tamer, The (7-11-36)<br>George Jessel | Aug. 28,'37 | 10 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37)<br>Edgar Bergen-"Charlie McCarthy" | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37)<br>Salici's Puppets | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Story of the Rose, A (1-16-37) | | 10 |
| Sus-Ti Ka (12-19-36) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37)<br>Frank Buck-C. Henry (15 episodes) | | 20 (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37)<br>Ralph Byrd-Kay Hughes (15 episodes) | Feb. 20,'37† | |
| Lone Ranger, The<br>(15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The 6421<br>Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583<br>Mala-Mamo Clark (14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441<br>Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zerro Rides Again 6461<br>John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Jungle Jim (12-26)<br>Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37)<br>Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9<br>Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck<br>Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.) | Dec. 27,'37† | 2 rls. |
| Wild West Days (6-26-37)<br>Johnny Mack Brown (13 episodes) | July 5,'37† | 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard<br>Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version) | Apr. 15,'37 | |
| Shadow of Chinatown<br>Bela Lugosi-Herman Brix (15 episodes—also feature version) | Oct. 10,'36 | |

# J C JENKINS—HIS COLYUM

Pipestone, Minnesota

**Dear Herald:**

We stopped here at Pipestone to see Lou Feldman, who operates the Orpheum theatre, but he had gone to Canada with a bunch of friends to shoot deer and elk. We don't know what they had along with them outside of "Johnnie Walker" and "Malcomb Frazier," but we presume they took a slab of sowbelly to be sure to have some meat.

Lou's Orpheum theatre is the show place of western Minnesota. He has two fish ponds in the lobby. We presume the botanical or Swedish name for them would be "aquaria," but we call them fish ponds for short. Anyhow, they certainly add interest and beauty to the place.

We had a very pleasant visit with Mrs. Feldman, but it was very short because she was busy tearing off tickets by the yard for the customers of the Orpheum. Pipestone is where the Indians used to get the stone to make their pipes out of. Lou "smoked the pipe of peace" with them so long that he knew every squaw and papoose by their first names. As we understand it, there are no Indians here now.

If you ever go to Pipestone be sure to visit the Orpheum theatre and see what a nice show house Lou has, and be sure to meet Mrs. Feldman. You will find her a most excellent lady.

▽

Herman Jochims of the New Palace theatre at Luverne had gone to Sioux Falls to consult a doctor when we called. We called on Herman several years ago and sold him the HERALD. After they waited for several weeks and the HERALD didn't show up, Mrs. Jochims said to him, "Well, you have been hooked by another magazine peddler." It was all our fault. When we took his subscription we dated the order Luverne, *Iowa,* instead of Minnesota. We remembered Luverne, Iowa, because we were in a passenger wreck there one time, and since then the wheels in our gourd have run every-which-way. But Herman is getting the HERALD now and he keeps it paid several years ahead. He simply will not be without it.

While Herman was calling on the doctor, Charlie Snyder and we were calling on Mrs. Jochims at the theatre, and we had a very pleasant visit with her. The New Palace is another of the show places of south west Minnesota. Somehow Minnesota has a lot of fine theatres, which is probably due to the fact that they haven't had a crop failure since Horatio defended the bridge that time.

▽

Henry Hower used to operate the Circle theatre in Omaha, which lately has been acquired by Sam Epstein. Henry went to Estherville, Iowa, where he operated the Estherville theatre, but later he built a new and very beautiful theatre in Worthington, Minnesota. He also bought the Ehlers theatre from George Ehlers and the Wonderland theatre at Windom, Minnesota, from Messrs. Redding & Stroud.

Operating all of these theatres will keep Henry busy, which means that Mrs. Hower will have to bug the potatoes and pull the weeds out of the cabbage patch. G. H. Hower told us to send him the HERALD to his Windom theatre. We have already done it. Thanks.

▽

George Ehlers has taken over the theatre at Sherburn, Minn. It will be opened as soon as it has been decorated and finished to his notion, which he says will be in about a month.

We have been looking very closely for any "Shelter Belts" but we haven't seen any in this part of the country.

It seems that the boys don't go very strong for shelter belts out here. They run more to corn, wheat, oats and alfalfa. We understand that they have some up in the north part of the state, and we have been told that they cut down some of the small timber to make room to plant the trees. Minnesota seems to get plenty of moisture, which makes it unnecessary for the the government to use dogs up there.

▽

Charlie Snyder, the booker for F. B. O. at Sioux Falls, was going to call on some of the F. B. O. customers and he persuaded us to leave April Shower at Sioux Falls and go with him. We were easily persuaded, as he is an excellent driver, and he had a big Buick automobile, and besides that April Shower needed a rest.

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 16, Vol. 20.**—La Guardia and Dewey sweep New York election....Roosevelt casts his ballot in home town....The fighting in Chapei....England suppresses Arabs in revolt....Winter's approach drives sheep to lowlands....Fashions....Lew Lehr....Football....Police dogs.

**MOVIETONE NEWS—No. 17, Vol. 20.**—James Roosevelt addresses Catholic Youth Organization in Chicago....Mussolini celebrates March on Rome....College students match sailing ability....Mt. Washington Observatory records first winter blasts in New Hampshire....Pope Pius....King Boris of Bulgaria....Captain George Eyston tries for speed record....Lew Lehr....Notre Dame and Pittsburgh game....Other football.

**NEWS OF THE DAY—No. 214, Vol. 9.**—Eyes of nation on New York as La Guardia wins election ....Strike over, lumberjacks are busy again....Girl pilot in record Australia-England hop....Chinese battle to the death in last stand at Shanghai....The Woman's Page....Football.

**NEWS OF THE DAY—No. 215, Vol. 9.**—291 rescued in sea drama of Spanish War....Actress who shot ambassador comes to U. S....Pope Pius ends his vacation....Mussolini shares limelight with war widows....Panthers crush Irish....Other football.

**PARAMOUNT NEWS—No. 27.**—Dobbin's in society ....Smashes Tammany....Grow your own coffee....Fly secret war plane...."Pro" grid thrills....War puzzle stalks Asia.

**PARAMOUNT NEWS—No. 28.**—National corn husking championship....Windsors drop trip to America ....Pope Pius returns to Vatican....Crown Prince Michael becomes army officer in Rumania....Record floods hit Canadian rivers....Ten years ago....Football's big push.

**PATHE NEWS—No. 31, Vol. 9.**—Tammany tiger tamed....Negro artist hailed....Midget boat racers ....Carpenter makes largest bible....New flying armory....Hindu fire walkers....National horse show opens in New York.

**PATHE NEWS—No. 32, Vol. 9.**—With this issue, RKO-Pathe News appears in new form, with new titling, new announcers, new dress. The story of the evolution appears on page 27. This issue's contents and the new announcers: Labor bids Windsor visit (Described by Sidney Walton)....Race car hits 310 miles per hour (Andre Baruch)....Fascism at 15th milestone (Sidney Walton)....Navy Plane crash kills five (David Ross)....Varsity skippers' regatta (Andre Baruch)....Pontiff blesses faithful (Sidney Walton)....New fashions from Vogue (Arlene Francis)....Moving day in the hills (David Ross) ....Football holds spotlight (Clem McCarthy)....

**UNIVERSAL NEWSPAPER NEWSREEL—No. 612, Vol. 9.**—Chinese battle for Chapei....War Admiral triumphs again....Orientals feature dog show....Fall salmon run is on....Army gets fast new fighter ....Horse show captures Gotham....China buys new speedboats.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 613, Vol. 9.**—Pittsburgh versus Notre Dame....Other football....4 die as train hits truck....Fascists mark anniversary....Pope Pius returns to Vatican....Actress who shot official in France held by U. S. Immigration authorities....Captain Eyston hits 310 but fails of recognition....Frost forms icy "feathers."

George Schroeder is the deputy county treasurer at Windom and operates the theatre at Mountain Lake. We called at Mountain Lake some years ago to see George. There was a small mountain out in the lake and George told us they were going to move either the lake or mountain, but he didn't know which. This time he told us they had decided to move the lake by draining it. This is going to make fishing bad around the mountain. George said he wanted his subscription renewed to the HERALD. We have already done it. Thanks, oldtimer.

▽

George Raunhorse of the Fulda theatre at Fulda had just got home from hunting ducks as we called. He had a lot of 'em, but it takes too long to cook 'em and we couldn't stay. We did stop long enough to have a very delightful visit with George and Mrs. Raunhorse, just as we always have done every time we have called on them. We wish them a lot of good luck, for they are lovely people.

▽

When we last called at Slayton Ole Vesta was operating the Murray theatre, but this time we were told that he had passed on. Mrs. Bessie Okerman now is operating the Murray and she wanted her subscription renewed. Charlie did about all the talking. Doggone that doggone guy; every woman in the country knows him by his first name.

▽

W. R. Hiller operates the State theatre at Marshall, and he has a fine theatre, too, and Marshall is a mighty good town. W. R. said he was going up to Crookston to hunt ducks with his brother. That's the way it goes; the boys all go duck hunting and we have to work. Good gosh, gee whiz.

▽

B. B. Nielsen operates the Scenic theatre at Tyler, C. H. Sartorius has the Capitol at Hartley, and H. Von Bextel the Nira at Orange City. Mr. Sartorious told us he was going down to New York and we asked him to go to Rockefeller Center and call on the HERALD folks and he said he would. We had a very pleasant visit with Mr. and Mrs. Von Bextel.

Orange City is where they raise tulips. They have an annual tulip day every year, and thousands of people come to it like they do on "Cherry Blossom Day" in northeast Wisconsin.

▽

Bill Bogart at Rock Valley said: "Say, Colonel, don't forget to let me know when my subscription expires. You know I am depending on you." Bill is awfully particular that way. Not only that, but he is a dandy chap.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

*The HERALD covers the FIELD like an April SHOWER.*

## Big Campaign for "Tovarich"

Warner Brothers will spend $180,000 to advertise "Tovarich," it was announced last week in Hollywood. The picture, starring Claudette Colbert and Charles Boyer, is being released Christmas week.

## Edwin Morris on Coast

Edwin Morris, son of Sam E. Morris, and in charge of Warner Brothers music interests, is in Hollywood. Mr. Morris will be in charge of all Warner music writers for the next six months.

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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NEW KIND OF SOUND SCREEN! IT'S THE "even-tone" gradationally perforated screen (Hurley patents) only 39½c sq. ft. Gives more light, ends the "hot spot." Special DuPont rubberized fabric, washable. Order from S. O. S., 636-AT Eleventh Avenue, New York.

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ADMISSION SIGNS, BLACK GLASS BACKground, silver letters, all price denominations $1 each; 10 rolls or packages, tickets 20,000 $3; special price on complete overhauling ticket registers, guaranteed work. ASSOCIATED TICKET AND REGISTER CO., INC., 614 9th Ave., New York.

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CARBON SAMPLES FREE TO ACQUAINT YOU with our smashed prices on international first quality carbons, guaranteed, for low-intensity. 7/10, $4.85, hundred sets; 8/12, $5.75 hundred sets. 10% discount 1,000 sets. Shipped prepaid anywhere in U. S. S. O. S., 636-AT Eleventh Avenue, New York.

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DID YOU GET YOUR COPY OF THIS NEW bargain list? Features new sound screens, 22½c sq. ft. Good used Forest rectifiers, $24.50. Projection lenses, all sizes, $4.95 up. Morelite, Peerless carbon arcs, from $39.50. Everything advertised actually in stock. S. O. S., 636-AT Eleventh Avenue, New York.

BARGAIN PRICES ON NEW LOTS OF IRWIN, Ideal, American Seating and upholstered chairs, refinished, reconditioned, from 75c up. Let us quote on your needs. List 15M free. S. O. S., 636-AT Eleventh Avenue, New York.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEY'RE THREE OF THE BEST AT THE price. Only $1.39 for these three books—Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment" and Benson's "Fundamentals of Television." Any one book, 49c. Plenty others. Ask S. O. S., 636-AT Eleventh Avenue, New York.

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MANAGER OF TIP TOP QUALIFICATIONS, must have complete knowledge of buying and booking. Age must be between 35 and 40, single, have good family background, excellent personality and good education. References. State salary expected. BOX 941, MOTION PICTURE HERALD.

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INDEPENDENT EXHIBITOR WANTS TO LEASE theatre showing possibilities. Write full particulars. MR. LANGER, CUSHMAN & WAKEFIELD, INC., 30 E. 42 St., N. Y. C.

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NEW YORK

MEMO to Adv. dept.

Run in all four magazines for January. Out December 1st.

GENE AUTRY

LEO CARRILLO

CAB CALLOWAY

KAY THOMPSON

TED LEWIS

JOE DiMAGGIO

HENRY ARMETTA

LUIS ALBERNI

# "MANHATTAN MERRY-GO-ROUND"

*starring*

**PHIL REGAN • LEO CARRILLO**
**ANN DVORAK • TAMARA GEVA**
**JAMES GLEASON • GENE AUTRY**

*with* TED LEWIS and His ORCHESTRA • CAB CALLOWAY and His COTTON CLUB ORCHESTRA • KAY THOMPSON and Her Radio Choir • JOE DiMAGGIO • HENRY ARMETTA • LUIS ALBERNI MAX TERHUNE • SMILEY BURNETTE • LOUIS PRIMA and His Band

Directed by CHARLES F. RIESNER • Original screen play by HARRY SAUBER • Based on the musical revue "Manhattan Merry-Go-Round" by FRANK HUMMERT • Associate Producer HARRY SAUBER

***HIT TUNES . . .***

"Round Up Time In Reno"
"Have You Ever Been In Heaven?"
"Mama, I Wanna Make Rhythm"
"I Owe You"
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Paramount's newest, fastest, dizziest musical comedy . . . with the YACHT CLUB BOYS at their maddest...JUDY CANOVA and BEN BLUE at their funniest...JOHNNY DOWNS and ELEANORE WHITNEY at their cutest...Gorgeous BETTY GRABLE at her bestest...LEIF ERIKSON at his handsomest . . . Lovely DOROTHY LAMOUR at her thrillingest . . . LARRY CRABBE at his manliest...the FANCHONETTES at their cleverest . . . in brief, a cast studded with Youth, Beauty, Romance . . . and the whole works set to music to give audiences the "THRILL OF A LIFETIME"

# MOTION PICTURE HERALD


***Sixth National Newsreel Is Underway, on 16 mm. Film***

***Films for the Classroom Win Recognition in 30 States***

***AFL Charges Investigators of Studio Union are CIO Minded***

***Warners Second to Go on Air; Allied Protests Broadcasts***

***Goldwyn and Korda Confirm Deal to Buy United Artists***

***Three Exhibitor Groups Set Meeting on Trade Practices***


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# LIVE WIRE!

## BEFORE— AFTER!









SEE PAGE 19

# BE CANDID WITH YOURSELF!



**Ask yourself what it means to be able to advertise a picture with all the screaming show values of 'Here Comes The Navy' and 'Devil Dogs'— and the most sensational headline topic of the day, besides!**

***. . .You'll Find Your Candid Answer on the Next Page!***

**You Can Show These Scenes in Your Ads!**

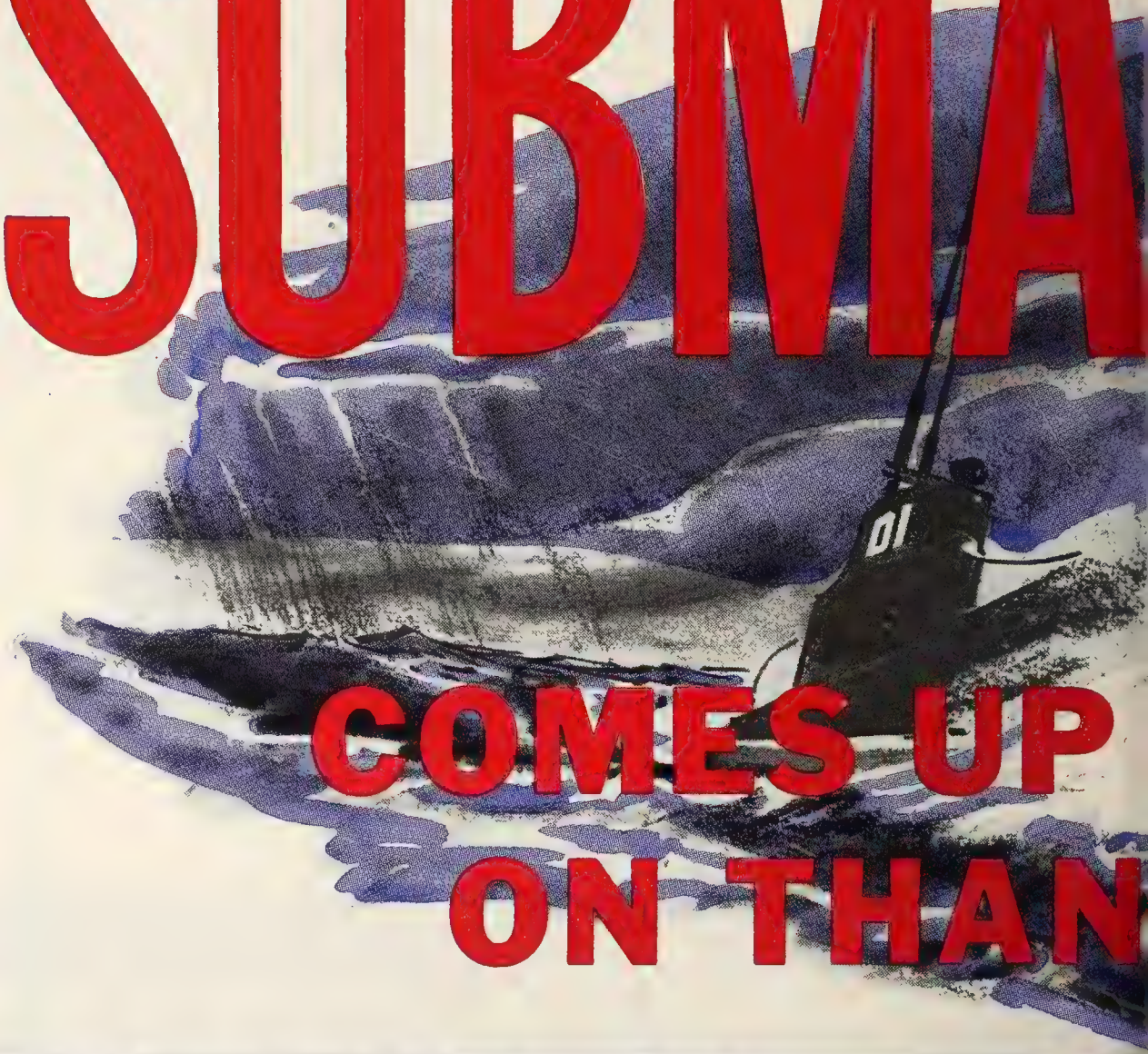
**You Can Show This Drama on Your Screen!**

**You Can Show the World Your Biggest Gross This Season When . . .**



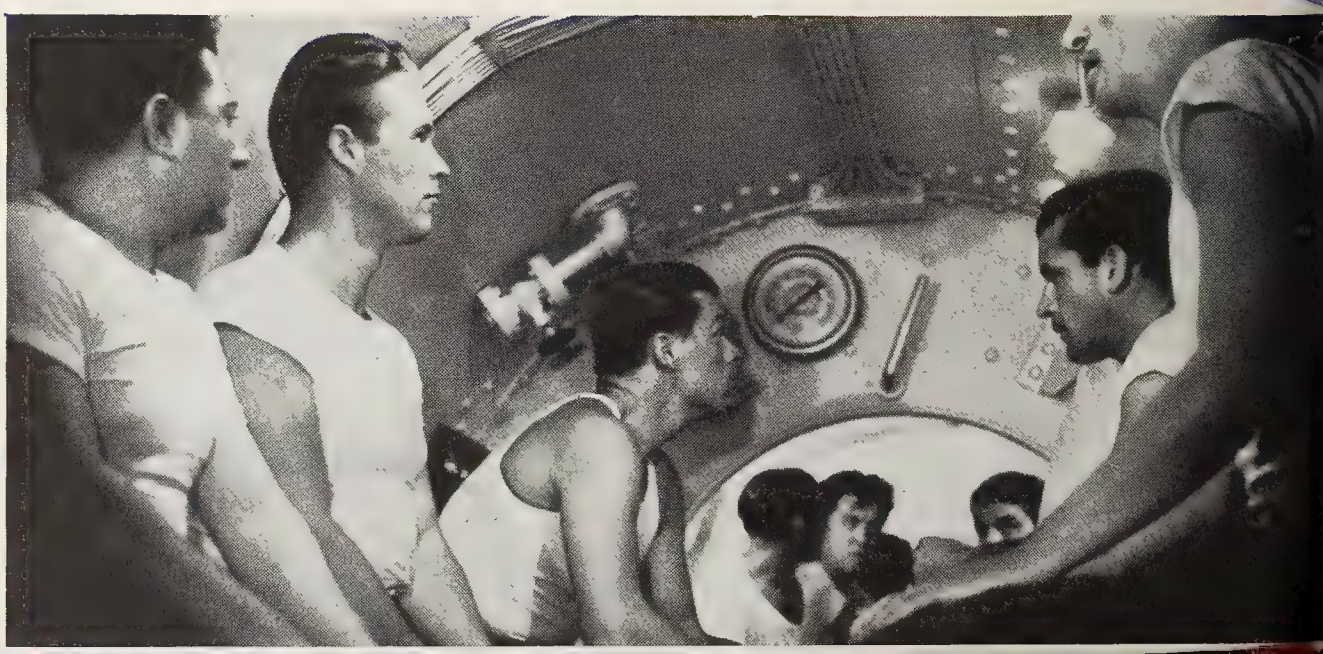


# "SUBMA



# COMES UP ON THAN









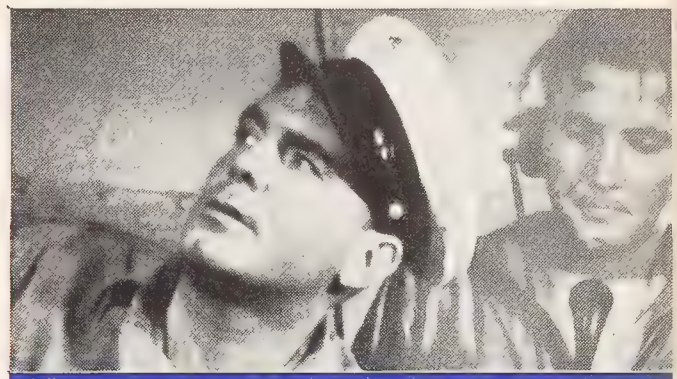
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# FOR ACTION
# KSGIVING!



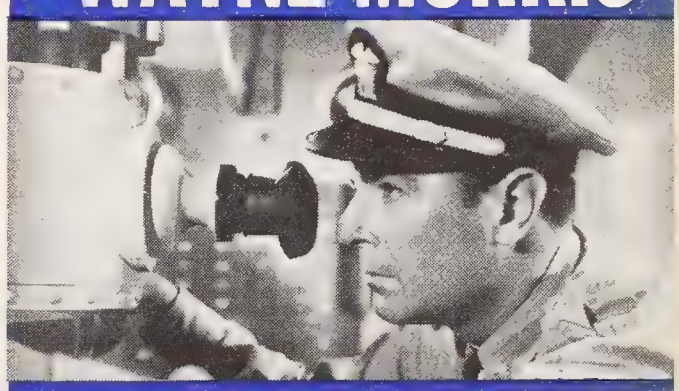




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## WAYNE MORRIS



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**Directed by LLOYD BACON**

Screen Play by Lt. Comm. Frank Wead, Warren Duff and Lawrence Kimble • From a Story by Lt. Comm. Frank Wead • Music by Max Steiner • A First National Picture
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# "SECOND HONEYMOON" TOPS "LOVE IS NEWS" AND "CAFE METROPOLE" IN PRE-RELEASE RUNS!

**That's the story at the Palace, ROCHESTER . . . Rialto, LOUISVILLE...Strand, ALBANY...Keith's, DAYTON...attesting the ever-growing popularity of Tyrone and Loretta! Held over at the Roxy, NEW YORK! And at the Indiana, INDIANAPOLIS, it's the season's biggest 20th hit!** ***That's business!***

•

**"I'D RATHER MISS MY OWN WEDDING THAN TO MISS 'SECOND HONEYMOON.' PUT IT ON YOUR 'MUST SEE' LIST!"** ***—Keynotes Jimmie Fidler in his nationally-broadcast review!***

"A hit! Will clock a load of laughter with every type of audience! Power and Young tops as love team!" *—Hollywood Reporter*

"Piles up a heavy total of laughs! Tyrone Power and Loretta Young do fine trouping!" *—Film Daily*

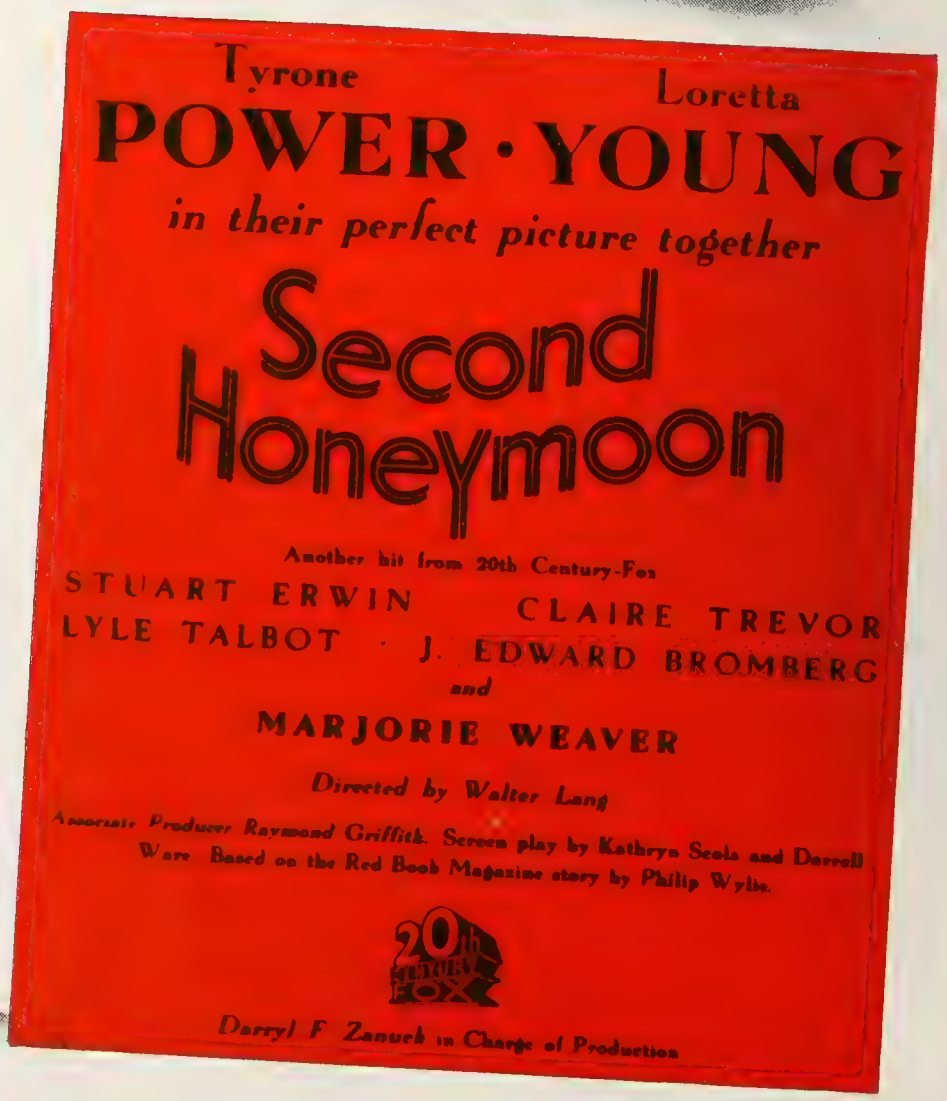
"A cast like this in a picture like this is the thing exhibitors and producers stay in business for—and by!" *—Motion Picture Daily*

"A showman's cinch for important money! Clicks brightly! The best boxoffice capabilities of a high power cast are elicited! *—Daily Variety*

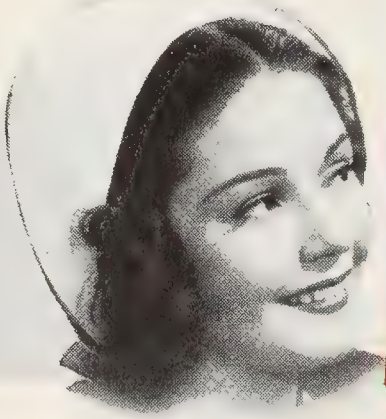
"Witty . . . titillating! Latest in a long list of 20th Century-Fox successes!" *—Los Angeles Examiner*

"20th Century-Fox may now step forward and claim top honors for the delineation of bright and daring comedy!" *—Boxoffice*






**And every reviewer saved a *special* cheer for sparkling MARJORIE WEAVER the screen's most refreshing new personality!**



# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 8 — November 20, 1937

## "FREE TRADE"

HERE is another sample of how things get going in the papers. The other day, as Mr. Will Hays emerged from a Hyde Park chat, he was overtaken or waylaid by the lay press. He made some remarks calculated to bear only on the British motion picture quota situation, in which he observed in effect that he did not want to see obstacles raised to the international trade intercourse of the screen.

By the time that the newswriters had done with it and the editorial writers had put it through their filters, the papers had Mr. Hays substantially declaring for "free trade." And, not without some prankish guile, they remarked upon that as an odd inconsistency from so outstanding an exponent of the high tariff Republican party, etc.

Probably it was all in good fun, too. Meanwhile, a number of reflections arise: It has been our impression these several years that Mr. Hays quit working for the Republican party in a big way about the same time that he came to the motion picture. If you can recall that period, it seems like it was a good time to do about that, too.

Since then the G.O.P. has been mislaid and now it seems that it will take an archæologist to find out whatever became of it. But it is our recollection of the tradition that it was dedicated to the notion of a protective tariff.

Currently about all the protection that the motion picture industry needs is at home, along with a lot of other American industries. Imported notions of political and social economy appear to be troubling business more than imported goods.

THE motion picture as an industry is a "free trader" of the old school and it will do its own trading. Mr. Hays is the head of the organized industry's trade association, which has as little as is practical to do with politics, asking nothing but the opportunity to tend to its own business.

The motion picture industry of the United States could have had a protective tariff, incidentally, years ago, if it had wanted it, and in fact very nearly had one thrust upon it through the office of the late Senator Lorimer of Illinois, then chairman of the Ways and Means committee of the Congress, about 1912.

Speaking of international relations, a reading of the editorial page of the Los Angeles *Examiner* of November 6 suggests that the public relations department of the industry has yet to inform a certain editorial writer. He set down as the utterance of his paper, right at the door of the international film factory of Hollywood, remarks, thus:

*"Every foreign country of any importance, where the arts of the stage and screen have reached an advanced development, has very wisely adopted stringent laws making it difficult, and sometimes impossible, for artists of other nations to invade the field and deprive native talent of employment.*

*"America has never provided adequate laws to protect its own artists from foreign invasion. . . . Hordes of mediocre or incompetent players whose only recommendation is that they carry the label of importation, for whom there is no popular or critical demand, are allowed to invade our stage, screen, and concert hall, to make their stakes and to return and spend them at home. . . . The public and the lawmakers have a definite obligation to at least equalize the situation. . . . The coming session of Congress should see a bill introduced to effect the object. . . ."*

It would be very nice if Congress would let production alone.

Meanwhile, foreign, alien, personalities as servants of international demand have given the American screen a quality of entertainment merchandise that could have evolved and could have been supported only in an international and world market.

The world market for Hollywood wares gives the consumer a better buy at the box office. In every foreign land where walls of nationalism have been reared about the screen the theatre has suffered, and with it its patrons.

△ △ △

## IMPORTED & DOMESTIC

OUT in Hollywood, which is a nice place to do it, Mr. Gabe Yorke has been considering some aspects of the cinema and related matters. He poignantly writes:

*"We are all familiar with the argument of bluenoses that American films give wrong impressions of American life to foreigners, but on that score you ought to see what our pictorial services are doing! I've been looking over a large number of foreign magazines lately and am arrested by the large volume of crime, pornographic and other objectionable photographs that our American services sell for foreign publication. Presumably those magazines can buy from the whole world, but when they want shocking stuff, there is no place like the dear U. S. news picture services to get it."*

△ △ △

THE other day the Washington *Times*, and presumably other newspapers sharing the service, presented a special article bearing the by-line of Eric Friedheim (I.N.S.), meaning International News Service, opening with: "The Federal Government today called on Hollywood to produce motion pictures with an 'international appeal' as a means of combatting growing foreign opposition to American films."

This seemed dreadfully important—almost too big for page 14, even in a Washington paper.

*Motion Picture Herald* asked its Washington correspondent to wire the exciting details.

His reply: "Concocted from Department of Commerce annual review of the foreign situation, issued last April."

△ △ △

THE incense of burning leaves; the aroma of winter apples heaped in cellar bins; the rich damp exhalations of fall earth freshly turned by the plough: these are of an order of emotion stuff which, despite substantial reality, must ever elude the arts, never to be captured and put in a can against a release date. Twilights come early now to the valley of the Silvermine, and southbound birds are passing with quickening wings. A year is all but gone.

# This Week

## 16mm Newsreel

Motion picture newsreels in this country will face their first new competition in 10 years on January 1st when the Herman A. DeVry Company, Chicago manufacturers of portable and 16 mm. projectors, undertakes a national 16 mm. newsreel for use in the growing list of theatres which now produce their own local 16 mm. newsreels.

*The plan is described in detail on page* 13.

## March on Hollywood

Production cost conferences, production executive changes and whatnot sent an army of top notch motion picture generals training westward this week from Broadway, all figuring in one way or another in the week's news headlines, as reported elsewhere, and including: Barney Balaban, Stanton Griffis, executive committee chairman, and Russell Holman, production executive, all of Paramount; Samuel Goldwyn and Alexander Korda, new buyers of United Artists; Walter Wanger and David Selznick, United Artists producers; Nate Blumberg, theatre general, and Phil Reisman, foreign distribution director, of RKO; Maurice Silverstone, United Artists' British distribution chief; Sidney R. Kent, president, and Joseph M. Schenck, board chairman of Twentieth Century-Fox; Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, et al.

*Details on page* 49.

## Chance Games Hit

Chance games at motion picture theatres lost more ground through court decisions and actions than in any similar period in months. In Georgia, the court of appeals ruled that Bank Night violates the state lottery law while in the same state a Statesboro grand jury indicted an exhibitor for conducting the games. The Independent Theatre Owners Association in New York was reported as still hopeful that chance games and giveaways will be discontinued. In Oklahoma City, Standard Theatres abandoned Bank Night in their downtown houses on the grounds it is "waning in popularity."

*A compilation of chance games developments during the week is on page* 74.

## Classroom Films

Motion pictures in education rapidly are bringing the film business and the classroom to a partnership, more than 30 states to date showing tangible signs of interest in adapting projectors to the process of teaching and learning.

*The status today of the film in the classroom is explained by Dr. Charles Hoban, of the American Council on Education, in Washington, on page* 73.

## ASCAP Victory

The fight being conducted by the American Society of Composers, Authors and Publishers achieved at least a partial victory with the granting of a temporary injunction in Lincoln, Neb., restraining Nebraska state officers from enforcing a recently enacted law intended to outlaw the society in the state. Similar actions are under way in other states which have threatened ASCAP's operations.

*See page* 58.

## Blame Newsreels

A. Karuppan Cheetier and Ramprakash Kohli, young motion picture photographers in India, have returned to their native Bombay, from Hollywood and New York, by way of Berlin's and London's studios, to start an independent newsreel with which they hope to end much of the "vicious propaganda and misinformation" about India which they say has been carried in newsreels. They blamed England's strict control over newsreels in India for the prohibition of a "true picture" of the country.

*They are quoted on page* 60.

MOTION PICTURE HERALD

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## Anti-Trust Enforcement

Homer S. Cummings, United States attorney general, said this week that he has asked that his present appropriation of $472,000 for the enforcement of anti-trust statutes be increased to $1,000,000. He did not disclose, however, how budget bureau officials view his proposal nor did he make known what industries have been singled out for immediate attack. Enforcement of the anti-trust statutes is one of the most important duties of the department, said Mr. Cummings, who then explained that the additional funds are needed to permit an expansion of the staff and the undertaking of a number of cases in which action is believed necessary. Mr. Cummings said his department is working on a report on anti-trust regulations to be submitted to Congress for consideration in connection with legislation modernizing the laws.

## Trade Practice Reforms

Persisting in its efforts to meet with Allied States Association and the Motion Picture Theatre Owners of America in an attempt to create concerted exhibitor pressure for a trade practice program, the Independent Theatre Owners Association set December 14th at the Hotel Astor in New York as a date and invited Allied and the MPTOA to attend.

*The ITOA arrangement for a meeting in New York with Allied and MPTOA, the Paramount strike developments and other trade practice activities are detailed on page* 75.

## Television Predictions

The Bell Telephone Laboratories' successful demonstration of the use of a coaxial cable to broadcast motion pictures from New York to Philadelphia partially supported the contentions of E. F. McDonald, president of the Zenith Radio Corporation, and Harry R. Lubcke, director of television for the Don Lee Broadcasting System.

*Developments in the field of television are explained on page* 70.

## Universal Gains

J. Cheever Cowdin, speaking for Universal Pictures of which he is chairman of the board, reported a marked upturn in income during the 13 weeks ended October 30th, the fourth quarter of the company's fiscal year. Domestic billings for the period showed an increase of approximately 17 per cent over the total for the corresponding quarter last year, Mr. Cowdin said.

*See page* 68.

## Dewey Made Offer

A motion picture producer has offered Thomas E. Dewey, New York City district attorney elect, $150,000 to play the hero's role in a gangster picture, according to a United Press dispatch from Hollywood. If Mr. Dewey declines, it was reported, the offer will be made to J. Edgar Hoover, head of the federal bureau of investigation. No one expects either of them to accept, the dispatch continued. The offer apparently came from Jack Linder, a motion picture agent and a former Broadway stage producer, who represented an unnamed major studio. The picture he had in mind was one based on the life of Charles (Lucky) Luciano, whom Mr. Dewey sent to Sing Sing. Mr. Dewey would play the part of himself prosecuting Luciano. No offer was made to Luciano. Ray Le Strange, former publicity man for Tammany Hall in New York, announced Mr. Linder's proposition.

## Return of Chivalry

With his rapier wit for sword and lance and righteousness for his shield George Jessel has entered the lists of knightly combat for his Lady Hollywood. The Black Knight, his opponent, is the personification of the radio commentators who have slurred the honor of the lady; the jousting field is the radio forum and, to mix metaphors unpardonably, Mr. Jessel's theme song is "tolerance and discretion."

*His challenges to Messieurs Fidler, Skolsky and Pantages are quoted on page* 18.

## Goldwyn-Korda Deal

Arrangements for acquisition of the controlling interest of United Artists by Samuel Goldwyn and Alexander Korda were completed at conferences in New York. Financially backed by a group of four or five English companies, Mr. Goldwyn and Mr. Korda will exercise options they hold on the stock owned by their present partners, Charles Chaplin, Mary Pickford and Douglas Fairbanks, for a total of $6,000,000 of which $4,500,000 will be in cash. Miss Pickford and Mr. Fairbanks agreed to accept $750,000 each in new preferred stock. Under the new arrangement, according to Mr. Korda, he and Mr. Goldwyn "will split authority."

*Details of the deal and the highlights of the company's history are on page* 16.

## Editorial Representative

Hope Williams, London manager of MOTION PICTURE HERALD, has announced the appointment of Aubrey Flanagan as London editorial representative. Mr. Flanagan for the last ten years was associated with *The Cinema,* London.

## 25th Anniversary

Preparations being made by the North and South Carolina Motion Picture Theatre Owners for their annual convention early in December which will mark the 25th anniversary of the organization, include the invitation of speakers who will appear on the program. Edward Kuykendall, national president of the MPTOA, Walter Vincent, Pennsylvania circuit operator, and Martin Quigley will make the principal addresses.

*Plans for the anniversary and activities of other exhibitor organizations are detailed on page* 40.


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## AT&T Bowing Out

**The American Telephone & Telegraph Company on January 1st will bow out, entirely, from the business of selling and servicing sound reproducers to motion picture theatres, the business that has been conducted both for AT&T and Western Electric by their subsidiary, Electrical Research Products, Inc., since the advent of sound in 1926.**

**On December 1st, a Wall Street banking group, consisting principally of Roswell C. Tripp and Howard P. Engels, will acquire all of the field and home office operating, installation and servicing divisions of Erpi, on a purchase to be effected by the Tripp and Engels interests this week. The financing is strictly private; there will be no public financing.**

There are now 7,000 Erpi theatre accounts in the U. S.

Erpi will become virtually only a corporate entity, to continue to hold the recording rights held by producers and studios, and to continue to hold the rights to the licenses given two weeks ago to National Theatre Supply - International Projector and to Motiograph to manufacture Erpi sound heads in conjunction with their respective projectors.

International Projector (Simplex and Powers projectors) and Motiograph hereafter will sell the Erpi projectors; the Tripp-Engels company will install and service them, also handling Erpi sound parts.

The new company will take over the present Erpi home offices in New York's Fisk Building, at 250 West 57th Street; all the Erpi servicing and operating forces, the Erpi field offices and stocks of sound parts, and only half a dozen of the present key Erpi sales representatievs in the field, including Stanley Hand, of Chicago, and "Red" Hacking, in Boston.

L. W. Conrow, present Erpi operating head, will become general operating manager of the new project, Mr. Conrow already having appointed George Carrington as operating manager and Bert Sanford, Jr., as director of all sales. Mr. Sanford now is sales head of the Erpi operating division. Stanley Hand's position will be that of executive staff representative in the field.

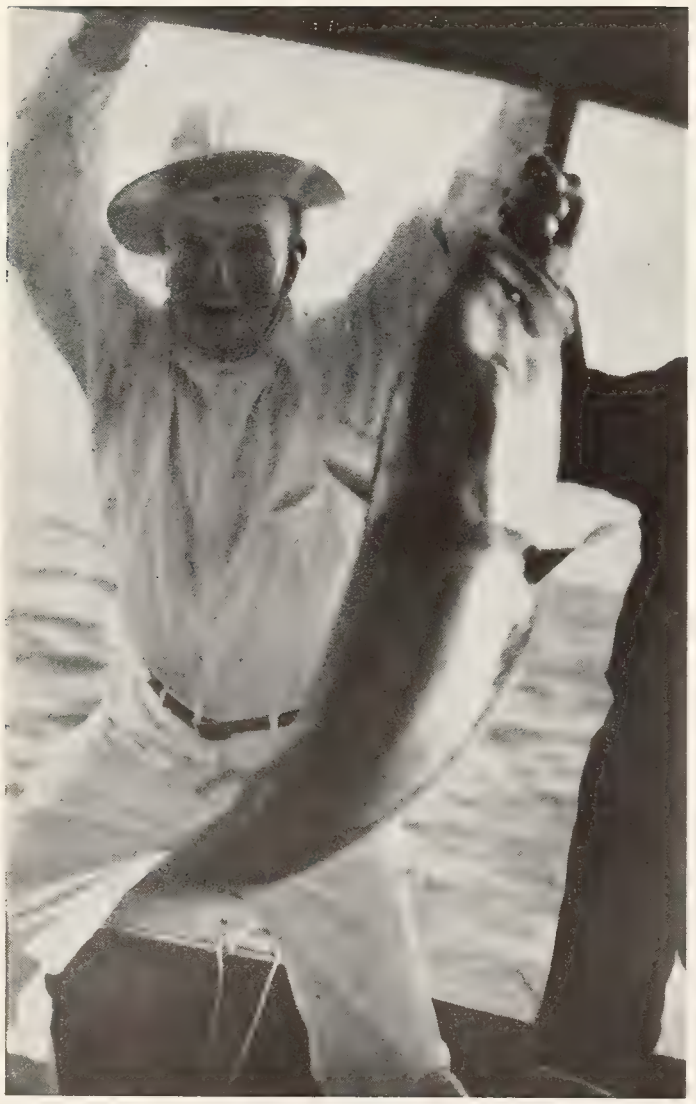
The new company will set up eight principal division offices, each in charge of a division manager, assisted by a branch manager. Branch managers will have charge in remaining offices in each of the eight divisions. Some of the present Erpi offices will be closed, and new branches will be opened where required. Stock parts, however, will be available all over the country.

Divestment of Erpi comes after a long series of discussions, proposals and counter-proposals among the Telephone interests, various motion picture interests who considered the purchase, and outside groups who had a possible purchase in mind. It is reported to have been brought about by the Government's investigation into the Telephone company's growing interests in fields other than communications to which it originally was committed as a public utility.

# This Week In Pictures



*ABOUT 1914 the late and famous Marie Dressler starred in a hit film titled "Tillie's Tomato Surprise." Exhibitor readers of the* HERALD *who have long memories may see history, and publicity, repeating itself in the picture at the left in which Miss Gladys Swarthout is undergoing makeup repairs for a slight black eye received in her 1937 version of the tomato surprise, a barrage of the fruity vegetable for which she was the target during filming of "Romance in the Dark." The singer's husband, Frank Chapman, accused by the Paramount publicity department of having thrown the particular tomato which blackened his wife's eye, seems almost too pleased with his marksmanship. The scene, incidentally, involved sending to New York for tomatoes said to be more squashy than the California product.*



*E. J. Sparks, left, head of the Sparks Florida circuit, lands a big one after apparent effort during a vacation fishing trip in the abundant waters off the coast of his adopted state.*

*Also a candidate for the Nimrod and Izaak Walton club of the week is William R. Ferguson, head of Metro-Goldwyn-Mayer exploitation, who sends word that game is plentiful in Maine this year and proves it with the picture, right, of himself with his trophy for the year. Unlike most men who belong to lodges, Mr. Ferguson owns this one, at Ogunquit, Me.*





*Reelected president of the Motion Picture Theatre Owners of the District of Columbia for his eleventh term, A. Julian Brylawski, left, is one of two exhibitor organization presidents in the news this week. The second is Morris Loewenstein, shown right with Colleen Moore, who was elected to serve his eighth term as president of the Motion Picture Theatre Owners of Oklahoma. Miss Moore, in Oklahoma City in connection with exhibition of her doll house, was one of the guests at the Oklahoma convention with Edward Kuykendall, MPTOA president, and Harry A. Cole, president of Allied of Texas.*





*Fred W. Jamieson, the representative in Honolulu for the Consolidated Amusement Company, stopped for a Hollywood visit while on a trip to "the States" with his wife. They are shown above on the "Big Broadcast of 1938" set at Paramount.*

*Melbourne exhibitors, right, at a luncheon given by Harry Hunter, Paramount managing director in Australia, as a preface to a screening of new product. At the far side of the table, left to right, are Samuel Yeomans, Harry Gyles, Claude Henderson, Mr. Hunter, William Hurworth, Robert McLeish, J. L. Thornley and William Nunn.*





*PREPARING for a winter and early spring sales drive during the 16 weeks from December 26th to April 16th, Gradwell Sears, Warner Brothers sales manager, confers; right, with district managers in the home office. Left to right are Ben Kalmenson, eastern district; Leo Blank, midwest district; Wolfe Cohen, Canada; W. E. Callaway, west coast district; Mr. Sears; Carl Leserman, his assistant; Norman H. Moray, in charge of Vitaphone short subjects sales; Robert Smeltzer, central district; Herbert J. Ochs, southern and western sales manager; Roy Haines, eastern and Canadian sales manager, and Fred Jack, southern district manager.*





*Each newsreel release from the Sino-Japanese front brings fresh stories of journalistic enterprise and daring on the part of cameramen. Above is H. S. Wong, filming the last stand of the Chinese suicide battalion for News of the Day while, he cabled, bullets flew within inches of the camera. Below Eric Mayell gets a sound and picture interview with Madame and Generalissimo Chiang Kai-Shek.*



*As one result of the recent agreements among the International Projector Corporation, Electrical Research Products, Inc., and Radio Corporation of America, George Friedl, Jr., above, is the new director of the sound engineering division of International. In his new post he will make a survey of sound reproduction requirements for the motion picture field, recommend and design new equipment to meet the practical problems of theatre owners, and work in general for the integration of sound and visual projection equipment. His appointment is the initial move by International in its preparations for the manufacture of sound equipment under the terms of its recently acquired license.*

# SIXTH NATIONAL NEWSREEL, ON 16 mm., STARTS JAN. 1

## Exhibitors Making Local Reels Will Cooperate with DeVry Company of Chicago in Providing Material for Project

A sixth national motion picture newsreel, this one on 16 millimeter film, will bow in on January 1st, marking the first competitive interruption in the newsreel structure as it is presently constructed since Universal resurrected its abandoned newsreel at the advent of sound in 1927.

The new reel will be distributed by the Herman A. DeVry Company, Chicago manufacturer of socalled "portable" and 16mm motion picture projectors, both sound and silent.

**The decision was made on the strength of the growing popularity of local 16mm newsreels being produced by exhibitors on events and personalities in the news of their immediate neighborhoods or towns. The new national newsreel will be released for use in any theatre throughout the country, and will be so made as to combine with the local 16mm newsreels which theatres now are starting on their own. According to the DeVry company more than a hundred of the local newsreels will be in operation within the next few weeks in various cities in all territories.**

The theatres which seem most interested in the 16mm newsreel are those in the smaller cities. The 16mm local newsreel idea is said to have developed into a box office factor as exhibitors have found encouraging attendance figures for the nights on which the newsreel is shown. Theatres started turning to local newsreels this fall in their search for some new device to take the place of chance games and giveaways.

### Plan for Exhibitor Production

In order to make it possible for theatres who so desire to produce their own newsreel, the DeVry company has set up a plan whereby the exhibitor may lease the equipment. A camera, projector, exposure meter, reels, splicing machine and other necessary paraphernalia are included in the outfit, which rents for $12.50 a week. The film for making local reels costs extra, but through the DeVry company negative film may be purchased and developing and printing obtained. In other words, an exhibitor can produce a newsreel that will run from five to eight minutes for $15 to $20 a week.

The idea of the national 16mm newsreel is to make available to all theatres showing local newsreels, national scenes which would be of special interest to their audiences and which now are not available in the 16mm form from the 35mm newsreel as supplied by the large companies.

### Would Submit Reels to DeVry

The theatres using the DeVry plan are to submit their own local newsreel negatives to the company for any use it desires to make of them. In this way the theatres showing the 16mm newsreels will send their films to the home office and out of this footage will come the material for the national newsreel. It is estimated that the national newsreel will consist of a 100-foot reel each week and as this runs about four minutes it can be coupled with a 100-foot reel of local material and give the exhibitor a complete newsreel.

### Laboratories Contacted

Many theatres probably will not be able to get much more than 100 feet a week of local news. In these instances the national newsreel offered will make up the remainder of the program.

To aid in establishment of film laboratories to handle the films for the theatres, the DeVry company said it is making arrangements with independent local film laboratories throughout the country to handle this film on a rush service basis and at a nominal cost.

### Nine Months Renewal Privilege

The contracts for the newsreel equipment, along with the assistance of the DeVry company to help in getting the reel started, call for a renewal privilege at the end of nine months. The contract when renewed is open to a reduced price, in the expectation that the longer the plan is conducted the less it will cost to operate, from an equipment standpoint.

In order to help stimulate the taking of 16mm films suitable for the national newsreel the De Vry company is planning to establish an organization of 16mm newsreel photographers who will be supplied with identification cards to assist them in covering news events. The films they take would be sent to the home office, if a newsreel is not operated in the vicinity. Footage rates for usable material will be paid to the amateurs whose films are used.

### Sold in Photo Supply Shops

Besides being available to theatres which can use 16mm film, the national newsreel will be sold through photographic supply shops to owners of 16mm home projectors. Owners of eight mm projectors also will be able to buy copies of the newsreels for their equipment, as plans call for reduction of the national newsreel also to this size film.

In making the newsreel the film will be shot at sound speed and a sound track will be recorded for the national 16mm news.

Because of the interest being shown currently in the 16mm newsreel by theatres, it is understood that other companies which make 16mm equipment are planning to investigate the plan and possibly start special departments for this service alone, such as the DeVry company has done.

DeVry will charge $12.50 a week for the newsreel equipment rather than the $7.50 first announced. Additional equipment will be furnished, however, such as tripod, small projector for cutting purposes and fast lens. Total cost of equipment to be leased to the exhibitor by the company under the arrangement is estimated at near the $1,000 mark were it to be purchased.

Considerable local newsreel activity already is reported from theatres in Grand Junction, Colorado; in Pueblo, and in T. C. Riddells' Erie theatre in Hugo, Oklahoma, where Mr. Riddels himself produces such a reel. The Tosa theatre in Wawatosa, Wis., reports business improved by the new reel, as does Walter Green, theatre operator at Morgantown, N. C. Iowa, Illinois and Indiana, Wisconsin, North Carolina and Minnesota also report similar activities.

### 190 Theatres Served

The Burton Jerrel "News Flashes" in Iowa is serving local newsreels to some 190 theatres in that state (MOTION PICTURE HERALD, page 92, August 14th).

In Minneapolis, Radio Station WTCN and the World theatre are cooperating on a local newsreel covering that city and St. Paul, filming events of local interest, particularly those upon which the radio station's news broadcasts place emphasis. The World theatre provides the camera equipment and cameraman, and Stephen Wells, publicity director of WTCN, edits the film and writes the continuity. Charles Irving is the commentator.

### The Experiment at Evanston, Ill.

The 16mm newsreel being produced by the Stadium theatre in Evanston, Ill., is an example of the development in the Chicago area. Interest in the weekly showing has been growing rapidly, according to Stuart Tomber, manager of the theatre. The newsreel is worked out in cooperation with the Evanston *News-Index*, daily newspaper, which supplies the cameraman with information regarding news events in the territory.

Evanston is the home of Northwestern University, and many of the school activities lend themselves to the newsreel's coverage. Football games have been shown on the screen a few hours after the closing whistle with encouraging support from students and supporters of the University.

Full cooperation has been given the theatre by the University, which plans to use some of the footage for showing to alumni groups and prospective students.

The cameramen are two college students of experience. John Fuller has made many travel films in the far north. Bart Spence, his associate, also has been active in the 16mm line for several years.

### Newspapers Cooperate

The Stadium theatre is a 1,200-seat house and the throw from the projection booth, where the 16mm projector is set up, is close to 120 feet. The projector used is a rotary sprocket intermittent machine made by the DeVry company.

Newspaper cooperation has been reported general. In Evanston, the *News-Index* runs stories about the reel almost daily and prior to the showing of the reel, which is for one night a week only, a half-page advertisement is given the theatre for advertising the film along with the current feature attractions.

### *UNION CAMERAMEN WATCH EXPERIMENT*

*Orders have been issued from national headquarters of the IATSE in Washington that locals of the union shall follow closely the development of 16 millimeter newsreels in theatres.*

*The aim is to prepare the local unions to enter the field when the occasion is considered appropriate.*



# "BROADCAST" NAMEFUL

*A HERALD PICTORIAL PREVIEW*

by GUS McCARTHY
*in Hollywood*

FIVE years ago Paramount conceived the idea of making a picture in which famous radio, vaudeville, concert, opera, and legitimate stage personalities could be brought, logically, to the screen. The success of the first venture, 1932's "The Big Broadcast," led to a decision to make an annual edition of the idea. Through the intervening years, the scope of "The Big Broadcasts" has widened until they have become a cinematic revue including all types of entertainment from low comedy to farce, from chorus girls to grand opera, and with a love story included. All have been strung together on the thread of a comedy premise associated in some manner with radio broadcasting.

With a wealth of novel production, thematic, musical, personnel, photographic and technical detail provided, "The Big Broadcast of 1938" adheres to the established formula. In order that necessary novelty may be attained in successive treatments of the same idea, Paramount makes sure of freshness and difference by entrusting each production to new hands, and to the farthest possible extent assigns different players to each edition. Thus this year Harlan Thompson, maker of "Champagne Waltz" and "College Holiday," is the producer. Mitchell Leisen with a dozen hit pictures to his credit, embracing such varied forms of entertainment as "Swing High, Swing Low," "Hands Across the Table," "Murder at the Vanities," "The Cradle Song," "Death Takes a Holiday" and the last "Broadcast," is the director. The musical score and music and lyrics for the featured song numbers, of which there are five, were prepared by Leo Robin and Ralph Ranger. It will be remembered that, among many other song hits, they composed "Love in Bloom" and "June in January."

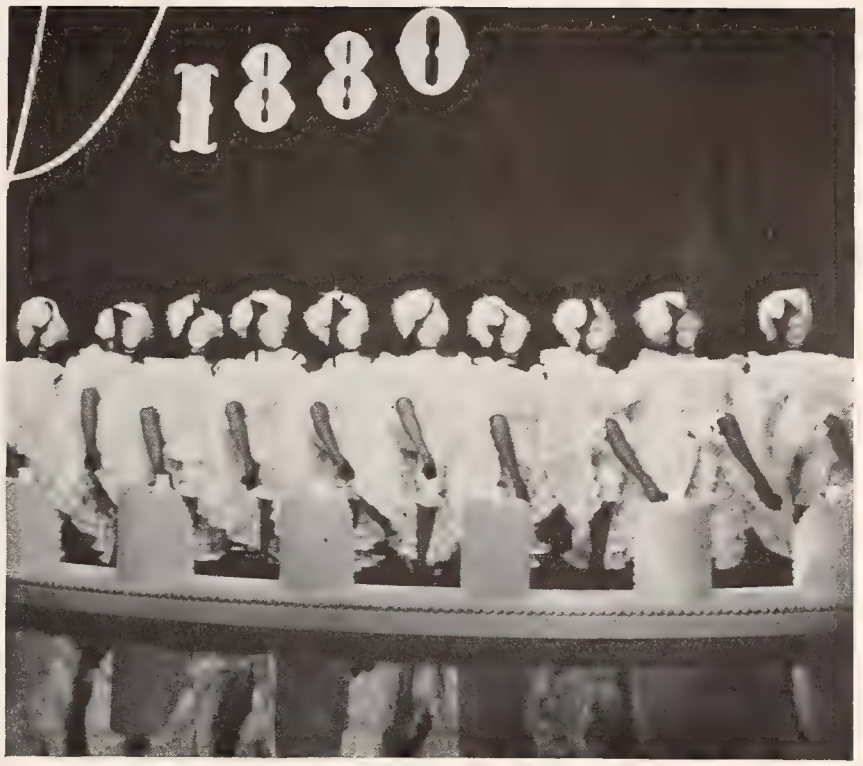
Cast assignments in "The Big Broadcasts" always have been a subject of important consideration. Previously such notables as Stuart Erwin, Jack Benny, Bing Crosby, and Burns and Allen, to name a few, have held starring spots. This year, comedian W. G. Fields, following a long absence, is returned to the screen in the leading role. The new featured player is Bob Hope, starred in such musical stage shows as "Roberta," "Red, Hot and Blue," "Ziegfeld Follies" and recently a notable of the radio. The specialty artists are noted operatic stars, Kirsten Flagstad and Tito Guizar, and the featured musical organization is Shep Fields and his orchestra.

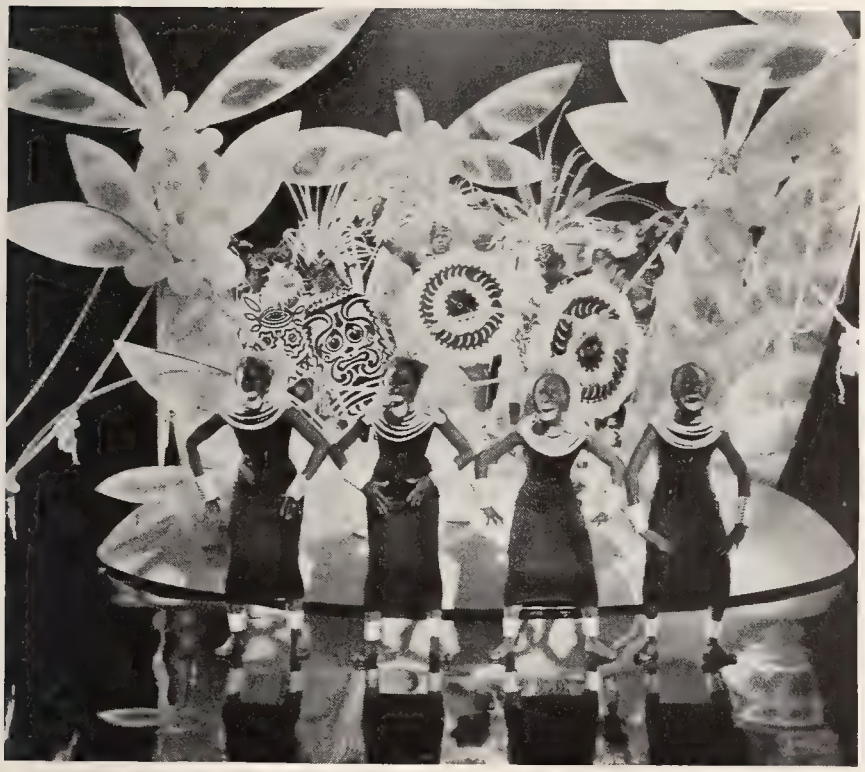
There will be an abundance of established screen names for exploitation attention. Important in the scheme of things are clownish singing and acting Martha Raye and the exotic Dorothy Lamour, now attracting considerable attention in "The Hurricane." Sharing the spotlight with them are Ben Blue, eccentric dancing comedian, Lief Erikson, seen in "College Holiday," "Waikiki Wedding" and "Conquest," and Shirley Ross. Additionally listed are Lynne Overman, Grace Bradley, Rufe Davis, Stanley King, Rex Moore, Bernard Punsley, Don Marion and Dorothy Howe. A bevy of chorus beauties will accentuate the eye glamour.

While the thematic idea originally was found in a Frederick Hazlitt Brennan story, which Howard Lindsay and Russell Crouse adapted and which Walter de Leon, Francis Martin and Ken Englund whipped into screenplay form, it is rather hazardous to attempt a descriptive summarization. Practically all the action takes place aboard an ultra-modern ocean liner. The reader is referred to the accompanying photographs for an idea of the bizarre production quality.

From an unbiased viewpoint, ignoring the enthusiasm that prevails at Paramount as "The Big Broadcast of 1938" rolls on towards completion, it appears that the production will embody all the forms of entertainment for which modern audiences are demonstrating an appetite. The release will follow January 14, 1938.


1860


1880




1910




1938

# GOLDWYN AND KORDA ANNOUNCE THEY ARE ALL SET TO TAKE OVER U A

## Stock of Chaplin, Fairbanks and Miss Pickford Will Be Security for $4,500,000 Loan from English Companies

After almost 19 years of participation in the activities of United Artists, the three remaining founders of the organization, Mary Pickford, Charles Chaplin and Douglas Fairbanks, are about to relinguish their controlling interest in the company to their two partners, Samuel Goldwyn and Alexander Korda.

The deal, whereby Mr. Korda and Mr. Goldwyn are to exercise options they hold on the stock owned by the trio, has been pending several months and was the sole subject of a series of conferences held in New York City during the last two-and-a-half weeks. The secret sessions came to an end Saturday with the joint announcement from Mr. Goldwyn and Mr. Korda that all details for the transaction, including its financing, had been agreed upon.

**Details on the financing of the transaction were not mentioned in the brief announcement, but before departing for Hollywood Mr. Korda disclosed that a group of English companies will advance the $4,500,000 in cash needed to exercise the options which expire December 23rd. Mr. Chaplin, who has insisted upon cash for his one-fifth share of the company, will receive $2,000,000, while Miss Pickford and Mr. Fairbanks will each take $1,250,000 in cash and $750,000 in new preferred stock.**

The stock now held by the trio will be pledged as security for the loan, and thus the actual controlling stock will not be owned by Mr. Goldwyn and Mr. Korda until after the loan is repaid. However, under the arrangement, Mr. Korda and Mr. Goldwyn will have complete authority, according to Mr. Korda. He said:

"Everything will be even. Goldwyn and myself will split authority. We will share 50-50."

Mr. Korda said he did not know the names of the British companies but most prominent among those mentioned were Prudential Assurance Company, principal backer of Mr. Korda's company, London Films, and Lazenove, Akroid and Company. Hemphill, Noyes & Co., of which Stanton Griffis, of Paramount, is a partner, also was mentioned but Mr. Griffis denied the company was interested.

Meanwhile, Mr. Goldwyn, en route to the coast, announced in Chicago that Bank of America, National Association of San Francisco and Los Angeles had no interest in the financing.

One of the immediate results of the announcement was a report that David O. Selznick was leaving United Artists to rejoin MGM, which he had left to form Selznick International.

Once the agreements were signed by the two principals, all who had taken part in the conferences left New York. Mr. Goldwyn and Maurice Silverstone, United Artists managing director in England, left for the coast by train; Mr. Korda and David Rose, financial adviser of Samuel Goldwyn, Inc., also went to the coast, but they went by airplane, and E. H. Lever, secretary of the Prudential Assurance Company, of England, sailed for his home aboard the *Queen Mary*.

### *CIRCUIT DIRECTORS WILL MEET MONDAY*

*United Artists Theatres Circuit Corporation will conduct its election of directors at its annual stockholders' meeting in Baltimore Monday. All directors are expected to be reelected.*

*Although the company's annual statement for the year ended August 31st may not be prepared in time to send it to stockholders it is expected a complete report will be submitted at the Baltimore meeting.*

*The circuit has an interest in approximately 250 theatres.*

Mr. Goldwyn, silent on all plans while the conferences were in progress, declined to elaborate on the formal announcement. His only comment on the entire deal was to assert that the United Artists board of directors will not have to approve the deal.

Mr. Lever, having been empowered to act for the British financing principals, took the necessary papers with him when he sailed, and is expected to have them signed immediately when he arrives in London.

Mr. Korda said he believed the legal documents would be drafted and signed and the options exercised within the next two weeks. He also explained there will be a new board of directors for the company but that there will not be a voting trusteeship. Aside from saying there will be some "minor adjustments" when he and Mr. Goldwyn take over the company, Mr. Korda said he did not know who would be on the new board of directors or whether a report that Mr. Silverstone is to become president would be borne out. Mr. Goldwyn, in Chicago, said that all reports linking Mr. Silverstone to the presidency were unfounded.

The future policy, according to Mr. Korda, has not been definitely determined but, as for his and Mr. Goldwyn's aims, he declared: "We aim to distribute as inexpensively as possible and give producing members the benefit. This also applies to outside producers who distribute through us as well."

### Text of Announcement

The formal announcement made by Mr. Korda and Mr. Goldwyn was as follows:

"All parties are in agreement on the conditions by which financing will be made available to Mr. Goldwyn and Mr. Korda to exercise their option. Final action, the exercising of the option, is being deferred until the legal advisers of the various interested parties, both in the United States and England, have examined the proposed details."

The announcement, cabled to London, was greeted with caution. It was pointed out that the phrase, "all parties are in agreement on the conditions by which financing will be made available," made it clear that final papers had not been signed.

Under the company's new arrangement, Mr. Korda said he will produce six pictures a year for international release and that the company will distribute about 20 annually. He also said plans called for leaving the company open to first class independent producers.

In connection with financing productions, Mr. Korda declared: "We don't need working cash. We have enough to take care of it." He added that arrangements were made for the financing of Walter Wanger productions.

Mr. Wanger said he knew nothing about the arrangements made for his future production activity at United Artists.

The blocks of stock which Miss Pickford and Mr. Fairbanks will accept with the cash for their present holdings will be the only interests retained by the five founders of United Artists.

Miss Pickford, Mr. Chaplin and Mr. Fairbanks, with D. W. Griffith and William S. Hart, signed the articles of incorporation for the company April 17, 1919.

Having become acquainted with William G. McAdoo, former secretary of the treasury and son-in-law of President Wilson, while making personal appearances in connection with the Liberty Loan drives, the founders proposed that Mr. McAdoo accept the presidency of the new organization. He declined the position but agreed to serve as counsel and his assistant, Oscar Price, was elected president. Mr. Price served for one year and then Hiram Abrams succeeded him as head of the organization, which was incorporated under the laws of Delaware.

Dennis F. O'Brien was chosen vice-president when the company was organized. He has served until the present both in that capacity and as legal adviser.

During the first ten years of its existence, United Artists released pictures for 29 producers, and added three additional owner-members to the corporation. Joseph M. Schenck, now head of Twentieth Century-Fox, was the first of the new owners. He was elected chairman of the board of directors Dec. 5, 1924, and fostered a policy of expansion. It was during this period that Mr. Goldwyn aligned himself with United Artists. Among others associated with the company at that time were Gloria Swanson, Morris Gest, John Barrymore, Corinne Griffith.

Mr. Goldwyn, after producing such pictures as "Stella Dallas," "Bulldog Drummond," "Arrowsmith," "Palmy Days," "Whoopee" and "Condemned," was elected, on Oct. 13, 1927, as an owner-member of the corporation over which he will now rule as half owner.

Shortly after his election, Gloria Swanson joined the company in a similar capacity.

### Changes from 1926 to 1935

Mr. Abrams died in 1926 and Mr. Schenck was elected to fill the vacancy. He served until 1935 and during that period the United Artists Theatre Circuit, a group of 20 pre-release theatres, was organized; Walt Disney began releasing his cartoons through United Artists; Edward Small and Harry M. Goetz organized Reliance Pictures, Inc., for exclusive release through United Artists, and Mr. Korda formed his own company, London Film Productions, and became affiliated with United Artists as an independent producer.

Mr. Schenck, in 1933, formed an independent producing firm with Darryl Zanuck, Twentieth Century Pictures. The company's product was released through United Artists until 1935, when Mr. Schenck resigned to amalgamate his interests with Fox. In the same year, Mr. Korda became one of the producer-owners of the organization. In the meantime Mr. Hart, Miss Swanson and Mr. Griffith had sold out their interests.

Mr. Selznick formed his company in June, 1935, leaving Metro, and contracted to distribute his early output through United Artists, and Walter Wanger joined the roster of United Artists producers this year. Jock Whitney's Pioneer Pictures meanwhile became an important stockholder and financier in the Selznick International unit in 1936.

# WARNERS SECOND TO GO ON AIR; ALLIED SEES LOSS OF MILLIONS

## Cleveland Exhibitors' Secretary Cites Newspaper's Article on Industry's Entry Into Radio; Allied Asks Study of Effects

The second link in the "merger" of the radio and motion picture industries was welded by Warner Brothers this week when it contracted to present its stars en masse in 52 weekly broadcasts from Hollywood under the sponsorship of the American Tobacco Company, manufacturers of Lucky Strike cigarets.

Metro-Goldwyn-Mayer took the initial step toward uniting the two fields when it launched a series of programs from Hollywood under the title of "Good News of 1938," two weeks ago.

**The most recent attack on the industry's first broadcasting venture, sponsored with MGM by General Foods in behalf of Maxwell House coffee, was voiced by George Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association. His personal denunciation of the show was mailed to members of the association along with a clipping of an article in the Cleveland *Plain Dealer* headed "Some Sad Notes on the Motion Picture's Entry Into the Radio Field."**

At the same time, in a bulletin issued at its national headquarters in Washington, Allied States Association took up the question of motion picture stars broadcasting, pointing out that "there is a serious question whether radio broadcasting by stars is not costing the industry millions due to loss of popularity resulting from the inability of such stars to project their personalities (their only stock in trade) over the air waves."

### Charges Direct Competition

In his comments on the MGM broadcast, Mr. Erdmann explained that Thursday nights were selected for the broadcasts because they "will conflict least with theatre business."

"In my personal opinion," Mr. Erdmann continued, "that is just about the poorest excuse for an alibi ever used by a distributor to go into direct competition with his customers.

"Inasmuch as Thursday nights will least conflict with theatre business, let us hope other distributors who take to the air will also select Thursdays, then maybe we can save on film rentals, and give us the opportunity of enjoying their programs with our families at home."

Warner Brothers chose Wednesday nights. In announcing that the first program will be offered December 1st and the series will be titled "Your Hollywood Parade," Warner Brothers said arrangements for the broadcasts were made with it and its affiliate, Transamerican Broadcasting and Television Corporation, through the agency of Lord & Thomas. The broadcasts are to go over a coast-to-coast National Broadcasting Company hookup from 10 to 11 P. M., EST.

### "Musical, Dramatic, Topical"

The company's announcement also said:

"Designed purely for entertainment and enlisting the entire resources of the Warner studios for personnel and material, the program will be musical, dramatic and topical in nature, including previews of forthcoming Warner Brothers pictures and also featuring guest stars of prominence in all fields. Thus a panoramic radio view of Hollywood and its manifold activities will be afforded by the series."

Dick Powell, who is under contract to the studio, will be master of ceremonies and the central star of the programs. Orchestral work will be under the direction of Leo Forbstein, studio musical director, and Dudley Chambers will be chorus director.

Among the players who will broadcast are Bette Davis, Kay Francis, Errol Flynn, Edward G. Robinson, Leslie Howard, Olivia de Havilland, Fernand Gravet, Pat O'Brien, Boris Karloff, George Brent, Claude Rains, Joan Blondell, Lola and Priscilla Lane, Margaret Lindsay, Anita Louise, Johnnie (Scat) Davis, Hugh Herbert, Ian Hunter, Humphrey Bogart, Basil Rathbone, Frank McHugh, Beverly Roberts, Dick Foran and Ann Sheridan.

"All the programs will be planned and produced with the close cooperation of Lord & Thomas, Transamerican and Warner Brothers," the statement added.

### Cites Free Entertainment

Allied States Association, in its bulletin, called attention to the fact that the chief argument against the broadcasting by stars is that the free entertainment tends to keep patrons from the theatres.

"Of course," Allied said, "this applies to all broadcasting and since that can not be stopped maybe it is better that some stars occupy the available channels than more accomplished radio entertainers who would provide tougher competition.

"So long as broadcasting means ready money to the stars, their agents and (dare we suggest it?) the producers to whom they are under contract, exhibitor squawks are going to be ignored. The only argument that can have any weight is one addressed to the cupidity—not the fairness—of those responsible for the stars being on the air."

### Says Films Are Affected

To substantiate its argument that radio broadcasting by stars may be costing the industry millions of dollars, Allied named Fred Astaire as an example and explained:

"It hardly seems fair to name one out of so many, but in choosing Fred Astaire we are selecting a star who possesses great popularity with the theatre owners and thus we are absolved from any suspicion of malice."

The bulletin then pointed out that when Mr. Astaire went on the air he was deprived of his principal assets—"his dancing and his funny facial expressions and movements in doing and saying things."

"Since his appearance on the air," the statement continued, "his pictures have slipped at the box office."

### Proposes Study of Effects

The bulletin also related how Mr. Astaire recently gave a radio broadcast of bits from his new picture "Damsel in Distress."

"For the sake of RKO, Fred Astaire and RKO's customers, this picture had better be good," Allied said. "There is no clear indication as yet that it is not good. Certainly it could not possibly be as bad as it was made to appear by this broadcast."

Allied then proposed that an accurate check be kept of the stars who appear on the radio and of the effect on the box office.

"We are convinced," the bulletin concluded, "that, based on the facts disclosed, the producers will stipulate that their stars shall not go on the air unless they have displayed such aptitude for broadcasting that they will not risk their box office value by doing so."

## *RADIO SCRIPTS SEEN AID TO BOX OFFICE*

*Radio dramatization of certain pictures increases the box office value of the films, Monroe Greenthal, advertising and publicity director for United Artists, said in announcing his company is increasing its picture script service to radio stations.*

*He emphasized the point that scripts are not mailed to stations, but are delivered in person by the company's representatives. "In that way we can get the time on the air that we want," he continued. "We certainly don't want the script for a rough-and-tumble picture to be used with a women's hand lotion program."*

*As an example, Mr. Greenthal attributed the matinee success of "Stella Dallas" to the fact scripts were used in the morning and late afternoon to attract women. No dramatizations are given after 7 P.M., Mr. Greenthal said, because if people are going to turn on their radios and hear the story they will not be going to the theatre.*

*The campaign for "Nothin' Sacred," he explained, will be concentrated on the fist fight staged by Carole Lombard and Frederic March. Special efforts will be made, Mr. Greenthal said, to have the scripts used on fight programs.*

*Scripts are not used for musicals, he added, because the plot would have to be so sketchy listeners might get the wrong viewpoint on the picture and not attend the theatres.*

# Lancelot Jessel Jousts for Guinevere Hollywood

*Comedian Chides Fidler, Skolsky and Pantages for "Exposés"*

In the first national radio program ever to attack air columnists who delve into the private personal lives of film stars, George Jessel, on Sunday in his Mutual coast to coast "Thirty Minutes in Hollywood" program, chided three columnists, James Fidler, Sidney Skolsky and Lloyd Pantages, for their lambastings of film personalities and their exposés of private lives.

Less than 24 hours later, according to Mr. Jessel, he had received approximately 500 telegrams lauding him and his efforts to "clean up the air waves." The telegrams, he said, came from persons inside and outside of the film industry, and included one from Will Hays, in which Mr. Hays was reported by the comedian to have said, "You're on the right track."

### Audience of 1,000 Applauds

In an after-broadcast talk at the Filmarte theatre, whence the program is broadcast, Mr. Jessel, who is a producer at Warner-First National during the week, asked the audience of 1,000 persons if they approved of his campaign. They applauded loudly.

Mr. Jessel was introduced as "First Fiddling Jessel, who will bring you every once in a while a worm's-eye view of the people who describe the people in movie land—a critic of the critics."

The record of the Jessel comment follows in part:

"*Hello, folks, down through the years Hollywood has been the target for all sorts of gossipers, tattlers and busybodies in general. Today movieland is badgered by a new specie — the Microphoniac — whose motto is: if you can't say something good about anybody, be sure and broadcast it.*

"He will also whisper in your ear the big secret that Joe Whosiz and Molly Whatsis are being married in strict confidence next week—but don't tell anybody—the bride wants to surprise her mother! It's all good fun, and I see no harm in it myself, but if they can dish it out, they ought to be able to take it!

### A Letter to Fidler

"An open letter to Jimmy Fidler: 'Dear Jimmy; I am a good friend of yours, and I feel I have the right to speak my mind, and vice versa. You must remember that you are in the country's eye, Jimmy. Week before last, however, you were a little bit out of order. You had a closing remark that you yourself would not give anybody half a bell for—so I'll be more charitable. . . . For the same sour note that you finished with I'll give you half a green persimon—"Some of the movie directors should be directing traffic and some of the traffic cops should be directing pictures."

"Well, Jimmy, there are a bunch of swell directors directing *good* pictures, and good traffic cops are directing traffic and preventing accidents, but it's about time that somebody started directing the accidents that turn out to be commentators.

"'*Seriously, Jimmy, and this goes for the folks in your racket who are not playing the game fairly, you have no right to tear down the other fellow's product to advertise the one you are selling.*

"'The career of a movie star is a product of the company he or she is working for, and their private lives are their own. They are not public property to be stared at like the billboard of an advertised commodity, and you dare not say, "Mr. or Miss so-and-so was doing the high spots last night. She will have plenty of rings under her eyes in the morning when she gets on the set, and it's going to be tough for the picture she's making for the so-and-so company." So my open letter to her is, "Look out for yourself."

### Skolsky Next Target

Mr. Jessel next turned his attention to Sidney Skolsky.

"And now we come to Junior, little Sidney Skolsky. He's traveled a long way from Lewis & Gordon's office boy to a big shot on the radio. Sidney, I can't write you an open letter—it would be too heavy for you to lift—so I'm writing this on the back of a postage stamp. You always finish with 'Don't get me wrong . . . I love Holywood.'

"Well, don't you get Hollywood wrong. It isn't fair to a great industry for you to give national prominence to anyone who writes you such a criticism as this: 'In a picture I saw last night the leading man walked in to a house with a brown suit and came out with a gray one.' This is the most educated country on the globe, and ninety-nine and nine-tenths of the people have the intelligence to realize that the camera can't follow the man while he changes his suit.

"*And remember, Sidney, and this goes for all the fellows in your racket, a little tolerance is protection to yourself.*

"You know you are all going to appear in pictures—sure you are. Every commentator that comes out to Hollywood has a typewriter in one hand and a makeup box in the other. You may be in pictures soon yourself. Let's hope when you first flash on the screen the same people whose letters you print don't say: 'Look Mamma, It's a movie boner'."

### Next — Lloyd Pantages

Then to the third objective of Mr. Jessel's sallies, Lloyd Pantages:

"Listen, Loydy Poydy Poo, you're just starting a new program, and I for one know how hard that is—because you're around pretty early. I'll never forget the first radio broadcast I did—six o'clock in the morning singing lullabies to the gamblers—but take it from me, Loydy, because I've been around a long time, you can do more good building things up than tearing them down. Try to develop your sense of humor instead of your sense of rumor, and remember, it's because of the good things in Hollywood that you have your job on the air."

## Good-Will Campaign In Australian Press




*To help bolster theatre attendance in Melbourne, gravely affected during a recent infantile paralysis epidemic, exhibitors sought the aid of newspapers to restore the confidence of the public. The press donated space for several days for a series of advertisements, prepared by representatives of the film industry. Reproduced above is one which appeared in the Melbourne* Herald.

## Hartley Joins Staff of General Theatres Equipment

E. M. Hartley, for many years manager of Photophone sales for RCA, has joined the managerial staff of General Theatres Equipment Corporation and its subsidiaries, National Theatre Supply Company and International Projector Corporation.

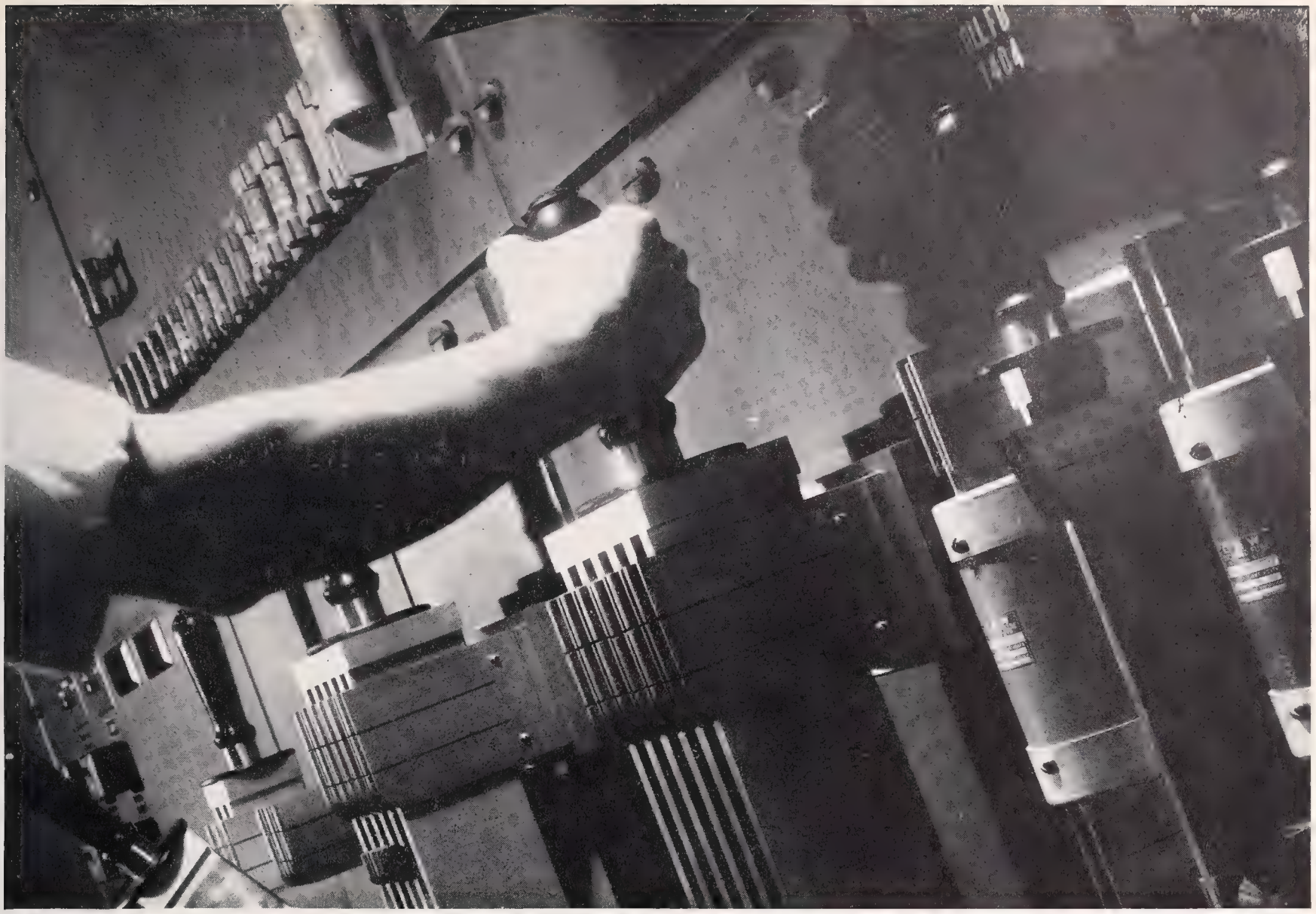
Mr. Hartley immediately will assume full charge and direction of the sales of sound equipment for National and, as manager of that division, will make his headquarters at its general offices, 92 Gold Street, New York.

In August, General Theatres Equipment Corporation was licensed by both RCA and Electrical Research Products, under all patents of both companies relating to sound reproducing equipment and electrical and mechanical equipment of this character will, in the future, constitute a major item of manufacture and sales by the subsidiaries of that corporation.

## WB Meeting Cancelled

Tuesday's meeting of the Warner Brothers board of directors in New York was cancelled because Harry M. and Albert Warner were on the Coast.

Daniel F. Greenhouse this week was appointed by RKO Radio to fill the new post of managing director of the Manila branch.



# M-G-M TURNS ON THE POWER!



—plug the joyful juice into *your* box-office and electrify the bank book!

[Lead kindly light to next page!]

*(Just a moment please before we proceed!)*

# AND WHAT DO YOU WANT FOR CHRISTMAS?

Get a flock of stockings ready now 'cause you're going to fill 'em all with mazumeh!




## "ROSALIE"

The most lavish musical ever on the screen! M-G-M's successor to "THE GREAT ZIEGFELD!"



**NELSON EDDY**

As Army's singing, fighting, loving (*triple-threat*) fullback . . .

**ELEANOR POWELL**

as the beautiful Princess who loved a West Point cadet.



*Plus a Big Cast Including*

**RAY BOLGER**

Direct from his Broadway stage triumph in "On Your Toes."



*Also*

Frank Morgan, Edna May Oliver, Reginald Owen, Ilona Massey (new screen star!), Virginia Grey, Janet Beecher, and hundreds of gorgeous All-American beauties.

Directed by
W. S. Van Dyke II

**NEW TUNES BY COLE PORTER!**






There's a man on the next page who just came from California. Listen!






# JUST OFF THE TRAIN FROM CALIFORNIA!

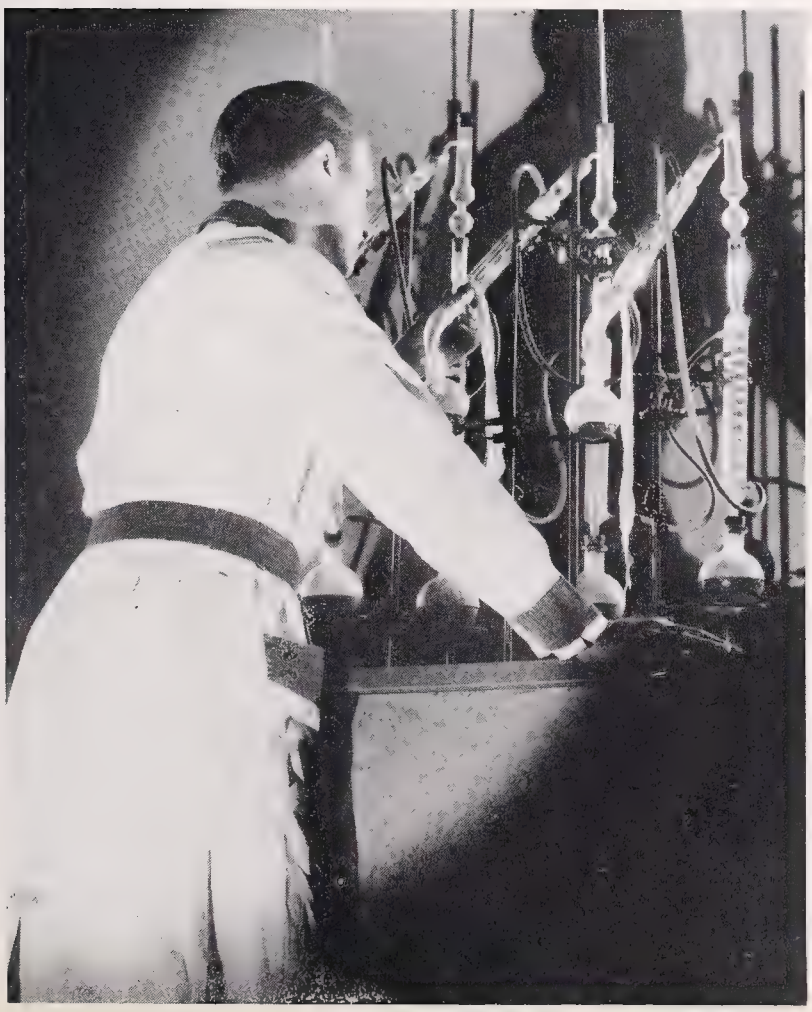
## Listen to him!

I'm an M-G-M showman
I visited the M-G-M lot at Culver City
I saw shows completed and in the making
I'm thrilled and you'll be too!
I saw "Rosalie", a box-office sweetheart!
I saw "Mannequin", a clean-up, sure-fire!
I applauded Joan Crawford, Spencer Tracy—
I hail "Mannequin" as Crawford's greatest
I saw "Girl of the Golden West" beginning—
I watched Nelson Eddy, Jeanette MacDonald in it
I predict it will be a Hit of Hits!

(*more on next page*)

(*continued*)

I saw "Navy Blue and Gold" at a Preview!
I cheered with that enthralled audience
I saw "Four Marys" in a projection room
I salute Myrna Loy, Rosalind Russell, Franchot Tone—
I salute all who helped to make it so great!
I return to my theatre to hear happy news
I find crowds packing in to see "The Firefly"
I enjoyed a big week with "The Last Gangster"
I received my town's acclaim for "Conquest"
I'm proud to be an M-G-M showman
I've made money year after year
I sincerely believe 1937-38 will top 'em all
I saw with my own eyes—
I'm telling *you!*



# ANALYZE THE STAR VALUES!

No wonder that M-G-M showman is enthusiastic! He saw just a *small part* of M-G-M's 1937-38 releases and yet what a wealth of names to bring 'em in. Just think of it!

(*And see on next page*)



# BOX-OFFICE NAMES ARE PEARLS OF GREAT PRICE!

*(And here are only a few of the personalities in the pictures you have just read about!)*

**"ROSALIE"**
Nelson Eddy
Eleanor Powell

•

**"GIRL OF THE GOLDEN WEST"**
Jeanette MacDonald
Nelson Eddy

•

**"NAVY BLUE AND GOLD"**
Robert Young
James Stewart
Lionel Barrymore

**"MANNEQUIN"**
Joan Crawford
Spencer Tracy

•

**"CONQUEST"**
Greta Garbo
Charles Boyer

•

**"THE LAST GANGSTER"**
Edward G. Robinson
James Stewart

**"THE FIREFLY"**
Jeanette MacDonald
Allan Jones

•

**"FOUR MARYS"**
Myrna Loy
Rosalind Russell
Franchot Tone



**ROLL UP YOUR SLEEVES** and watch the dough roll in. Next page tells how!

# HERE'S WHAT IT TOOK TO MAKE THE *Firefly* ROAD SHOWS THE PROMOTION SENSATION OF NEW YORK CHICAGO · BOSTON LOS ANGELES



"and now at POPU-LAR PRICES ... it's a WOW-OW! ....goo-ood-bye MAYTIME here comes 'F-I-R-E-F-L-Y'!"

# APPLY THESE SELECTED IDEAS TO

FIREFLY HATS

FIREFLY FASHIONS

FIREFLY JEWELRY

FIREFLY MUSIC

COUNTRY PAPERS

DIRECT BY MAIL

COLOR ROTO

FIREFLY BOARDS

MOTORIZED BALLYHOO

TELEGRAM BLOW-UPS

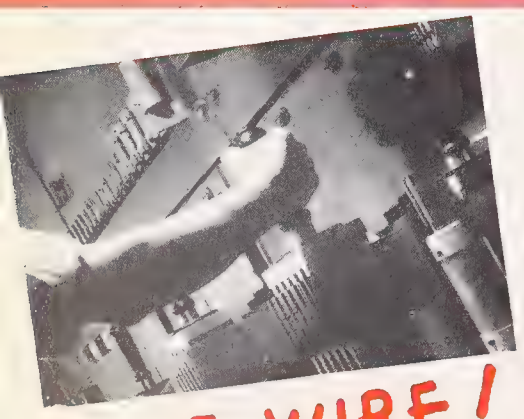
LUCKY CARDS

MIDGET LETTER

15ft. FIGURE

SHOW

MINIATURE WI



LIVE WIRE!



FIRST POP PRICE ENGAGEMENTS SIZZLE!

BEATS MAGIC "MAYTIME" IN MINNEAPOLIS, ST. PAUL, OKLAHOMA CITY, DETROIT!

# YOUR THEATRE ENGAGEMENT!




SEE NEXT PAGE FOR COMPLETE DESCRIPTION OF THESE IDEAS

PHILLY GOES SILLY!

THEY'RE GETTING THE MONEY-O IN SAN ANTONIO - Whoops!

ROSIER THAN "ROSE-MARIE" IN MILWAUKEE, BUFFALO, TULSA, CINCINNATI, PORTLAND ABLAZE WITH "FIREFLY" BIZ.

YOU TOO ON NEXT PAGE!




56 STORES

# COMPLETE COMPOSITE CAMPAIGN!

## Including Description of the Promotion Illustrated in Preceding Double Spread

EXPLOITATION shown inside and above is described in the following items so that you can readily visualize the possibilities of their application to your popular-price engagement. All four Road-Show cities are represented—giving you a composite, cross-section campaign which will directly box-office influence all types of movie-goers.

FIREFLY CANDY. This was a special contest and advertising stunt. 56 full windows and the same number of counter displays appeared in every Dutch Mill Candy Store in Chicago and Cook County. For 3 week-ends that company newspaper-advertised a special Week-End Firefly Mixture at $1.25 for a two-pound package. All tie-up media mentioned the picture. An attractive young lady, in Dutch costume and wooden shoes, handed out "Comment Cards" to each person entering the theatre. Movie-goers were instructed to write their picture opinion in as few words as possible and return the card to the Dutch Mill Hostess stationed in the lobby. For the best comments at each of the two performances daily, the winners received a two-pound box of the special "Firefly" Candy Mixture. This contest was advertised in the newspapers, store windows and theatre lobby.

FIREFLY HATS. An outstanding cooperative arrangement was made with Chicago's Davis Store. Its hat designer created a special model known as "The Firefly", similar to the one worn by MacDonald in the picture. An entire window was given to it with background showing giant cutouts and production scenes. Ads on "The Firefly Hat" ran in the Chicago Tribune and Daily News. Store-wide announcements also called the public's attention to it. The Boston Store followed with a Firefly Hat creation of its own—and exploited it just as strongly.

FIREFLY MUSIC. All leading music stores cooperated with window and counter space. Every one of the popular orchestra and band leaders in each city played one or more numbers on his program. Some of the music went over the air via band radio broadcasts. Special tie-up displays appeared in windows of many musical instrument stores. There are production scenes showing Miss MacDonald at the harpsichord and Allan Jones playing the guitar.

FIREFLY JEWELRY The 7-foot and 3-foot cutouts showing large figure of a dancing MacDonald (see press book exploitation section) are excellent for appearance in jewelry store windows featuring costume jewelry, illuminated dial watches, diamonds or anything else which sparkles, glows or has a lustrous quality or surface.

TRICK LIGHTING EFFECTS. Giant golden-yellow title letters in an Astor Theatre (N. Y.) 3-storied sign glow and flash off and on with "firefly effect". When the sign flashes off, separate dark red bulbs flicker like hundreds of fireflies. Trick lighting stunts add immeasurably to the effectiveness of the picture title and are possible on every type of theatre engagement in some form or other.

SHOWMANSHIP ADS. New York advertised the picture as the First and Biggest Attraction of the New Fall Season in a special series of ads. Singing heads of MacDonald and a glamorous Spanish Senorita illustration were other outstanding pictorial elements. Music, Romance, Spectacle, Glamour and other entertainment angles were stressed in other cities.

COUNTRY NEWSPAPERS. In the preceding double spread you will also see a printed special story with coupon attached, which went out to a special list of newspapers. Personal letters were mailed to another group of editors of country newspapers within a radius of 50 miles. A scene mat and publicity story were enclosed. Letter explained that if they ran the story and mat, and returned tear sheets, they would receive complimentary tickets.

FIREFLY RECORD. Electrical transcription was tied-in with many sustaining and sponsored programs — latter in conjunction with The Firefly Hat, Firefly Jewelry, Firefly Watch, Firefly Music, etc.

JUVENILE CONTEST. The value of continued publicity was realized on the Chicago engagement and the big circulation of the Chicago Tribune was turned into additional box-office profit. Sally Brown, columnist, and also in charge of charitable activities for this newspaper, ran a story on the front page of the second section for 6 days—devoted to picture highlights and asking all Tribune children that desired to attend a picture performance to write her a letter. Children's desire to see "The Firefly" was the keynote of the contest. Children chosen from thousands of replies paraded from the Chicago Tribune to the theatre.

SPECIAL PRESS SCREENINGS. All motion picture, drama and musical critics as well as columnists, managing and city editors were invited to special showings. Resultant reviews were very satisfactory and bore out the advisability of this procedure.

POSTAL TELEGRAPH WINDOWS. Both the Jumbo and regular-size Postal Telegrams appeared in all windows of this company and the latter were house-to-house distributed by their messenger service. See press book exploitation section regarding this tie-up.

MUSIC LOVERS. Members of all singing and musical societies received a special letter concerning the lavish musical presentations in the picture. They were also asked to make comparisons between the MacDonald-Eddy combination and former well-known singing stars who appeared in earlier stage productions of "The Firefly."

WINDOW POSTERS. Timely Events, Inc., issues a weekly poster which is placed in over 8,000 windows in the Chicago territory. Passes secured their cooperation to the extent of placing a production scene in one of the issues.

MIDGET LETTERS. Thousands of miniature envelopes, containing miniature letter-inserts, were mailed to the F.O.E. Convention, in Chicago, through cooperation of hotels. This is a good idea even for general distribution—smallness of the envelope makes it stand out from other mail received by residents. Tie it in with something like: "The Smallest Letter in the World Announces the Biggest Musical Attraction on Earth", etc.

GIANT CUTOUTS. Local enlargements of the guitar-playing figure of Allan Jones and the dancing posture of Jeanette MacDonald—one playing and singing to the other star in a combination display effect—are among the best designs you can use for box-office appeal. Make them up locally.

BIG CUTOUT LETTERS. Appliqued letters of title and star names give the utmost in smash theatre presentation. Title is a natural for this because of its brevity.

VALANCES, FLAGS AND BANNERS. Any important attraction is only as big in the public's mind as you sell it. Therefore use valance, flag and banner material on the front of your theatre.

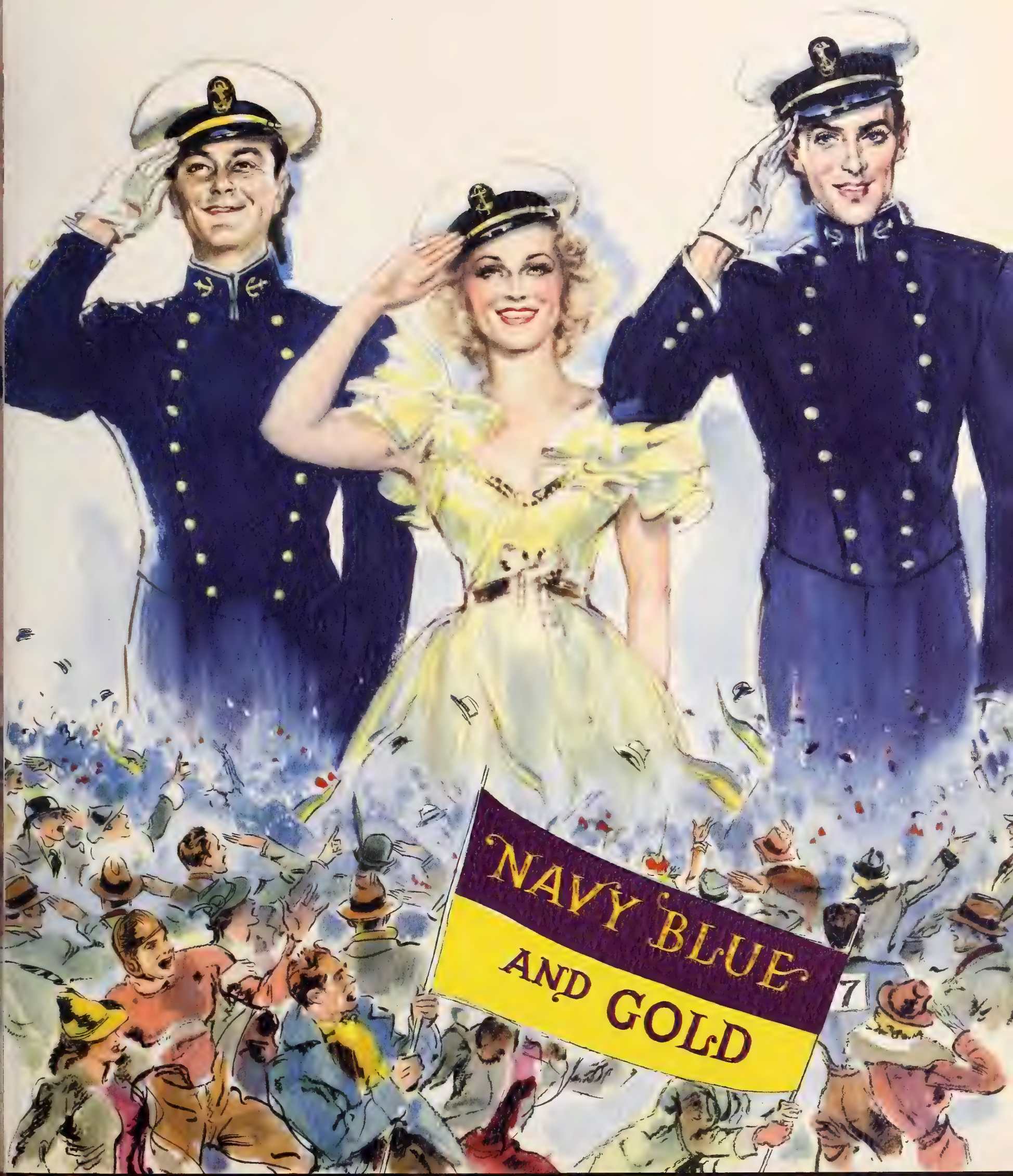
COLOR ROTO. Those newspapers which specialize in Roto Sections printed in extra colors are excellent contact points for presentation of a "Firefly" scene via Firefly Red color.

Printed in U S A



# TO THE PUBLIC!

*A rousing entertainment!*





# NAVY BLUE



PEP
PULCHRITUDE &
PERSONALITY
IN THE CAST!

ROBERT YOUNG
JAMES STEWART
LIONEL BARRYMORE
Florence Rice • Billie Burke
Tom Brown • Samuel S. Hinds
Paul Kelly • Barnett Parker • Screen
Play by George Bruce • A Sam
Wood Production • Produced by
Sam Zimbalist • An M-G-M Picture

-and

# GOLD

## AT THE BOX-OFFICE!

You can't top it for excitement, color, youthful joy!
You can't sit still when the middies march and sing!
You can't resist the romantic love story of Annapolis!
You can't catch your breath at the football thrills!
You can't hide your tears at the inspiring climax!
You can't do without this swell audience show!
"NAVY BLUE AND GOLD" from M-G-M!



# NO MONKEY BUSINESS

## about these reviews. They're great!

# "THREE CHEERS FOR THE NAVY BLUE AND GOLD!"

### "THE BEST"

"There always has to be a best of everything. And 'Navy Blue and Gold' is probably the best Annapolis naval academy life story to date with a football sideshow. 'NAVY BLUE AND GOLD' has story punch and character that do not confine or limit its period of exhibition life to the football season. It has the stuff that should enable it to do business any day in the year. It is possessed of elements that naturally appeal to the entire audience. It has many exploitation angles. Let 'em know it is a strong character melodrama more than anything else."

*—Motion Picture Daily*

### "REAL BOX-OFFICE"

"Metro's production of 'NAVY BLUE AND GOLD' combines elements of entertainment in such showman-like manner that it can be nothing else than real box-office. The b. o. tills should tinkle a lively tune wherever it is shown."

*—Daily Variety*

### "HEART-WARMING"

"Ace performances by Jimmy Stewart, Robert Young and Tom Brown! Everything is well woven together in a film that is human, heart-warming and genuinely appealing."

*—Los Angeles Times*

### "SOMETHING TO CHEER ABOUT"

"Top notch entertainment from the opening flashes to the final touchdown of the Army and Navy game is 'NAVY BLUE AND GOLD'. It kept last night's preview audience in enthusiastic response to every move. The three featured players are all so good it is difficult to credit top honors but perhaps James Stewart comes off a shade the best because of his very sympathetic role. Sam Wood's direction is splendid. A picture that is something to cheer about."

*—Los Angeles Examiner*

### "STIRS THE EMOTIONS"

" 'NAVY BLUE AND GOLD' fine. Told so freshly and movingly, the picture should win its way to the heart of every American. With a great deal of genuine patriotic appeal it well and truly stirs the emotions. Gets under the skin in a way that will make it stick in the memory. It is so well made in all departments, thanks to an inspired production job by Sam Zimbalist and the extremely sympathetic direction of Sam Wood, that it should solo successfully in the de luxers and tally handsomely all the way down the line. It will ring plenty of bells."

*—Hollywood Reporter*

*Two Big Words on Last Page! Look!*



# M-G-M POWER!

# THE HOLLYWOOD SCENE

## *Pace Slackens*

New production sagged to an unusually low ebb during the second week of November. Only five pictures started. In the meantime 15 pictures were finished. Thus the active shooting program is reduced to only 30 productions actually in work.

Columbia is credited with two new films. One is a Larry Darmour production, "A Dangerous Affair," which Lewis D. Collins is directing. It will present Jack Holt, Beverly Roberts, Craig Reynolds, Douglas Wood, Spencer Charters, Marjorie Gateson, Tom Kennedy, Corbert Morris, Dorothy Appleby, Gilbert Emery, Sheila Bromley, Tully Marshall and Greta Meyer. Charles Starrett and Iris Meredith are to be featured in "The Lone Rider." Sam Nelson is directing.

### Fox Starts One

"Sally, Irene and Mary" started at Twentieth Century-Fox. To date the cast includes Alice Fay, Fred Allen, Joan Davis, Portland Hoffa, Barnett Parker, Jimmy Durante, Tony Martin, Gregory Ratoff, the Peters Sisters and the Raymond Scott Quintet. William Seiter is the director.

With Dorothy Lamour, Ray Milland, Lynne Overman and J. Carroll Naish assigned to the principal roles, Paramount started "Her Jungle Love." George Archainbaud is directing.

Principal Pictures started "Hawaiian Buckaroo" in which, as Ray Taylor directs, Smith Ballew, Evelyn Knapp, George Regas and Lotus Long will be featured.

Pictures were finished in bunches as three studios each completed three, two finished two, with the balance being accounted for by two other companies. The Warner group includes "Blondes at Work," a "Torchy Blaine" story, which will present Glenda Farrell, Barton MacLane, Tom Kennedy, Ralph Sanford, Tommy Jackson, Frank Shannon, Rosella Towne, Donald Briggs, John Ridgely, Kenneth Harlan, George Guhl, Joe Cunningham, Betty Compson and Carole Landis. Frank McDonald directed. The capital letter picture in the group is "Hollywood Hotel." In it will be paraded Dick Powell, Louella Parsons, Frances Langford, Lola and Rosemary Lane, Hugh Herbert, Johnnie Davis, Mabel Todd, Alan Mowbray, Ted Healy, Allwyn Joslin, Grant Mitchell, Edgar Kennedy, Eddie Acuff, Paul Irving, Jerry Fletcher, Glenda Farrell, Fritz Feld, William Davidson, Libby Taylor, the Benny Goodman and Raymond Paige orchestras and various and sundry specialty characters. Busby Berkeley directed. "Swing Your Lady" will offer Humphrey Bogart, Dorothy McNulty, Louise Fazenda, Frank McHugh, the Weaver Brothers and Elvira, Allen Jenkins, Eddie Acuff, Nat Pendleton, Tommy and Sunny Bupp, Oline Howland, Hugh O'Connell and Sammy White. Ray Enright directed.

MGM completed three productions. "A Matter of Pride" will present Frank Morgan, John Beal, Florence Rice, Janet Beecher, Cora Witherspoon, Erik Rhodes, George Givot, Vladimir Sokoloff, E. E. Clive, Herman Bing, Reginald Denny, Tom Rutherford and Harlan Briggs. William Thiele directed. In "A Family Vacation," which George B. Seitz directed, Lewis Stone, Fay Holden, Mickey Rooney, Cecilia Parker, Sara Haden, Ted Pearson, Charley Grapewin, Eleanor Lynn and Ann Rutherford will be seen. William Anthony McGuire's "Rosalie," which W. S. Van Dyke directed, will offer Nelson Eddy, Eleanor Powell, Ray Bolger, Ilona Massey, Frank Morgan, Edna May Oliver, Virginia Grey, Clay Clement, Janet Beecher, Reginald Owen, George Zucco, Tom Rutherford, Billy Gilbert and the Albertina Rasch dancers.

Two of the Twentieth Century-Fox trio finished look like clickers. "Rebecca of Sunnybrook Farm" will have Shirley Temple, Randolph Scott, Jack Haley, Gloria Stuart, Phyllis Brooks, Helen Westley, Slim Summerville, Bill Robinson, Alan Dinehart, William Demarest, Paul Harvey, Mary McCarty, the Raymond Scott Quintet, Dixie Dunbar, the Peters Sisters, Paul Hurst and Sam Hayes. Alan Dwan directed. "Love and Hisses" offers Walter Winchell and Ben Bernie with Simone Simon, Bert Lahr, Joan Davis, Dick Baldwin, the Scott Quintet, Wally Vernon, Georges Renavent, Peters Sisters, Cinda Glenn, Charles Williams, Coral Chilton, Meceo Thomas and Chick Chandler. Sidney Lanfield directed. Peter Lorre is featured in "Thank You, Mr. Moto," the third of this series.

Paramount finished two productions. Both were made by subsidized producers. Emanuel Cohen's "Everyday's a Holiday" is a Mae West picture in which she will be presented in the company of Edmund Lowe, Charles Butterworth, Walter Catlett, Roger Imhoff, Charles Winninger and the noted restauranteur of another era, George Rector. Completing the directing assignment, A. Edward Sutherland immediately embarked upon an ocean voyage. Harry Sherman's "Gun Smoke," whose character and identity is established as a "Hopalong Cassidy" by the presence in the cast of William Boyd, George Hayes and Russell Hayden,

### Columbia Finishes Two

Columbia also finished two. "Murder in Swingtime," which had Leon Barsha for a director, rests its aspirations for name value upon the importance of Don Terry, Wynn Cahoon, Robert Paige, John Gallaudet, Marc Lawrence, Rita Hayworth and Gene Morgan.

Mr. Charles Starrett and Miss Iris Meredith quickly learned with what speed Hollywood and Columbia sometimes operate. They were started in their new picture, "Lone Rider," almost before they realized that they were through working with players Dick Curtis, Donald Grayson, Art Mix and Edward LeSaint and director Sam Nelson in "Singing Rangers."

Republic finished "The Lady Misbehaves." This problem play of complicated romantic situations will feature Sally Eilers, Neil Hamilton, Joseph Schildkraut and Patricia Farr, along with such capable performers as Grant Mitchell, Marcie May Jones, George Ernest, Warren Hymer, Robert Greig, Charles Richman, Spencer Charters and Mary Gordon. Lloyd Corrigan directed and is now in San Francisco. He proclaimed that Santa Clara, his alma mater, would beat St. Mary's, which it did.

Sam Katsman, producer and director who functions under the corporate setup of Victory Pictures, completed "Amateur Crook." His personnel enumerates Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall, Fuzzy Knight, Vivian Oakland, Henry Rocquemore, Edward Earle and Fern Emmett.

## *CINDERELLA GIRL FROM SEATTLE*



*CLAUDIA SMITH and HARRY SHERMAN*

*In answer to the contest question "Why I want to be a movie star," she said: "Hollywood is the only place where talent gets a break. That's the place for me. The motion picture industry needs young people as much as we need the industry, so why shouldn't I get my chance? I've prepared myself for it. I can sing and dance and, most important, I can act. I'll make good, too. So look out, Hollywod, here I come."*

*So saying, Claudia Smith, 16-year-old Seattle high school girl, made a Cinderella girl of herself. And three hundred other aspirants to screen fame who entered Harry Sherman's "Do You Want To Be A Movie Star" contest conducted in conjunction with the world premiere of "The Barrier" are no doubt envious.*

*In Hollywood, a part in a future "Hopalong Cassidy" awaits her.*

## Dances by Rasch

Metro-Goldwyn-Mayer announces that all dance sequences in "Rosalie" are directed by Albertina Rasch.

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Navy Blue and Gold

***(MGM)***

### Annapolis Story

Against backgrounds that encompass many phases of football-embellished Naval Academy Midshipman life, "Navy Blue and Gold" completely and excellently tells a different kind of Annapolis service story. In spirit and ability to arouse and hold audience interest, it stands entirely apart from any of the many previous productions which used the same basic material. A box office show because it is loaded with entertainment qualities, it is also full of exploitation ideas that any exhibitor may adapt in economical yet compelling ways.

This version of a familiar topic makes no radical departure from the formula but the way things are done establishes the big difference. Considering the interest which the preview audience displayed in the film, it might be thought that "Navy Blue and Gold" was the first of its kind ever produced, testimonial to the skill and ability of the featured and support players, of George Bruce, author and adapter; of Sam Wood, director, and Sam Zimbalist, producer.

Three boys go to the Academy. All look upon their opportunity from different angles, but desire to play football they apparently have in common.

Billie Burke, Lionel Barrymore, Samuel Hinds, Paul Kelly and other members of the support add to the film's entertainment value, but the story concentrates on Robert Young, James Stewart, Tom Brown and Florence Rice.

"Roger Ash's" ego is quickly and effectively deflated, while "Cross" and "Gates" earnestly strive to hold to the finest Academy traditions. With football, parading cadets, social, class room, dormitory and campus glamour to contrast the romantic rivalry of the pair played by Young and Stewart, the story concentrates on the character development of the three boys.

In the second year, "Ash" is demoted to substitute on the Varsity, while his pals are stars and student body heroes. "Cross" in classroom listens to an instructor's lecture of how an officer brought disgrace to the Navy. Rising in wrath, in a sequence that provoked applause, "Cross," an ex-gob, tells the true story, climaxing his lines by claiming the man as his father. He is suspended, threatened with expulsion for registering under an incomplete name, as his mates march off to the Army game. Stewart's acting here is the picture's histrionic high spot. Found guilty, but granted leniency because he proved he was a man and because for the first time the Navy has learned the real story of his father, "Ash," "Cross" and "Gates" team up and beat the Army. In the climax "Ash" proves that he is a gentleman and an officer in addition to being a great player, by surrendering his right to ring the bell to old Academy football idol, played by Lionel Barrymore.

*Previewed in the Village theatre, Westwood, Cal. Some indication of audience enthusiasm and appreciation having been expressed earlier, it might be said that the U.C.L.A. collegiate gang up in the balcony thought the show so legitimate and natural that it forget to indulge in some of the practices which it has made a custom at previews. The regular customers applauded several times and the concensus of remarks heard as the crowd filed out appeared to be that this was the best of all the Annapolis football-service pictures.*—Gus McCarthy.

Produced and distributed by MGM. Sam Zimbalist producer. Directed by Sam Wood. Story and screenplay by George Bruce. Musical score by Edward Ward, Harvey Haislip, technical director. Tom Andre, assistant director. Robert J. Karn, film editor. Photographed by John Seitz. P. C. A. Certificate No. 3807. Running time, 90 minutes, when seen in Westwood. Release date, Nov. 19, 1937. General audience classification.

CAST

| | |
|---|---|
| Roger Ash | Robert Young |
| "Truck" Cross | James Stewart |
| Patricia Gates | Florence Rice |
| Mrs. Gates | Billie Burke |
| Captain "Skinny" Dawes | Lionel Barrymore |
| Richard Gates, Jr. | Tom Brown |
| Richard Gates, Sr. | Samuel S. Hinds |
| Tommy Milton | Paul Kelly |
| Graves | Barnett Parker |
| Weeks | Frank Albertson |
| Lieutenant Milburn | Minor Watson |
| Academy Superintendent | Robert Middlemass |
| Kelly | Phillip Terry |
| Commander Carter | Charles Waldron |
| Coach of Southern Institute | Pat Flaherty |
| Lieutenant of Marines | Stanley Morner |
| Heckler | Matt McHugh |
| Harnet | Ted Pearson |

## Thoroughbreds Don't Cry

***(MGM)***

### Horse Racing Comedy

From the stables of MGM comes "Thoroughbreds Don't Cry," an entry at the Box Office Track which, judging by preview audience reaction, is due for a galloping finish at the head of its class. With the combination of Mickey Rooney, Judy Garland, Ronald Sinclair and suitable supporting cast in the saddle, and guided by Trainer Alfred E. Green, it got a rousing send off, introducing, under MGM colors, Master Sinclair, who, as Ra Hould, appeared in numerous productions of other studios.

MGM is in the midst of a campaign to promote public interest in Master Sinclair, who took the role originally scheduled for Freddie Bartholomew, before Freddie's recent contract difficulties. The studio managed to turn this to good advantage by producing a special trailer on the picture showing Master Bartholomew introducing Master Sinclair to the public, a gesture which no doubt will create interest because of the implied sportsmanship.

The Rooney-Garland-Sinclair trio brings to the screen a refreshing delineation of pre-adolescent companionship by the youngsters, whose cinematic ages permit them to portray existences untrammeled by what has been presumed in many quarters to be necessary element of adult romance. Pre-eminent is this theme, mapped out by Lawrence Hazard from the original screenplay of Eleanore Griffin and J. Walter Ruben. It is superimposed upon the background of horse racing, and Director Green has called upon his own fund of information gleaned through owning his own stables and holding high office in the Hollywood Turf Club.

Others in the cast include the dependable C. Aubrey Smith, as the aged English sportsman; Sophie Tucker, playing her first non-selling film role; Forrester Harvey, Charles H. Brown, Frankie Darro and Henry Kolker. In the racing scenes are noted jockeys, Carl Myers, Burl Tatum, Raymond Huff, Al Rickets, Lee Mosbacker, Jack Scott, Paul Lang, Fred Ward, Wesley Edwards and L. A. Grantham.

It is apparent from the production that Green held the reins closely to avoid mawkishness, and vested in the picture the elements of universal entertainment. Mickey Rooney was given an effervescent role of a conceited jockey, tops in his line. Judy Garland plays the young niece of Sophie Tucker, cast as keeper of a jockeys' boarding house. Sinclair is in the role of an English boy addicted to hero worship.

"Roger," the English boy, comes to America with his grandfather, "Sir Peter Calverton," to enter their horse, "The Pookah," in the annual turf classic. Impoverished, they induce "Timmie Donovan," ranking jockey, to ride for them. "Timmie," by a ruse, is forced by his estranged gambling father to throw the first race of "The Pookah." "Sir Roger" dies of a heart attack following the race. Feeling disgraced, "Timmie" wonders away and discovers his father's ruse. He turns up after being found by "Cricket" and obtains money to enter the horse in the big race. His father, determined that "The Pookah" shall lose, exposes 'Timmie" for throwing the first race. But "Roger," encouraged by "Aunt Ralph" and "Cricket," rides the horse to victory. The final fadeout has "Cricket," "Timmie" and "Roger" going ahead to other races with "The Pookah."

*Previewed at the Fox Uptown theatre, Los Angeles, where a combined complimentary and paying audience applauded the picture. Even Louis B. Mayer went out of the theatre with the air of a man hurrying to a pari-mutuel window to place a bet on a 'sure thing.'*—Vance King.

Produced and distributed by MGM. Produced by Harry Rapf. Directed by Alfred E. Green. Screenplay by Lawrence Hazard. Original story by Eleanore Griffin and J. Walter Ruben. Music and lyrics by Nacio Herb Brown and Arthur Freed. Photographed by Leonard Smith. Assistant director, Horace Hough. Film editor, Elmo Vernon. Musical direction by Dr. William Axt. Art director, Cedric Gibbons. Associates, Stan Rogers, Edwin B. Willis. P. C. A. Certificate No. 3824. Release date, Dec. 3, 1937. Running time, when seen in Los Angeles, 80 minutes. General audience classification.

CAST

| | |
|---|---|
| Cricket West | Judy Garland |
| Timmie Donovan | Mickey Rooney |
| Mother Ralph | Sophie Tucker |
| Sir Peter Calverton | C. Aubrey Smith |
| Roger Calverton | Ronald Sinclair |
| Wilkins | Forrester Harvey |
| "Click" Donovan | Charles H. Brown |
| "Dink" Reid | Frankie Darro |
| "Doc" Godfrey | Henry Kolker |

## County Fair

***(Monogram)***

### Melodrama

A melodrama based on horse racing at county fairs, "County Fair" probably will be released coincidentally with the start of activities at Santa Anita, the most widely publicized race track in America, perhaps a bit too late to capitalize upon its present title. Directed by Howard Bretherton, long associated with action and western pictures, this Crescent production for Monogram release is predicated on the theme of crooked gambling, and it centers upon the love of a discredited jockey for a farm girl whose brother owns a race horse.

John Arledge has the principal male role. Opposite him, making her film debut, is a per-

sonable young girl, Mary Lou Lender, is a sweet, naïve type role. Supporting them are J. Farrell MacDonald, Fuzzy Knight and Jimmy Butler, plus a number of character players.

The original screenplay is by John T. Neville, experienced in the action field.

"John Hope" is framed by crooked gamblers after riding the winning horse in a race. Expelled from the track, he and "Whitey," his pal, wander off and find "Julie Williams" and "Buddy Williams," brother and sister, training a race horse secretly in fear of their farmer father, who has been embittered by the loss of his wife. "John" and "Whitey" sign on as hired hands at the farm, to aid in the training of the horse. The four manage to outwit the father in his desire to prevent them racing, and effect his regeneration, as well as consummate the incipient romance between "John" and "Julie."

*Previewed in the studio projection room, where it was agreed by all that the picture had escaped the pitfalls of trite melodrama and emerged as an entertaining production.*—V. K.

Produced by Crescent Pictures Corp. Distributed by Monogram. An E. B. Derr production. Associate producer, Frank Melford. Director, Howard Bretherton. Screenplay by John T. Neville. Photographed by Arthur Martinelli. Film Editor, Donald Barratt. Musical director, Abe Meyer. Assistant director, Theodore Joos. P. C. A. Certificate No. 3829. Release date, November 24, 1937. Running time, when seen in Hollywood, 73 minutes. General audience classification.

CAST

| | |
|---|---|
| John Hope | John Arledge |
| Julie Williams | Mary Lou Lender |
| Mr. Williams | J. Farrell MacDonald |
| Whitey | Fuzzy Knight |
| Buddy Williams | Jimmy Butler |
| Turner | Harry Worth |
| Hogan | Lynton Brent |
| Snipe | Matty Roubert |
| Dutch | William Hunter |
| Brooks | Henry Hall |
| Commissioner | Edwin Mordant |
| Farmer | Horace Murphy |
| Sheriff | Charles Murphy |

## Children of Loneliness

### *(Jewel)*

**Erotica**

A camera has no conscience, else there would be no French postcards. A marquee is at its master's mercy, else the ornate superstructure of Tally's Criterion, Los Angeles, would not be sporting banners shouting the title of this film ornamented by reiterated cabalas spelling out "3rd Sex." A newspaper does have authority to reject advertising copy supplied by its customers, but those published in Los Angeles have not chosen to reject Criterion advertisements defining the film as "inspired by 'The Well of Loneliness'" and making that clearer by use of a drawn illustration showing an amorous member of the normally gentler sex leaning languorously over a likewise amorous, if tired, member of the same, supine.

It is a screen presentation of the more widely known varieties of perversion, performed by unknown players photographed with an inept camera and microphoned to the echo, but plainly. Indeed, there is even a prologue and an epilogue in which a person introduced as Dr. S. Dana Hubbard of the New York health department reads an address on the subject in which he manages to clear up any clinical details that the actors may have left vague.

The story consists of two principal threads, tied together about as adeptly as in the B-minus product of the B-minus studios. One concerns a young woman, frightened by a man in infancy who tells her doctor she's about to yield to her ever-loving girl friend and roommate. The doctor's a psychoanalyst under whose coaching she ultimately marries a fullback instead, a timely truck disposing of the thwarted suitoress. The other thread pictures the plight of a she-he artist sought in marriage by a he-she socialite, who says, at the picture's close, when he-she finds out why she-he has committed suicide, that he-she's sorry she-he didn't tell him-her, indicating that everything could have worked out swell. While these revelations are being achieved, visit is made to a cafe where sundry types of persons described on the lobby placards as "queer" are shown billing, cooing, dining and dancing.

There's another item establishing a new low in misuse of the cinema. Following the showing of the picture at Tally's Criterion, a gentleman dressed like a doctor advanced to midstage and, backed by three young women dressed in scarlet, lavender and white, lectured on perversion. After exploring the Winnie Ruth Judd and Oscar Wilde cases, he announced that the girl in red was grievously over-sexed and no doubt in for a bad time of it, while the one in lavender was a normal young person who would have a husband and babies in due course. (He didn't discuss the one in white.) Then he offered a book "in plain English" by Dr. Hubbard, plus a "birth control chart" and other "profusely illustrated" pamphlets. The young women passed among the customers and peddled the stuff.

*Previewed at Tally's Criterion, Los Angeles. Your reporter inferred, from the lisping comments of young men on his left and the throaty whispers of middle-aged women on his right, that unless there are, as the lecturer declared, four million of these in the United States, and even if there are, Mr. Sam Cummins of Jewel Productions is going to have quite a time getture.*—WILLIAM R. WEAVER.

Produced and distributed by Jewel Productions. No P. C. A. certificate. Running time, 68 minutes. Audience classification, none.

[*Details of the arrest of theatre attendants charged with selling salacious literature in connection with the Los Angeles Criterion's showing of "Children of Loneliness" appear on page 68, in a general story on developments of the week in "sex" films.*]

## Mr. Boggs Steps Out

### *(Grand National)*

**Comedy**

This picture follows the amusement idea which adopts as its central character a blundering simpleton, one who encounters no end of hilarious and a few forbidding experiences, but also always emerges as a far seeing, analytical business man and a suave hero. By no means is it the perfect picture, as it includes many discrepancies. The theme has been used several times before. Only in a meager, mechanical sort of way is anything introduced that savors of novelty. However, despite the familiarity and similarity, the film has certain amusement merit, and it has qualities upon which unique exploitation may be based. Stuart Erwin is the one important name to talk about, but there are several twists and developments in the yarn worthy of attention in exploitation plans.

A country yokel, with a penchant for statistics, wins a "number-of-beans-in-the-jar" guessing contest. He goes to a seedy country town in search of romance, adventure and business accomplishment. He buys a run-down barrel factory. Everybody, except a plain, unpretentious young woman think he's cracked when he announces ambitious plans for the town and factory. Love can be seen shining in her eyes, but it's not the same kind of love that the yokel feels steaming towards him from a snobbish, selfish, schemer. Things are unpleasant for the youth until he takes over a collapsible barrel invented by the plain young woman's father. Confronted by and conquering big business gangster tactics, the yokel makes a go of the barrel factory and learns to differentiate between honest and deceitful love.

*Previewed at the Lido theatre, Hollywood. The audience, interested at times in some of the bucolic characterizations, dialogue lines and situations, also demonstrated that it was keenly familiar with the theme and knew what to expect. However, in that type of theatre which patrons attend primarily for the purpose of being amused, it is possible to anticipate a more favorable reaction.*—G. M.

Produced by Ben Pivar. Distributed by Grand National. Original story by Clarence Budington Kelland. Screenplay by Richard English. Doc Merman, assistant director. Gene Milford, film editor. Photographed by John Stumar. P. C. A. Certificate number 3742. Release date, Nov. 12, 1937. Running time 65 minutes, when seen in Hollywood. General audience classification.

CAST

| | |
|---|---|
| Oliver Boggs | Stuart Erwin |
| Oleander Tubbs | Helen Chandler |
| Irene Lee | Toby Wing |
| Morton Ross | Tully Marshall |
| Angus Tubbs | Spencer Charters |
| Abner Katz | Otis Harlan |
| Dennis Andrews | Walter Byron |
| Bob Debrette | William Moore |
| Sam Mason | Harry Tyler |
| Burns | Milburn Stone |
| Widow Peddie | Nora Cecil |
| Mr. Pry | Harrison Green |
| Tommy Mason | Elliott Fisher |
| Theatre Manager | Edward Kane |
| Butler | Wilson Benge |
| Chauffeur | Mike Jeffries |
| Mrs. Mason | Isabel La Mal |
| Mrs. Featherwell | Betty Mack |
| Jenkins | Otto Hoffman |

## Trouble at Midnight

### *(Universal)*

**Melodrama**

This is an oldtime western story by formula, but laid in 1937 in Illinois. The rustlers are gangsters equipped with fleet trucks and automobiles, and they make systematic raids on dairy farms, taking prize stock. Topping the cast are Noah Beery, Jr., Larry Blake, Catherine Hughes and Bernadene Hayes.

"Kirk" is a dairy rancher who saves a gangster, "Tony," from townsmen anxious to arrest him for complicity in a series of cow thefts. The reason for the act is that, in the War, "Tony" had saved the brother of "Kirk." "Tony," by his work on the ranch of "Kirk," becomes regenerated, and materially assists in the roundup of the gang.

*Previewed at the Pantages theatre, Hollywood, before an audience that was unusually boisterous throughout the unreeling.*—V. K.

Produced and distributed by Universal. Associated producer, Barney Sarecky. Director, Ford Beebe. Screenplay by Maurice Geraghty and Forde Beebe. Based on story, "Night Patrol," by Kimball Herrick. Photographed by Jerome Ash. Art director, Ralph DeLacy. Film editor, John Rawlins. P. C. A. Certificate No. 3594. Running time, when seen in Hollywood, 60 minutes. Release date, Oct. 17, 1937. General audience classification.

CAST

| | |
|---|---|
| Kirk | Noah Beery, Jr. |
| Tony | Larry Blake |
| Catherine | Catherine Hughes |
| Marion | Bernadene Hayes |
| Elmer | Louis Mason |
| Goff | Earl Dwire |
| Benson | Charles Halton |
| Cordeen | Frank Melton |
| Dick | Henry Hunter |
| Nick | George Humbert |
| Sheriff | Harlan Briggs |
| DeHoff | Edward Hearn |
| Doctor | Harry C. Bradley |

## Blossoms on Broadway

### *(Paramount-Schulberg)*

**Musical Comedy**

This is the first time in the lives of most exhibitors that they have had an opportunity to advertise Weber and Fields. They can do so with confidence that the venerable comedians, portraying themselves, deliver precisely the kind and quality of entertainment for which they so long have been famous.

But it isn't necessary to depend solely upon these storied names to attract the customers. Edward Arnold tops a cast inclusive of Shirley Ross, John Trent, the Radio Rogues, John Arthur, William Frawley, Frank Craven and others. And showmen who make it a practice to bill producers and directors have the names of B. P. Schulberg and Richard Wallace. The title song by Leo Robin and Ralph Rainger has been so popularized in advance by radio as

(*Continued on page* 38)

# *Box Office Champions for October*



LIFE BEGINS IN COLLEGE — 20th-Fox



THE PRISONER OF ZENDA — United Artists



MUSIC FOR MADAME — RKO

**LIFE BEGINS IN COLLEGE:** Produced by Twentieth Century-Fox. Associate producer, Harold Wilson. Directed by William A. Seiter. Screen play by Karl Tunberg and Don Ettlinger. From a series of stories by Darrell Ware. Four songs by Lew Pollack and Sidney D. Mitchell. "Sweet Varsity Sue," by Charles Tobias, Al Lewis and Murray Mencher. Ritz Brothers specialties by Samuel Pokrass, Sidney Muller and Ray Golden. Assistant director, Charles Hall. Film editor, Louis Loeffler. Photography Robert Planck. Dances staged by Nick Castle and Geneva Lawyer. Cast: Ritz Brothers, Joan Davis, Tony Martin, Gloria Stuart, Fred Stone, Nat Pendleton, Dick Baldwin, Joan Marsh, Dixie Dunbar, Jed Prouty, Maurice Cass, Marjorie Weaver, Robert Lowery, Ed Thorgerson, Lon Chaney, Jr., J. C. Nugent, Fred Kohler, Jr., Elisha Cook, Charles Wilson, Frank Sully, Norman Willis. Released October 1, 1937.

**THE PRISONER OF ZENDA:** Produced by David O. Selznick. Assistant producer, William H. Wright. Director, John Cromwell. Assistant director, Frederick A. Spencer. From the novel by Anthony Hope and the play by Edward Rose. Adaptation by Wells Root. Screen play by John L. Balderston. Additional dialogue by Donald Ogden Stewart. Art director, Lyle

Wheeler. Technical advisers, Prince Sigvard Bernadotte and Colonel Ivar Enhorning. Musical score, Alfred Newman. Film editor, James E. Newton. Cast: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey, David Niven, Lawrence Grant, Ian Maclaren, Byron Foulger, Howard Lang, Ralph Faulkner, Montague Love, William von Bricken, Philip Sleeman. Released September 3, 1937.



STAGE DOOR RKO



THE LIFE OF EMILE ZOLA Warner Brothers

**MUSIC FOR MADAME:** Produced by Jesse L. Lasky for RKO Radio. Directed by John Blystone. Screen play by Gertrude Purcell and Robert Harari. Original story by Robert Harari. Music and lyrics by Rudolf Friml, Gus Kahn, Herbert Magidson, Allie Wrubel, Nathaniel Shilkret and Edward Cherkose. Nathaniel Shilkret, musical director. Art director, Van Nest Polglase. Film editor, Desmond Marquette. Assistant director, Edward Donahue. Photographed by Joseph August. Special effects by Vernon L. Walker. Cast: Nino Martini, Joan Fontaine, Lee Patrick, Alan Mowbray, Erik Rhodes, Bradley Page, Frank Conroy, Alan Hale, Billy Gilbert, Grant Mitchell. Released October 8, 1937.

**STAGE DOOR:** Produced by Pandro S. Berman for RKO Radio. Directed by Gregory LaCava. Screen play by Morrie Ryskind and Anthony Veiller. From the play by Edna Ferber and George S. Kaufman. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by William Hamilton. Assistant director, James Anderson. Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel S. Hinds, Lucille Ball, Franklyn Pangborn, William Corson, Pierre Watkin, Grady Sutton, Frank Reicher, Phyllis Kennedy, Eve Arden, Ann Miller, Margaret Early, Jean Rouverol, Elizabeth Dunne, Norma Drury, Jane Rhodes, Peggy O'Donnell, Harriett Brandon. Released October 8, 1937.

**THE LIFE OF EMILE ZOLA:** Produced by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by William Dieterle. Screen play by Norman Reilly Raine, Heinz Herald and Geza Herczeg. Story by Heinz Herald and Geza Herczeg. Photographed by Tony Gaudio. Music by Max Steiner. Art director, Anton Grot. Musical direction, Leo F. Forbstein. Cast: Paul Muni, Gale Sondergaard, Joseph Schildkraut, Gloria Holden, Donald Crisp, Erin O'Brien-Moore, John Litel, Henry O'Neill, Morris Carnovsky, Louis Calhern, Ralph Morgan, Robert Barrat, Vladimir Sokoloff, Grant Mitchell, Harry Davenport, Robert Warwick, Charles Richman, Golbert Emery, Walter Kingsford, Paul Everton, Montagu Love, Frank Sheridan, Lumsden Hare, Marcia Mae Jones, Florence Roberts, Dickie Moore, Rolla Gouvitch. Released October 2, 1937.

(*Continued from page 35*)

to make it an automatic stimulant to attendance.

The story, by Theodore Reeves, is about a confidence man who persuades a country girl to assist him in a plot to obtain possession of a gold hoarder's bullion for purposes of melting it down for resale as newly mined. Against this background are set up various musical and comedy passages, including a satirical treatment of Greek opera (by Phil Boutelje and Ralph Freed) in which Weber and Fields appear prominently.

Miss Ross and Rufe Davis attend to the singing chores. Two songs and a scored finale are by Frank Loesser and Manning Sherwin.

*Previewed at the Paramount theatre, Los Angeles, where it followed "Angel" and preceded a Fanchon & Marco stageshow. The audience, presumably attracted primarily by this bill, didn't display any great enthusiasm for the picture previewed.*—W. R. W.

Produced by B. P. Schulberg. Distributed by Paramount. Associate producer, George Auerbach. Directed by Richard Wallace. Assistant director, Leon Jaffe. Screenplay by Theodore Reeves. Title song by Leo Robin and Ralph Rainger. Other songs and finale by Frank Loesser and Manning Sherwin. Greek opera satire by Phil Boutelje and Ralph Freed. Musical adviser, Charley Kisco. Film editor, Robert Bischoff. Photographed by Leon Shamroy. P. C. A. Certificate No. 3800. Release date, November 19. Running time, when seen in Los Angeles, 85 minutes. General audience classification.

CAST

| | |
|---|---|
| Ira Collins | Edward Arnold |
| Sally Shea | Shirley Ross |
| Neil Graham | John Trent |
| Sheriff Jeff Holloway | Rufe Davis |
| Weber and Fields | By themselves |
| Francis X. Rush | William Frawley |
| P. J. Quinterfield, Sr. | Frank Craven |
| "Death Valley Cora" Keene | Kitty Kelly |
| P. J. Quinterfield, Jr. | John Arthur |
| Mr. Prussic | Edward Brophy |
| Dr. Joseph C. Gillgallon | Charles Halton |
| "Eddie" and "Jimmy" | The Radio Rogues |
| Chester | Frederick Clarke |

# High Flyers

## *(RKO Radio)*

### Comedy

It should be a point of showmanship interest that "High Flyers" marks the termination of the team play of Bert Wheeler and Robert Woolsey. The screen association began in 1930 and, until its dissolution, brought about by the necessity of Mr. Woolsey taking a rest, the pair have appeared in 17 or 18 productions. There is nothing about "High Flyers" that conveys the impression that it is a farewell appearance of two entertainers who were proud to have their production, of late years, termed "bread and butter" pictures. In it, aided by several clever artists, again is presented the brand of amusement that has made the pair popular with large numbers of persons, particularly in the smaller communities. Both knew where they were popular and geared their performances to please the audiences that like to see them. Woolsey expressed it pointedly a couple of months ago when he said, "We don't care if we never are featured on Broadway as long as our names are in the marquees of the small town theatres."

With story and backgrounds that show the comedians to best advantage, "High Fliers" is ridiculous comedy through which is woven a bit of music. Originally the team are a pair of aviation instructors, traveling with carnivals and giving flying lessons in captive airplanes. Palming themselves off as ace flyers, they are hired to transport some newspictures from an incoming liner. The package which they deliver turns out, however, to contain stolen jewels. Between trying to get themselves out of a smuggling mess, while pinning responsibility upon a fake newspaper man, they account for much bizarre if somewhat exaggerated fun.

Wheeler and Woolsey deliver up to expectancies. Wheeler's imitations of Charlie Chaplin are particularly funny, and Lupe Velez' character cartoons of several picture notables add noticeably to the show's amusement value. Of course there is a trace of love interest. In this Marjorie Lord is featured. Comedy that provokes laughter, even though some of it in action, situations, dialogue and effects is quite ridiculous, is the dominating quality. As hokum is concentrated upon, "High Flyers" measures up as a satisfactory audience picture and one from which exhibitors may extract numerous exploitation stunts and gags.

*Previewed in the RKO-Radio studio projection room in Hollywood.*—G. M.

Produced and distributed by RKO-Radio. Produced by Lee Marcus. Directed by Edward Cline. Screen play by Benny Rubin, Bert Granet and Byron Morgan. Based on a play by Victor Mapes. Songs by Dave Dreyer and Herman Ruby. Rob Webb, musical director. Special effects by Vernon L. Walker. Photographed by Jack MacKenzie. Edited by John Lockert. P. C. A. Certificate No. 3664. Running time, 70 minutes when seen in Hollywood. Release date, Nov. 26, 1937. General audience classification.

CAST

| | |
|---|---|
| Jerry | Bert Wheeler |
| Pierre | Robert Woolsey |
| Juanita | Lupe Velez |
| Arlene | Marjorie Lord |
| Mrs. Arlington | Margaret Dumont |
| Dave | Jack Carson |
| Mr. Arlington | Paul Harvey |
| Mr. Fontaine | Charles Judels |
| Mr. Panzor | Lucien Prival |
| Mr. Hartley | Herbert Evans |
| Stone | Herbert Clifton |
| Chief of police | George Irving |

# Wild Innocence

## *(Cinesound)*

### Animal Life

Chute, the kangaroo in this Australian production, deserves for himself whatever honors are accorded to the picture, and supplies a subject for somewhat unusual exploitation. It is a wild life picture of the "Sequoia" type to which the feature is comparable, at least in its natural history sequences.

The thin story thread and the human actors, with one exception, do not hold to the standard set by Chute nor to the promise set forth in the initial sequences showing Chute and his wild companions in the bush. Wendy Munro, Australian star who has achieved some measure of world prominence, gives a competent performance though she is hampered by faulty technical production.

Excellent photography at the start of the picture depicts the kangaroos and other native Australian animals, including the koala, always fascinating to the public because of its resemblance to the teddy bears of childhood. A young kangaroo is orphaned when its mother is fatally wounded by hunters. The frightened animal, avoiding its natural enemies in the bush and seeking food, is caught by a kindly ranchman and raised as a pet. From this point the plot follows the pattern of boy, girl and cruel circus animal trainer.

*Critics and buyers who viewed the picture in a New York projection room evinced interest in the picture and appreciation of the early sequences.*—James D. Ivers.

Produced at Cinesound Studios, Sydney, Australia. Distributed in America by Herman Garfield. From Dorothy Cotterell's Cosmopolitan story "Wilderness Orphan." Adaptation by Edmund Seward. Directed by Ken G. Hall. Photographed by George Heath. Running time, 65 minutes. P. C. A. Certificate No. 01817. General audience classification.

CAST

| | |
|---|---|
| Margot | Wendy Munro |
| Tom Henton | Brian Abbott |
| Mrs. Henton | Ethel Saker |
| Shorty McGee | Harry Abdy |
| Andrew McMeeker | Joe Valli |
| Mell | Ron Whelan |
| Nell | Sylvia Kellaway |
| Chute | Himself |

# Million Dollar Racket

## *(Victory)*

### Melodrama

A mild depiction of melodrama and romance, the production concerns a small town family, made wealthy by striking oil, who move east to take a place in "society." The family rents a large estate and goes in for things, including jewelry, in a big way. Whereupon racketeers plot to steal the gems.

A second element of the story concerns the romance of the daughter and the family's chauffeur. The chauffeur, acquired with the estate, actually is its owner. It's his way of exposing the racketeers, who have posed as "society" and have been eagerly accepted as friends by the family.

Suspense is lacking as the story moves obviously toward an exposé of the racketeers at a banquet in their honor. The banquet is anticlimactic, with the racketeers making a feeble effort to steal the jewels.

Herman Brix is the rich young man posing as chauffeur and Joan Barclay the girl in love with him.

*Reviewed at the Globe theatre, New York, on a double feature program. The audience received the picture in silence, for the most part.*—P. C. M.

Produced and distributed by Victory. Producer, Sam Katzman. Director, Bob Hill. Original story and screenplay, Basil Dickey. Editor, Holbrook Todd. Photography, Bill Hyer. P. C. A. Certificate No. 3,436. Running time, 63 minutes. Release date, October 1, 1937. General audience classification.

CAST

| | |
|---|---|
| Herman Brix | Vane Calvert |
| Joan Barclay | Sam Adams |
| Bryant Washburn | Jimmy Aubrey |
| David O'Brien | Monte Carter |
| Frank Wayne | Bob Terry |
| | Lyn Arden |

# Blazing Barriers

## *(Monogram)*

### CCC Drama

The Civilian Conservation Corps is the subject of a motion picture straightforward in conception and treatment, with an appreciable lack of overemphasis of the dramatic elements of the story which concerns a boy bred on the city streets and living by his wits, who, forced to flee from the police, joins the CCC because he's hungry.

The boy's attitude is changed by the philosophy of his camp companions, who have come to feel that the CCC offers them a chance at rehabilitation.

The climax of the picture revolves around a forest fire. In this the producer had the cooperation of the United States Forest Service of the Department of Agriculture. Frank (Junior) Coghlan, Florine McKinney, Edward Arnold, Jr., Irene Franklin and Guy Bates Post comprise the leading members of the cast.

While attempting to rob a warehouse, "Tommy" (Coghlan) and "Fats" (Arnold) are nearly caught by the police, but hop a freight train. Tired and hungry, in a small town they are befriended by a couple who once were a vaudeville team. On the road again, they come upon a CCC camp and enlist, using the names of the couple who befriended them.

"Tommy" is derisive of the regimented life of the camp and openly hostile. He finally comes to grips with another of the CCC boys. After a series of fights in the camp's boxing ring, "Tommy" apologizes, remarking "that fellow may look soft but he sure can fight." A change has begun in "Tommy," but then he is accused of the murder of a supervisor. He hides out in the woods, but returns to camp to report a forest fire. Though "Fats" loses his life in the fire, "Tommy," cleared of the murder accusation, is confident of the future as a member of the Forest Service.

*This picture, although having a release date of July 4th, was reviewed of an early afternoon at the New York Globe theatre, which recently was playing a two-a-day policy. An audience, mostly men, appeared to be enjoying the picture.*—Paul C. Mooney, Jr.

Produced and distributed by Monogram. Associate producer, Ken Goldsmith. Directed by Aubrey Scotto. Original story and screenplay, Edwin C. Parsons. Photography, Paul Ivano. Sound recording, Hal Bumbaugh. Film editor, Russell Schoengarth. P. C. A. Certificate No. 3,747. Running time, 65 minutes. Release date, July 4, 1937. General audience classification.

CAST

| | |
|---|---|
| Tommy McGrath | Frank Coghlan, Jr. |
| Joan Martin | Florence McKinney |
| Fats Moody | Edward Arnold, Jr.. |
| Fleurette | Irene Franklin |
| Reginald | Guy Bates Post |
| Sheriff Martin | Herbert Corthell |
| Joe Waters | Milburn Stone |
| Arthur Forsythe | Jack Randall |

# Under Suspicion

***(Columbia-Darmour)***

**Melodrama**

Immediately "Under Suspicion" erects a vein of suspense that continues until the climax. A situation is presented. Everyone is made familiar with it. Yet, as the facts are known, what ensues makes the auditors of this picture participants in a guessing contest. Smart as they may be, it may be anticipated that they will find difficulty and considerable entertainment in guessing the outcome.

"Under Suspicion" might be described as a revealed mystery. Embracing the necessary amusement qualities which have proven exploitation value, compensating its melodrama with comedy, intelligently balancing dialogue and action, and playing down love interest, the film moves speedily, and, while there are occasional lapses, manages for the most part to maintain interest at a high pitch.

For a melodrama the production takes an unique story twist. An industrial leader wants to retire. For devious reasons various forces want him to continue in business. It would be more to their advantage if he were dead rather than inactive. The man, more than he wishes to retire, desires to know who wants to kill him and why. To ascertain this he makes an amateur detective of himself. Several times he puts himself on the spot. He finds that those he trusts as well as those of whom he is suspicious desire his death. As the climax is approached and as tense suspense is applied, he confounds his enemies, amazes his friends, succeeds in trapping the wouldbe killer, and makes it possible to realize his wish to retire.

Although it may not be remembered, the story is taken from a Philip Wylie *Liberty* magazine contribution. As it was transcribed to the screen by Joseph Hoffman and Jefferson Parker and smartly directed by Lewis D. Collins, its primary purpose is to engage the attention of the masses. It simply gives them a problem to solve and allows them to use their own imaginations in solving it. It may trick and confuse them but it seldom oversteps the bounds of ordinary credulity.

The manner in which Jack Holt, Granville Bates, Morgan Wallace, Katherine DeMille, Craig Reynolds, Luis Alberni, Robert Keane, Purnell Pratt, Maurice Murphy, Margaret Irving, Esther Muir and Rosalind Keith go about their work is convincing without being overly-theatrical.

*Previewed in the Forum theatre, Hollywood. The audience was attentive. While it may have reached conclusions it was evident that the climax was generally surprising. It may be assumed that the show will engender quite a bit of word of mouth advertising.*—G. M.

Produced and distributed by Columbia. Original story, Philip Wylie. Screen play and adaptation, Joseph Hoffman and Jefferson Parker. Director, Lewis D. Collins. Assistant director, J. A. Duffy. Photographer, James S. Brown, Jr. Sound engineer, Tom Lambert. Film editor, Dwight Caldwell. P.C.A. Certificate No. 3845. Running time when seen in Hollywood, 65 minutes. Release date, December 16, 1937. General audience classification.

CAST

| | |
|---|---|
| Robert Bailey | Jack Holt |
| Mary Brookhart | Katherine DeMille |
| Luigi | Luis Alberni |
| Nelson Dudley | Craig Reynolds |
| K. Y. Mitchell | Granville Bates |
| Frances | Esther Muir |
| Rogers | Purnell Pratt |
| Logan Walters | Robert E. Keane |
| Ralph | Maurice Murphy |
| Doris | Rosalind Keith |
| Mrs. Walters | Margaret Irving |
| Carey MacGregor | Morgan Wallace |

# Danger Patrol

***(RKO Radio)***

**Melodrama**

Delineations of unusual ways of earning livelihoods are of virtually universal interest, provided, of course, that explanations are given without too great technical details. In "Danger Patrol" RKO presents formula plot based on a background of a highly dangerous calling—"soup handling" in vernacular but, specifically, the handling of nitroglycerine, most powerful explosive made, without causing any premature demonstration of its strength.

"Danger Patrol" has as locale a Texas oil town where explosive is used to blow in an oil well to start production, or snuff out flames. The novelty of background is a natural for a well rounded exploitation campaign on the picture, inasmuch as this is the first time, at least recently, that the subject has been touched. For marquee embellishment the Maurice Cohen production offers Sally Eilers, John Beal and Harry Carey.

"Dan Loring," having failed at other jobs, gets work for an explosives firm and is guided by "Easy Street," genial worker whose daughter Cathie falls in love with Dan. Because "Cathie" is insistent that "Dan" quit the job for less dangerous work while "Dan" is adamant in his refusal until he has saved money, they split up. "Cathie's" decision to marry Dan's rival causes him to accept a job flying a load of nitro to Mexico to put out an oil well fire. "Easy" finds out, knocks "Dan" out, and goes himself. Just before the plane crashes in a dense fog, "Dan" and "Cathie" hear a radio conversation between the Mexican landing field officials and the plane, in which "Easy" ends the misunderstanding between them.

Emphasis throughout is placed by Director Lew Landers on suspense, upon impending danger because of the high powered explosives. Before the first 500 feet of the Sy Bartlett script from the story by Helen Vreeland and Hilda Vincent, a newcomer is shown a picture frame with a blank piece of paper in it.

"That's a picture of a nitro truck driven by a careless driver," is the statement. "But where's the truck and the driver?" the newcomer asks. "That's all they found of them," is the crisp answer.

*Previewed at the Alexander theatre, Glendale, Cal., where the audience's actions during the unreeling was indicative of the great suspense created by the situations.*—V. K.

Produced and distributed by RKO Radio. Director, Lew Landers. Screen play, Sy Bartlett. From a story by Helen Vreeland and Hilda Vincent. Photographer, Nick Musuraca. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate art director, Howard Campbell. Recorded by Richard Van Hessen. Film editor, Ted Cheesman. P.C.A. Certificate No. 3730. Running time when seen in Hollywood, 60 minutes. Release date, December 10, 1937. General audience classification.

CAST

| | |
|---|---|
| Cathie Street | Sally Eilers |
| Dan Loring | John Beal |
| "Easy" Street | Harry Carey |
| Rocky Sanders | Frank M. Thomas |
| Eric Trumble | Crawford Weaver |
| Nancy Donovan | Lee Patrick |
| Gabby Donovan | Edward Gargan |
| Tim | Paul Guilfoyle |
| Julius | Solly Ward |
| Ada | Ann Hovey |
| Pilot | Richard Lane |
| Smokey Nelson | Walter Miller |
| Tommy Hayes | George Shelley |
| Ed Novak | Jack Arnold |
| Joe | Herman Brix |

# True Confession

***(Paramount)***

**Sophisticated Comedy**

It would seem fairly simple procedure to display the names of Carole Lombard, Fred MacMurray, John Barrymore, Edgar Kennedy, Lynne Overman and Una Merkel in connection with a title so filled with connotation as "True Confession," and probably that is what most showmen will do, profitably. It is less simple, if indeed practicable, to rig up a campaign which in some adroit way will winnow out the sophisticates among the admirers of these players and bring them in to enjoy a type of comedy the less flexible sort of cinema goer doesn't invariably consider funny. There is, of course, a convenient and effective device for keeping the kiddies away, which is more or less obligatory.

The picture is a smartly executed comedy of the kind that once would have been called risque, and may still be so regarded in the smaller towns and some urban neighborhoods.

This would be because murder, chastity, hinted incipient maternity and matters falling commonly in the field of serious dramatization are utilized here for laugh purposes, and riotously.

It would not be because these institutions are spoofed or ridiculed, for the treatment is altogether goodhumored, and it would not be because good taste is violated. It is merely ignored, as is increasingly the custom this year, on the evident theory that a successful bid for waistline laughs is its own justification. This bid was extremely successful in the case of the preview covered in this report.

Claude Binyon wrote the screen play from a play by Louis Verneuil and Georges Berr. One or all of these gentlemen is to be credited with an extremely novel idea. It presents the case of a wife unjustly accused of murder, who realizes she will be convicted on circumstantial evidence if she proclaims her innocence, whereas her attorney husband can save her by pleading justifiable homicide in defense of chastity. He does so, and both of them become rich, he in his profession and she as a writer, because of the publicity obtained during the trial.

Then she is forced to confess to him her innocence, whereupon he starts to leave her, returning when she tells him he's to be a father. When he finds this is also untrue he picks her up and starts for indoors with the expressed determination to "teach her a lesson." The precise meaning of which is not precisely clear to eye or ear. (Anyone coming in after the credit title had been run off might readily mistake this for the Lubitsch touch)."

John Barrymore is billed alongside the costars in the picture and "steals" the scene whenever he's on it. Edgar Kennedy, Una Merkel, Porter Hall and Lynne Overman have ideal assignments. Albert Lewin did handsomely by the work as producer and Wesley Ruggles' direction is up to the last minute, if not sometimes a little ahead.

*Previewed at the Village theatre, Westwood, Cal., to a professional and press audience sprinkled with payees, a sophisticated company which enjoyed it immensely.*—W. R. W.

Distributed by Paramount Pictures. Produced by Albert Lewin. A Wesley Ruggles production. Screen play, Claude Binyon. Based on a play by Louis Verneuil and Georges Berr. Director, Wesley Ruggles. Musical direction, Boris Morros. Original musical score, Frederick Hollander. Song, "True Confession," by Frederick Hollander and Sam Coslow. Photographer, Ted Tetzlaff. Art director, Hans Dreier and Robert Usher. Film editor, Paul Weatherwax. Sound recording, Earl Hayman and Don Johnson. Costumer, Travis Banton. Interior decorations, A. E. Freudeman. P.C.A. Certificate No. 3776. Running time when seen in Hollywood, 84 minutes. Release date, December 24, 1937. Adult audience classification.

CAST

| | |
|---|---|
| Helen Bartlett | Carole Lombard |
| Kenneth Bartlett | Fred MacMurray |
| Charley | John Barrymore |
| Daisy McClure | Una Merkel |
| Prosecutor | Porter Hall |
| Darsey | Edgar Kennedy |
| Bartender | Lynne Overman |
| Krayler's Butler | Fritz Feld |
| Judge | Richard Carle |
| Otto Krayler | John T. Murray |
| Typewriter Man | Tommy Dugan |
| Tony Krauch | Garry Owen |
| Suzanne Baggart | Toby Wing |
| Ella | Hattie McDaniel |

# Chile, Land of Charm

***(MGM)***

**FitzPatrick Travelogue**

Further exploration of far off lands as outlined by this travel series leads to the oddly picturesque South American country of Chile. There are the urban districts of Valparaiso and Santiago, and the water resort of Vina del Mar. The final sequence takes the trip into the lake and mountain country. Well photographed and colored, the subject is high grade pictorial entertainment.—Running time, nine mintes.

# A Night at the Movies

***(MGM)***

**A Scream**

Robert Benchley steps down from his lecture platform to become a detective, with movie go-

(Continued on page 52)

# *Adoption, Quigley Plaque Featured by Variety Tent*

Introduction of George Variety Barker, Variety Club Tent No. One's third adopted baby, was the high point in the showmen club's annual party staged in the William Penn Hotel, Pittsburgh, last Sunday evening, with more than 850 guests present.

**John J. Maloney, retiring Chief Barker, gave an account of his stewardship and delegated the new Chief Barker, John T. McGreevey, as custodian of the club's new young son by adoption.**

The local Variety Club has adopted three babies. The first was Catherine Variety Sheridan, who has since been adopted by foster parents; second was Catherine Variety Sheridan II, who has also since been adopted by foster parents, and at the 1936 banquet the club adopted George V. Barker, who is still being supported by the club. An educational fund is being raised for him.

One of the highlights of the banquet was the presentation of the Quigley Award of the Managers Round Table Club to Jules Seltzer, advertising executive of Warner Brothers Philadelphia theatres, for the best campaign in October, which he used for Warners' "The Life of Emile Zola," at the Boyd theatre in Philadelphia. Mr. Seltzer received the silver placque from Governors Harold Hoffman, of New Jersey, Harry Nice, Maryland, and former Governor William Conley, of West Virginia and Pennsylvania's Senator James J. Davis, who were guests at the banquet. (Further details of the Quigley Award appear in this week's Managers Round Table Section.)

Among the additional celebrities and guests were secretary of commonwealth David Lawrence, secretary of labor Ralph M. Bashore, attorney general Charles J. Margiotti; Dr. John Bain (Jock) Sutherland, Pitt football coach; Larry Kelley, former Yale football star; Attorney Edward O. Tabor, Pittsburgh; and numerous judges and persons prominent in the world of sports, civic life and the theatre. Norman Frescott, member of the Pittsburgh Variety Club, who flew from Hollywood, was toastmaster. He was introduced by ringmaster Hon. Frank J. Harris.

A variety show in the usual circus ring introduced a varied bill of prominent artists.

John H. Harris, of Pittsburgh, national Chief Barker, welcomed the delegates at a party in the Variety Club Saturday evening. This pre-banquet "open house" night brought out 229 guests, record attendance to date.

In addition to John T. McGreevey, Variety Club Tent No. One's Chief Barker, other new officers are Ira H. Cohn, first assistant chief; Harold Lund, second assistant chief; James G. Balmer, property master, and Harry Seed, dough guy.

This year's "Barker," annual year book and banquet program of 40 pages, was prepared and edited by George D. Tyson.

This ninth annual banquet marked the tenth anniversary of the organization, which was founded by local showmen October 11, 1927 in Childs' Restaurant, Fifth avenue, Pittsburgh, and named "Variety" by Eddie Fontaine. There are now eighteen Tents in the larger cities throughout the country. The various Tents did charity work estimated to total more than $150,000 during last year.

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Leonard Fields, Republic producer, left the company last week. He plans a vacation before announcing new plans.



*Jules Seltzer, left, Warner Brothers theatre advertising executive in Philadelphia, receives the October Silver Plaque of the Managers' Round Table at the Variety Club Tent No. One party in Pittsburgh. Left to right: Mr. Seltzer, Governor Harry Nice of Maryland, former Governor William G. Conley of West Virginia, Governor Harold Hoffman of New Jersey and Senator James J. Davis of Pennsylvania.*

# *MPTO Asks 3 to Address Pinehurst Convention Dec. 6*

Ed Kuykendall, national MPTOA president; Walter Vincent, Pennsylvania circuit operator and chairman of the board of Republic Pictures, and Martin Quigley were named this week as the principal speakers at the annual convention, December 6th and 7th, of the North and South Carolina MPTO convention, to be held at the Carolina Hotel, in Pinehurst. It will mark the 25th anniversary of the organization now headed by Charles W. Picquet.

**Other exhibitor organization activities of the week included the closing of the Oklahoma MPTO annual convention, the setting of December 6th to 8th as the dates of the Ohio ITO convention, and the decision of Allied of New Jersey to hold bi-monthly conferences with New York's ITOA for purposes of mutual problem discussions.**

Some 250 Oklahoma exhibitors and their guests closed the annual meeting of the Oklahoma MPTO last week with a banquet and dance at the Oklahoma City Golf and Country Club in Oklahoma City.

The same day they re-elected Morris Loewenstein, president of the association for the eighth consecutive year, Leonard White, vice-president, and Orville Enloe, secretary, and directors, Max Brock, Harry Loewenstein, Homer Jones, Ralph Talbot, L. C. Griffith and Fred Pickrel, while in session at the Biltmore Hotel.

They heard both Ed Kuykendall, president of the MPTOA, and Colonel Harry A. Cole, president of Allied of Texas, present their respective viewpoints on the problems of the motion picture industry from the exhibitor's side; Archie Feinburg, Kooler-Aire, Minneapolis, Minn., on "Air Conditioning," and Bert Stern, publicity director for Standard Theatres circuit in Oklahoma City, on "My Impressions of Hollywood."

Colleen Moore appeared before the exhibitors and described in detail the $435,000 doll house she is exhibiting in Oklahoma City for ten days for the benefit of crippled children.

C. B. Akers, district manager of the Griffith Amusement Company, spoke on "Training Better Theater Personnel," explaining how the Griffith circuit of 175 theatres endeavors to select employes of good character, average intelligence, neat appearance and good personality.

He pointed out that theatre personnel makes at least 90 percent of the contacts with the public and stressed the importance of selecting good personnel material to begin with.

"After an individual is employed by the Griffith circuit he is subjected to a book of rules governing his conduct. Our company does not stop there, but tries to train the employe in intelligent thinking," Mr. Akers said. "The type of employe we desire has a genuine interest in the theatre business and we try to make the employe feel that he is important to the business.

"As a means of stimulating intelligent thinking Griffith employes are asked to give reviews of motion pictures at regular personnel meetings. Suggestions made by employes are also aired at these meetings resulting often in suggestions worth following out in improving our service to the public.

"Each week leading citizens of the community make short talks to add to the knowledge of employes which will help them meet emergencies arising in the management of theatres.

Starting this week, committees of five from Allied of New Jersey and the I. T. O. A. will meet twice monthly in New York to discuss mutual problems, following the appointment by Irving Dollinger, allied president, of Maury Miller and Lee Newbury to the Allied committee. Mr. Dollinger, Morris Marks and Louis Gold had previously been named to the committee.

H. Freedman, owner of the Circle in Toronto, this week was reelected president of the Independent Theatres Association of Ontario while N. A. Taylor was reelected vice-president.

The following independents, all of Toronto, were elected to other offices; treasurer, A. Polakoff; secretaries, Meyer Axler and Harold Kay; board of directors, Sam Ulster, S. Lent, H. Yudin, B. Ulster and Harry Firestone.

The organized Ontario theatre owners are working closely with the Quebec Allied Theatrical Industries, of Montreal, which recently interviewed the Quebec Government with a plea for legislative protection against circuits. The Quebec association also asked for a reduction in the amusements tax which represents a four-cent levy on a 25-cent admission. The Ontario tax was abolished last June.

# WHO SAYS THERE'S NO SANTA CLAUS?



Santa Claus –
played by W. C. Fields...
PARAMOUNT PICTURES – played by
smart exhibitors everywhere!

See next page...

Ah my little chickadees...
there is indeed a
Santa Claus...
Paramount Pictures.






PARAMOUNT'S

# "TRUE CONFESSION"

On that happy season of the year known as the Yule Tide, my fine feathered friends, you will receive two very bounteous blessings, two nuggets of real gold...I refer of course to these two cinematic triumphs...These two pictures par excellence which I now display before your very eyes... "True Confession" and Frank Lloyd's "Wells Fargo."

PARAMOUNT'S "WELLS FARGO"

A Happy New Year
from Frank Lloyd

"It's a gift being as nutty as Carole and Fred!

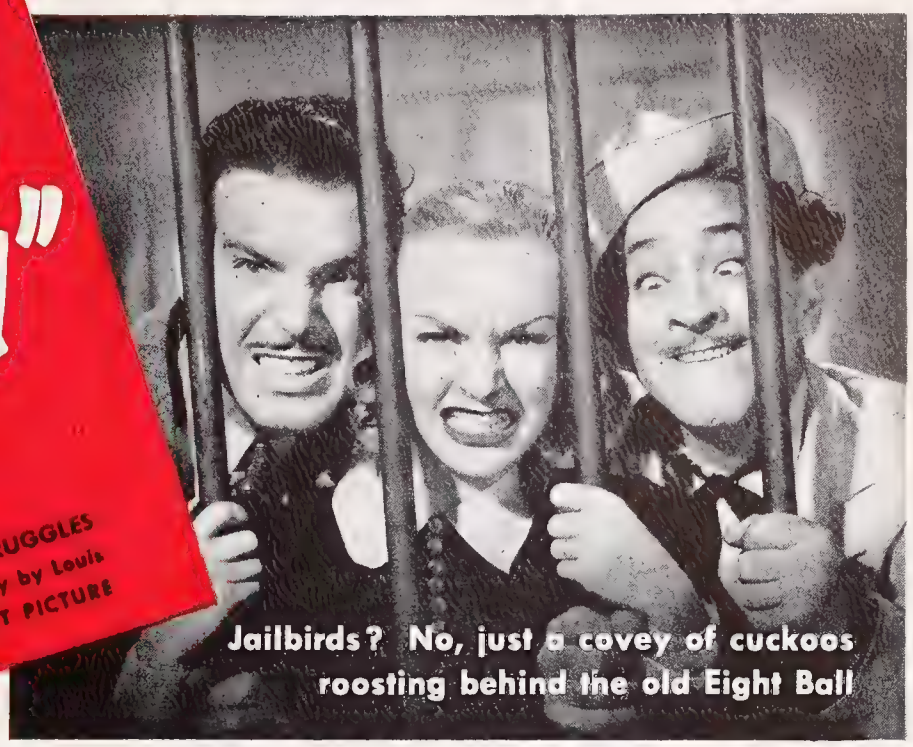




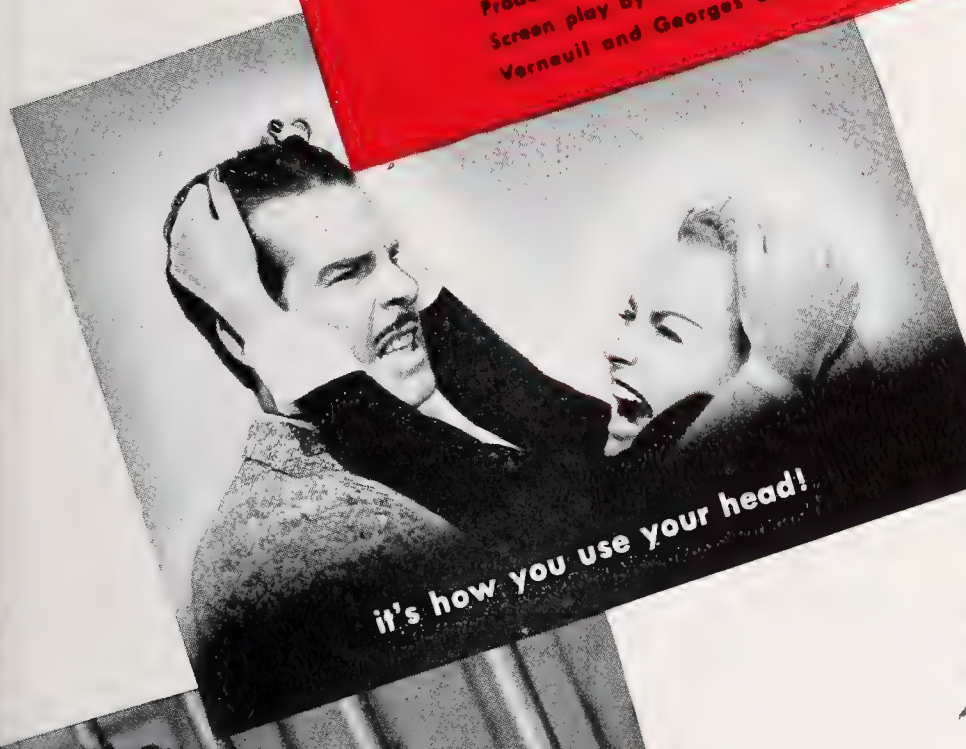


"Toupee . . . . . or not toupee, . . . . . that is the question"



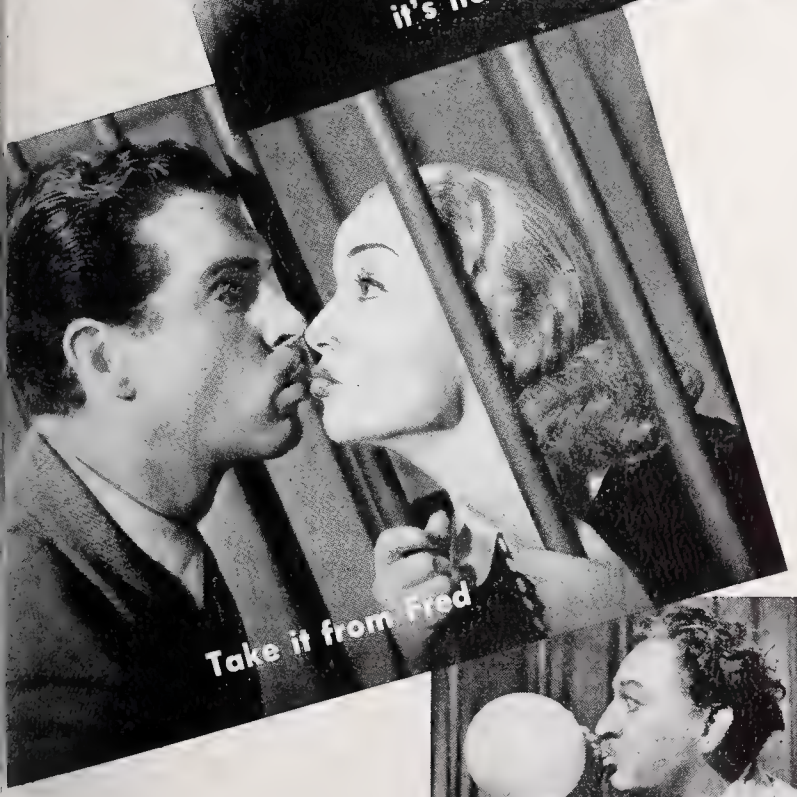
Jailbirds? No, just a covey of cuckoos roosting behind the old Eight Ball



it's how you use your head!



Carole:
"I'll confess • • • •
if you put a blanket
over that sour puss"



Take it from Fred



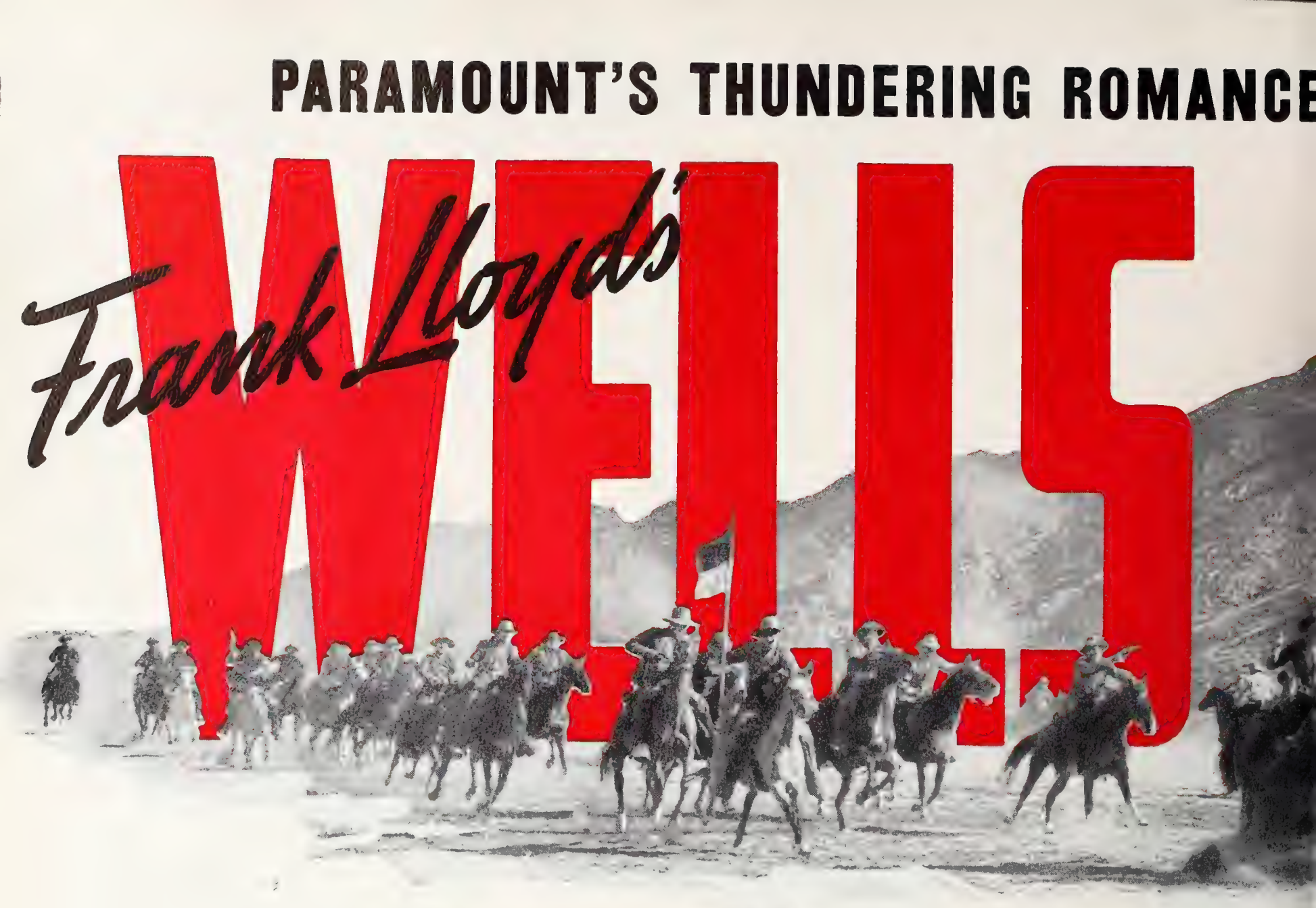




"I'm • • • • forever • • • • blowing • • • • bubbles"

PARAMOUNT'S THUNDERING ROMANCE

# Frank Lloyd's WELLS






JOHN MACK BROWN BOB BURNS FRANK LLOYD JOEL McCREA FRANCES DEE

# OF THE WINNING OF THE WEST!

# FARGO



The most exciting action shots you've seen in years!

**Frank Lloyd's "WELLS FARGO"**
featuring JOEL McCREA, BOB BURNS, FRANCES DEE, with Lloyd Nolan, Henry O'Neill, Porter Hall, Robert Cummings, Ralph Morgan, Mary Nash, John Mack Brown, Barlowe Borland • Produced and Directed by Frank Lloyd • Associate Producer Howard Estabrook Screen Play by Paul Schofield, Gerald Geraghty and Frederick Jackson • Based on a story by Stuart N. Lake

**BOB BURNS and PAWNEE** (the grunting Indian)
"Pawnee, these exhibitor fellers are in for a mighty pleasant Christmas, gittin' a bang up show like this here 'Wells Fargo' with you and me thrown into the bargain"



# ENOUGH OF THIS BEWHISKERED DROLLERY, MY LITTLE CHICKADEES

I must join my fair friends in the greatest show of them all--that gargantuan galaxy, that typhoon of talent, that super-colossal wonder show--Paramount's "THE BIG BROADCAST OF 1938" featuring W. C. Fields, Martha Raye, W. C. Fields, Dorothy Lamour, W. C. Fields, Shirley Ross, W. C. Fields, Ben Blue, W. C. Fields, Bob Hope, W. C. Fields, Tito Guizar, W. C. Fields, Kirsten Flagstad, W. C. Fields, Shep Fields. Ah, I was forgetting --directed by Mitchell Leisen and W. C. Fields.

Paramount Pictures

# HOLLYWOOD WATCHING CHANGES IN TOP RANKS OF STUDIO EXECUTIVES

## LeRoy Leaves Warners for MGM; Carl Laemmle, Jr., Resigns from Metro; Kohner Quits Columbia Production

The contractual status or working relationships of some of some of Hollywood's highest production executives were undergoing readjustment this week, with much if the interest centering upon the executive talent roster of Metro-Goldwyn-Mayer's large studios at Culver City. All moves might be considered as having an effect on the type and number of pictures eventually to reach theatre owners.

**The proximity of the expiration of the contract of Louis Burt Mayer as chief over all MGM production and studio activities brought about preliminary discussion for an extension.**

**Carl Laemmle, Jr., resigned as producer at MGM, after only five months.**

**Mervy LeRoy, an executive producer at Warner Brothers in Burbank and son-in-law of Harry Warner, president of the company, abruptly resigned and accepted a similar berth later at MGM's studio.**

**Verification of a Broadway and Hollywood Boulevard report on the affiliation of David Selznick with MGM was expected, Mr. Selznick apparently preferring to produce elsewhere than at United Artists in view of the projected purchase of the company by Samuel Goldwyn and Alexander Korda. Mr. Selznick left New York for Hollywood Wednesday, presumably to close his deal with Nicholas Schenck, MGM president, also arriving on the coast.**

**MGM gave a new contract to Jack Chertok, executive producer of short subjects.**

**Paul Kohner resigned as producer at Columbia, and word came from that sector indicating there might be an amicable adjustment of the differences which have kept Frank Capra, director, away from Columbia for months.**

**Determination of the production generalship of RKO Studios is far from an actuality, with denials coming this week that Pandro Berman is to assume the post, rather acting only temporarily in that position, along with Leo Spitz, RKO president, who has been in Hollywood since Samuel Briskin resigned three weeks ago.**

**Then there are the top-line changes in United Artists executives, to be effected as the result of the setting of plans this week for purchase by Mr. Goldwyn and Mr. Korda of the remaining three-fifths producer-owner interests of Mary Pickford, Douglas Fairbanks and Charles Chaplin, additional details of which are reported on page 16.**

Both Hollywood and the Metro-Goldwyn-Mayer studio colleagues of Louis B. Mayer take it for granted that the negotiations for an extension of his contract as head over all the company's production will be consummated long before its expiration next year. Also involved are similar five-year employment contracts for MGM's David Bernstein, vice-president and treasurer, and J. Rubert Rubin, vice-president. Options for the additional purchase of Loew stock at stipulated prices are said to be included in the present agreements of the three officials.

Actual discussions for renewal of the Mayer contract were believed getting under way with the arrival in Hollywood this week, from New York, of the Metro president, Nicholas M. Schenck. Mr. Schenck is at the same time at the studio on his annual production visit.

Any contracts signed with any or all of the three would have to be ratified by stockholders, as Mr. Schenck's was last year. The annual stockholders' meeting on Dec. 8, 1936, ratified Mr. Schenck's new contract, running for five years, and providing for a percentage of the profits of Loew's, Inc., in addition to a salary of $2,500 weekly.

### Laemmle Leaves MGM

Coming as a complete surprise, Carl Laemmle, Junior, left the excutive producing ranks of MGM this week, after only five months, and though his contract still has seven months to run. A spokesman reputedly representing the son of the former owner of Universal Pictures said the abrupt termination was caused by "inexplicable reasons." He had been preparing a picture for Wallace Beery and also a remake of "The Hunchback of Notre Dame," which Universal had made in silent days.

### Selznick Expected at Metro

The speculation of recent weeks over the future of David Oliver Selznick appeared to be ended this week with the anticipation of both Broadway and Hollywood Boulevard that Mr. Selznick soon would be found in the executive production ranks of Metro-Goldwyn-Mayer in Culver City, now that Samuel Goldwyn and Alexander Korda have definitely arranged for their purchase of United Artists, for which Mr. Selznick has been producing. The Goldwyn-Korda negotiations for the purchase of United from Mary Pickford, Douglas Fairbanks and Charles Chaplin have down through the weeks brought stories that their eventual consummation would find Mr. Selznick moving over to either Paramount or MGM, but now it appears virtually certain that he will return to the Metro company, from which he resigned some three years ago to form Selznick International and distribute through United Artists.

However, in signing with MGM, where he would remain a separate corporate and executive identity, it is quite unlikely that Mr. Selznick's first new contribution to that company's release schedule would come before 1938-39, inasmuch as he has already finished two for U. A., "Tom Sawyer" and "Nothing Sacred," and still has two more to go. "Gone with the Wind" has been mentioned as probably representing the first Selznick-MGM production, next year, with Clark Gable also mentioned for the lead of Rhett Butler. It has been repeated that MGM might even advance $2,000,000 for the "Wind" filming budget, and, further, that any final arrangements for Selznick's transfer to MGM from U. A. would in all likelihood call for a flat distributing charge of 20 per cent to be made by Metro on the Selznick pictures, and after that there would be a 50-50 division. Mr. Selznick would have first call on Metro talent.

In this connection the deal would represent a significant change in basic MGM policy. That organization persistently has sought to make its production activities self-contained with the sole exception of the perennially renewed contract with Hal Roach for a limited number of features, in addition to his accompanying series of shorts.

### Whitney Signing Europeans

Regardless of the outcome, John Hay (Jock) Whitney, board chairman of Selznick International, is en route to Europe on the *Rex* to sign three new European representatives for the company during his two-week stay abroad.

Mr. Whitney will appoint a European production representative to work under the direction of David Selznick; a distribution representative to work under the direction of Lowell V. Calvert, Selznick general sales manager, and a European publicity representative to work under the direction of Russell Birdwell, publicity manager. The appointees are not known as yet, it was stated.

Mr. Whitney is due back in New York December 1 on the *Normandie*. His plans call for a trip to the Selznick studio at Culver City on January 1. He will remain on the coast for three months in connection with the company's new plans and activities.

### Schenck and Selznick

Nicholas M. Schenck, MGM president, before leaving New York this week for studio conferences in Culver City, is understood to have conferred with David Selznick on rejoining MGM. Also, Louis B. Mayer has previously expressed himself as desirous of having his son-in-law back on the lot. Selznick's last film for MGM was "David Copperfield," which brought Freddie Bartholomew into prominence.

Asked about reports linking David O. Selznick with Loew's, Schenck said: "We haven't signed Selznick and there is nothing new at this time. However, I don't say that we won't sign

(*Continued on following page*)

### *LIGHT ON BACK OF SEAT SHOWS IT IS EMPTY*

*Hollywood's denizens never have been accused of lacking inventive ingenuity. Although their devices quite often are for the purpose of creating or consolidating an alibi, they occasionally come up with something more definite. Alan Hale holds a score or more of patents. Douglas Shearer has patents for sound reproducing paraphernalia and J. B. Nickolaus for developing and printing processes. Warner Baxter has patents on gun sights, Reginald Denny on miniature airplanes.*

*The latest inventor is Leo Houck, assistant director to Dave Butler on "Ali Baba Goes to Town." His invention is a device that indicates empty seats in a darkened theatre. When a patron leaves the seat, the bottom automatically rises, forming an electrical connection which flashes a pencil line of light on the back. When the seat is occupied, the light automatically goes off.*

# SELZNICK REPORTED JOINING MGM

(Continued from preceding page)

him. I'd like to have him work for me. I'd give him a job any time."

Other reports in New York insist Mr. Selznick has been discussing an extension of his U. A. pact with Samuel Goldwyn and Alexander Korda and will not make a decision until the two producers conclude conferences for the purchase of control of U. A.

Alexander Korda, new partner with Samuel Goldwyn in United Artists, refused to discuss the departure of Mr. Selznick from United Artists, as he left Newark airport for Hollywood.

### LeRoy Joins Metro

Resignation of Mervyn LeRoy, a son-in-law of Harry Warner, from the Warner production ranks, came as unexpectedly as Carl Laemmle, Junior's departure this week from MGM. Metro made the official announcement:

"LeRoy will join the ranks of MGM as an associate producer, under terms of a long-term agreement which will go into effect on February 1.

"A consistent director and producer of outstanding successes during his affiliations of the past few years with Warner Brothers, Mr. LeRoy has been one of the industry's most notable film makers. Critics have applauded his creativeness, story judgment and originality of treatment, while box-office ledgers have proved him to be one of the ace 'money' directors of Hollywood."

Among the productions which he directed are "Little Caesar," "Five Star Final," "Hard to Handle," "I Am a Fugitive From a Chain Gang," "Gold Diggers of 1933," "Tugboat Annie" (for MGM), "Oil for the Lamps of China," "Three Men on a Horse" and "Anthony Adverse." During the present year he directed and produced "The King and the Chorus Girl," also "They Won't Forget," and produced "The Great Garrick," which James Whale directed.

### Making Last for Warners

Mr. LeRoy is now working on his final production at the Warner lot, "Food for Scandal," in which Carole Lombard and Fernand Gravet are co-starred. He will leave Warners for MGM immediately thereafter.

A native of San Francisco, he is one of the youngest producer-directors in motion pictures. His first directorial effort was "No Place to Go," produced in 1927. It is understood that he will be responsible for some of the most important story productions on the MGM schedule for the coming year, making about six.

Hollywood commenced to chatter six weeks ago about Mr. LeRoy's future, but intimations that he would sign again with the company came last week from Jack L. Warner, vice-president in charge of production, when Mr. Warner stopped off at Chicago en route back to Hollywood from home office conferences with his brothers Harry and Major Albert. Even earlier reports had mentioned Mr. Le Roy as successor to Samuel Briskin, who three weeks ago resigned as production head of RKO, and, again, as joining United Artists.

Mr. Le Roy will take with him to MGM at least three stories and several important personal contracts. The properties include Jack London's novel, "The Sea Wolf," "Who Asked to be Born" and a story tentatively titled "The Fourth Estate."

The boys featured in "Dead End" are under contract by virtue of a loan deal with Samuel Goldwyn. Mr. Le Roy holds the personal contracts of Fernand Gravet, Kenny Baker, Lana Turner, Vicki Lester, Brian Aherne, Robert Sinclair, director; Irving Brecher and Leonardo Bercovici, the latter two being writers.

A statement issued in Hollywood by Mr. Le Roy said: "It is with sincere regret that I leave my many friends and associates at Warners where all have been most helpful to me in my work over a period of years and to whom I am deeply indebted for their support and co-operation.

### MGM Keeps Chertok

Jack Chertok has signed a new extended-term contract at the Metro-Goldwyn-Mayer studios as producer of short subjects, thus renewing an affiliation responsible for many one and two-reel series of the last few years.

During the season of 1937-38 Mr. Chertok will be in charge of turning out 69 single and double-reel short subjects, among them new releases in the "Crime Does Not Pay," Pete Smith, Robert Benchley, and "Historical Mystery" groups. An innovation in the cartoon field carded for the coming season is his series of 13 "Captain and the Kids" cartoons, for which a new department was created at the Culver City studios.

Having made his entry into the entertainment field when he came to New York from Atlanta, Ga., and found a job as extra in "The Miracle," Mr. Chertok subsequently worked as assistant theatre and exchange manager. Then he went to Hollywood and in turn held jobs as assistant cameraman, script clerk, assistant music director and head of the music department, learning all branches of the business. He was given his first contract as short subject producer three years ago, when still in his early 30's. Since that time he has been given a major share of credit for the general improvement in quality and variety of shorts characteristic of West Coast studios.

### Kohner Quits Columbia

Paul Kohner, for the past three months a producer at Columbia, resigned following arguments over story properties. He will leave for a vacation of a month in Mexico accompanied by Lupita Tovar, his wife, and will decide upon a new affiliation upon his return.

Meanwhile from the Columbia sector in Hollywood came word this week that Frank Capra's difficulties with Columbia may reach an amicable, out-of-court accord momentarily. The director has been conferring with Harry Cohn on an adjudication of the difficulties.

### The RKO Situation

Pandro S. Berman, it has been learned, is not interested in the appointment as permanent head of RKO production, but is merely filling in for the time being through a supervision of scripts designed for "A" production pending a realignment.

Furthermore, no credence need be given, it is further learned, to speculation that Leo Spitz may assume the production helm. It is said for the president of RKO that he appreciates that he does not know production. In addition, there is his objection to transplanting his headquarters from New York to Hollywood.

Mr. Berman, pending appointment of a successor to S. J. Briskin as head of the RKO studio, is pinch hitting to the extent of eyeing scripts designed for major production, in addition to his normal activities as the head of his own unit. Lee Marcus, as has prevailed for some time, continues in charge of the "B" product.

Lou Lusty, who was Briskin's assistant and "trouble buster" under the latter's regime, is continuing in a like capacity with Leo Spitz, who, however, and to all intents and purposes, is running the studio.

In the meantime, discussions are being conducted by Spitz with officially undisclosed candidates for the Briskin post. These meetings are not being held at the studio.

# *Dozen Fights Over 'Blue Laws' Bring Wide Split*

Local "blue laws," which prohibit Sunday theatrical and motion picture performances, continued to be a hardy perennial of local legislative controversy, resulting this week in victories for the "blues" in Danville, Va.; Atlanta, Ga.; Ireton, Ia.; Beatrice, Neb., and Woodbury, New Jersey, while the anti-"blues," fighting for Sunday shows, won in Jamesburg and Belvidere, N. J., and gained ground in Manasquan, N. J., and Athens, Alabama.

**The Georgia supreme court affirmed an interlocutory injunction granted by the Thomas County superior court restraining the Rose Theatre, Inc., from operating on Sunday in Atlanta.**

The action was brought against the corporation and Post No. 31 of the American Legion by George R. Lilly, solicitor general of the southern circuit. He contended the theatre corporation intended to operate for its own gain, but the defendant corporation claimed the American Legion was to conduct the Sunday performances for charitable purposes.

As a result of the higher court's ruling the case will be submitted to a jury in the lower court for determination of issues of fact before action is taken on a permanent injunction.

Sunday films suffered a setback in Danville, Va., when Charles L. Abercrombie was fined $100 for operating three houses on Sunday. The case went to trial twice. On the first occasion, the jury, after deliberating for an hour and a half, failed to reach a verdict and was discharged.

Charles Reid, manager of the Community Theatre, Ireton, Iowa, who appealed to the town council for repeal of a law prohibiting the showing of motion pictures on Sunday, was fined $1 and costs for each Sunday night performance given in his theatre during the last two weeks.

The American Legion's efforts to have the Lincoln, Neb., "blue laws" repealed, met with delay when the opposition successfully challenged the eligibility of District Judge Ellis to preside in the action. Judge Ellis is a legionnaire.

A proposed amendment which would have permitted the showing of motion pictures in Woodbury, New Jersey, after 2 P. M. on Sundays, was defeated by a vote of 2,723 to 856.

However, in a referendum at Jamesburg, New Jersey, voters approved Sunday motion pictures by a majority of more than two to one.

At Belvidere, N. J., similar action was taken and exhibitors are planning to start Sunday showings within the next two weeks.

Lifting of a ban on Sunday motion pictures at Manasquan, N. J., was predicted after voters favored the sale of liquor on Sunday in a public referendum.

A majority of the voters of Athens, Ala., has signed petitions asking that Sunday films be permitted.

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

**Some of the excuses arriving at the desks of Washington's income tax collectors from Hollywood stars for making deductions in their personal tax reports really are choice. John Barrymore seeks to deduct $2,000 for taking a yacht trip to the Galapagos Islands on the grounds that it was necessary to build up for the public an interesting and glamorous character. Elissa Landi asked the collectors to consider her nerves in connection with costs of a maid, claiming that an experienced efficient maid is essential so that an actress doesn't become upset while working. Adolphe Menjou asked for a $1,119 deduction for dry-cleaning bills because his movie engagements are obtained on his reputation for being the best dressed man in Hollywood. Douglas Fairbanks, Jr., asked permission to exempt $341.25 for massages and baths.**

▽

Here was Gertrude Merriam minding her own business at her desk in MOTION PICTURE HERALD'S Managers' Round Table when in walks the postman, without even ringing once, and hands her a postcard addressed "Miriam Gertrude, Sixth Avenue and 51st Street," which is where the HERALD'S headquarters are. On the reverse side of the correspondence, a Mrs. Lieb of Newark, addressing a message to "Miriam-Gertrude," said, "As it happens I haven't been well since you saw me last. It's my leg. Anyway would you send me the girdle and brassiere, too, if you can without a fitting."

After the shock, the HERALD'S Gertrude Merriam led a pack of sleuths around the neighborhood, discovering "Miriam-Gertrude," corsetiere, right around the corner.

▽

*Earl J. Corder, running the Cody theatre out in the frontierland town of Cody, in Wyoming, is receiving the plaudits of brother merchants who variously in recent months have been mysteriously missing an assortment of merchandise from their shelves.*

*Soon after showing Warners' "Penrod and Sam," and, probably as a direct exploitation outgrowth of that showing, there came into Cody's juvenile life the formation of some "Junior G-Men," composed of lads in the neighborhood, running eight or nine years of age, who now religiously adhere to the basic principles of secret sleuthing. Nor do they ever disclose the identities or rituals of the gang.*

*Typical of what is happening was the experience of one local merchant who was flabbergasted the other day when a small boy walked into his store and laid on a counter a number of little trinkets which had disappeared some weeks before.*

*The proprietor questioned the lad as to his change of heart, and was informed that not he but another boy had stolen the trinkets. "Us Junior G-Men made him give the stuff back," the youngster answered.*

▽

**All of the John Q. Milquetoast theatregoers who have shuddered in their seats at some of the gory sights of American prize fights and wrestlings recorded on theatre screens by newsreels, or otherwise, have a real treat in store. Pete Smith, for Metro, is filming an entire short subject on French boxing, in which the fighters use both hands and feet. The "sport" is hundreds of years old in France, but practically unknown elsewhere.**

One of the principal pursuits pursued in the columns of *The Era,* London theatrical weekly newspaper, is the belittling of Hollywood, the motion picture industry of this country, and the persons and personalities in it. *The Era* now is engaging in another indoor sport, taking on the self-appointed position of savior of souls from Hollywood toils.

Taking for his sermon the recent U. S. newspaper story which told how the national move in this country for finger-printing all persons, everywhere, might be extended to Hollywood, Mr. G. A. Atkinson, editor of *The Era,* rants in headlines across his front page as follows:

> "Hollywood is now officially identified as the focal crime-centre of the United States, according to evidence submitted by the International Association for Identification, meeting in Washington under the presidency of Chief 'G' man, J. Edgar Hoover.
>
> "The conference passed a resolution for the formation of a committee to confer with the Hays organization, and urge that everyone employed in Hollywood, and all candidates for employment, should have his or her fingerprints taken.
>
> "All of the criminals of the United States are heading towards Hollywood. . . . Hollywood is now officially admitted to be overrun with criminals of every kind. . . . Not even in the palmiest days of the banditti were there so many thieves as there are in Hollywood and it is not without significance that gangsters and grafters are the dominant characters of Hollywood films. . . . Who knows but that credit-titles on films may be substituted by fingerprints?"

Mr. Atkinson probably is one of those Englishmen who insist that wild-riding, wild-shootin' cowboys, and scalp-tearing, stake-burnin' Indians still roam the Dakota and Wyoming plains.

▽

**The somewhat direct approaches of American press agents to the news columns of *Motion Picture Herald*, make one appreciate the tenor of the note which accompanied some material from Andre Hirschmann, chief of publicity for Realisations D'Art, in Paris, as follows:**

> **SIR AND DEAR COLLEAGUE:**
>
> **We are sending you this week, together with our customary information, a small article which is enclosed, and which, I hope, has exceptionally attractive information.**
>
> **I hope that you will be able to use it in your esteemed magazine. . . .**
>
> **Thanking you in advance, and begging you to accept, Sir and Dear Colleague, the assurance of our best wishes.**

▽

This department mentioned on October 9th an incident at Lake Okoboji, Nebraska, and now the Iowa Government, Iowa State Guard and Iowa Chambers of Commerce are up in arms in protest.

"We have always known over here in Iowa," writes Lee Beckley, of the Spencer Theatre, Spencer, Iowa, "that the Nebraskans would like to have the Iowa Great Lakes over in Nebraska, but as it is we still have them over here. So, to keep the records straight, you had better bring Lake Okoboji back to Iowa before some one drives over to Nebraska looking for it."

**Ted Emerson, Tri-State Circuit exploiteer, and William Miskell, Orpheum theatre manager in Omaha, arranged for an honest-to-goodness Omaha fencing instructor and his wife to give a demonstration of the fencing art in the theatre's lobby in connection with the showing of "The Prisoner of Zenda." The instructor is one of those fellows who takes his business all too seriously. And so it was when a stranger stepped up to the Orpheum lobby and told the instructor he wanted to try a bit of fencing. The superior instructor thought he had a student, until, to his deep-red embarrassment and to the edification and delight of the lobby witnesses, the youngster disarmed the instructor three times in a short time, without the instructor getting in even a blow.**

**The stranger said he was a sergeant in the Royal Canadian Mounted Police, and the story got a big play in the Omaha newspapers, with stories and art. Later, however, and quite by accident, it was discovered that the "sergeant" was nothing more than an 18-year-old kid from Canada, in Omaha taking piano lessons. That story got a bigger play in the papers. So the dignified instructor, hurt to the quick, challenged the boy to a real duel, with seconds, nurses, referees, etc. The duel will be dueled soon—weather and cops permitting.**

▽

*Warner Brothers are striving mightily to crash the country's page-one headlines with a story, intended as an attention-getter for "Alcatraz," which would easily rate as one of the most sensational jail-scandal yarns in a decade. The tipoff came the other day from Arthur Caylor, who wrote in the San Francisco News that Bryce Foy, of the Warner exploitation department, has been asking former prisoner-residents of Alcatraz Island whether Al Capone "didn't use some of his dough to get special privileges at Alcatraz." So far Mr. Foy has found the ex-convicts to be strong believers in that old "Silence Is Golden" adage.*

▽

**And RKO Radio Pictures announces that Miss Constance Collier, one of the stars in their "Stage Door," has arrived in New York for a vacation, bringing with her, from Hollywood, some of the nicest sayings about Mr. Gregory La Cava, director of "Stage Door."**

**"Mr. La Cava proved himself a magician in directing 'Stage Door,'" Constance chirps, as if by way of a dirty crack. "He is the most miraculous person existing. The way he galvanizes players, and brings out points they did not know were part of their personalities!"**

▽

*A self-appointed jury of players in Hollywood, composed of a round dozen so-called stellar lights, sat down the other day to establish the answers to some of the questions which come up every now and then. The cloak of best actress was bestowed on Claudette Colbert, that of most beautiful actress went to Marlene Dietrich, best hostess to Carole Lombard, etc., etc.*

*Greta Garbo was deemed Hollywood's greatest enigma. Her name was the only one given in answer to that question—all but one on the jury did not even know what the word means.*

(Continued from page 39)

ing as his clinical subject. After finally settling on the show to be seen, a decision made difficult because either Mr. B. of his wife has seen either one or the other of the features of the double bills, the couple depart for the theatre. Trouble begins for him when he mixes up his ticket stubs with the coupons for the automobile raffle and deposits his checks in the giveaway box. Seated at last, he is annoyed alternately by a staring young brat and a fidgety stout man in front of him. A mis-swallowed candy drop necessitates Benchley's exit and when he returns he finds himself walking out on the stage in the middle of a dance act. A second witnessing of the film even increased the enjoyment of it.—Running time, 10 minutes.

## City of the Golden Gate
***(Columbia)***
**Travel Short**

A sightseeing tour via the camera of some of the scenic landmarks to be found in San Francisco provides the screen tourist some likeable views. Following the patterned path of similar film excursions, this baedeker explores various and varied civic spots such as the city's famed Chinatown, art center, shopping districts and commercial centers. The highlight is the statistically detailed sequence devoted to inspection of the new San Francisco-Oakland bridge.—Running time, 9½ minutes.

## Playing With Danger
***(Vitaphone)***
**Adventure**

The adventure of five small town boys who take to swimming in a railroad water tank, with almost disastrous result, is reenacted by the "Headline Hunter," Floyd Gibbons. The five climb to the top of the full tank. A train loads up, and the water level goes down, trapping the boys. The youngest is near drowning. By heroic work the other boys manage to get the lad out, and lay him in their donkey cart, face down. By the cart's motion water is pumped out of the lad and he recovers. Finally we see him being presented with $250 by Floyd Gibbons for his adventure story. In the cast are Radley Collins, Gayne Rescher, Billy Boettcher, Eric Burtis, Jr., Royce Perez and William Blake.—Running time, 13 minutes.

## Protek the Weakerist
***(Paramount)***
**Swell Popeye**

It would seem, according to this latest Popeye object lesson, that the miraculously invigorating potency in the magic can of spinach is not limited to rational animals alone, but holds possibilities for creatures of the lower orders as well. Popeye, out airing the puny Pekinese belonging to Olive, protests against walking the "sissy" pooch. Bluto comes on the scene with his pet dog, a bulldog as bullyish as his master. The opponents pair off and when the sailor man and his canine companion are getting the worst of the combat, the perennial stimulant of green causes the sudden transformation. It is all fast and furious good fun.—Running time, seven minutes.

## The King Without a Crown
***(MGM)***
**Historical Miniature**

Speculating with the historical mystery of whether the young Dauphin, son of Marie Antoinette, died during his prison confinement or was spirited off to safety in far away America, this miniature story opens with scenes that portray the bloody times of the French Revolution, when the royal youngster was seized from the arms of his mother, jailed and finally smuggled off to America. Years later, in the United States, the Prince de Joinville came to the home of a western missionary, Eleazer Williams, and called the clergyman the missing prince. Refusing to sign away his rights to the throne, the cleric, nevertheless, refused to claim restoration. The plot is given careful treatment and should hold special attraction for students and maturely inclined spectators.—Running time, nine minutes.

## The Clock Goes Round and Round
***(Columbia)***
**Novel Cartoon**

One of the best Scrappy cartoons to date, this latest edition is distinguished by a novel treatment. Against photographed backgrounds of natural settings, the drawn figure of the cartoon youngster moves with interesting and amusing results. Getting the idea of stopping all clocks to see what will happen, the lad effects imaginative and disturbing conditions. The strange plight of affairs, particularly those concerning his pet dog, moves the boy to correct matters, but in his excitement he starts the timepieces backward and things are just as bad, if not worse, for everything begins to move backwards. Finally, Scrappy adjusts the clocks. Track camera shots produce the bizarre atmosphere with striking effect.—Running time, 6½ minutes.

## Land of the Kangaroo
***(Vitaphone)***
**Travelogue**

The land of the Antipodes, including both the civilized people in the cities and other developed area and the aborigines in the interior, has been made the subject of a camera study in color. In Melbourne and Sydney the emphasis is on transportation facilities and the parks, while in the interior the camera is more concerned with a tribal dance and the throwing of a boomerang. The kangaroo and Australia are synonymous and the camera not forgetting includes a few. Narrated by Howard Claney.—Running time, 10 minutes.

## Screen Snapshots, No. 17-2
***(Columbia)***
**Newsy**

Items of news and interest included in this issue of screen reporting include shots of Hollywood personalities at the Rainbow Angling Club, the recent newlyweds, Mary Pickford and Buddy Rogers, Frank Buck and his jungle playmates, and the latest thing in apartments for screen folk. Regular material is detailed and should prove equal to the general standard of entertainment for this series.—Running time, 10 minutes.

## Starlets
***(Vitaphone)***
**Juvenile Capers**

A large assortment of young performers, some good and some not so good, parade past the camera in this subject, in mostly singing and dancing acts. The subject has for a connecting story a little girl's dream of how her playmates would appear doing various specialties. Among the many performers are Janet Dempsey, Dickie Monahan, Moylan Sisters, Joan Donnenwirth and Carmina Cansino.—Running time, 20 minutes.

## Porky's Double Trouble
***(Vitaphone)***
**Good**

Pork's latest exploit is not an unqualified success, for though he succeeds in capturing Public Enemy No. 1 of animal land, the cheerful pig loses his sweetheart Petunia. The so-called public enemy escapes from jail. Having a remarkable resemblance to Porky, who is a bank teller, he kidnaps the pig, takes his place, robs the bank.—Running time, 7 minutes.

## All American Drawback
***(Vitaphone)***
**Charlie McCarthy**

The legend of Charlie McCarthy, radio's most noted dummy, has spread far and wide over the land in the comparatively short time since Rudy Vallee had Charlie and his mentor, Edgar Bergen, ventriloquist extraordinary, on the Vallee program. Since then Charlie has been added to the dictionary of household words, besides being the mainstay of one of the most widely known programs on the air. Charlie here is the football star of his college team, but behind in his studies. Charlie's forte is "his" patter. On the football bench after being hurt in a game, at the college dance making love to Bergen's girl friend, and in the dean's office taking an examination, Charlie depends on "his" wits.—Running time, 11 minutes.

## Popular Science, No. J 7-2
***(Paramount)***
**Of Interest**

The varied items included in this issue of the series number bits of information that should appeal to general and particular audiences. For the motor enthusiast, especially in this season of automobile shows, there is a demonstration of the streamlined car of the future. Human interest sequences are devoted to the training and service of dogs educated to be the "seeing eye" for the blind. A modern rocking bed provides a humorous touch. For the scientifically inclined, there's a visit to a scientific institute where precious gems are analyzed. Finally, for the edification of milady—and her gentleman escort, too—a group of comely lassies parade the latest fashions in leg wear. Careful coloring and editing marks the entire composition. Running time, 10 minutes.

## Vitaphone Frolics
***(Vitaphone)***
**Vaudeville**

Presented in the usual vaudeville routine, four acts have been assembled here, the Stanley Brothers, doing a comedy dance routine; Jack and Loretta Clemens, from radio, who do a song and comedy act; Zeb Carver and his cousins, hill-billy comedians and musicians, with an assorted collection of "instruments" of the kitchen variety, and the L.I.M.E. trio, doing their specialty.—Running time, 10 minutes.

## Columbia Club to Receive Quigley Ball Trophy

One of the highlights of the "Victory" dinner-dance, sponsored by the Columbian Club of Columbia Pictures, to be held on Friday evening in New York's Hotel Victoria, will be the presentation of the baseball trophies won by Columbia's championship team last summer. Columbia's vice-president, Jack Cohn, will receive the prizes on behalf of the Columbia team. James Cunningham, for Quigley Publications, donor of the cup emblematic of the Motion Picture Athletic League championship, will make the presentation to Mr. Cohn. The president's cup, also annexed by the Columbia team, will likewise be presented to Mr. Cohn.

## Thalberg Estate $4,500,000

United Press said Wednesday that the estate of the late Irving Thalberg, MGM executive producer who died last year, approximated $4,500,000, which was left principally to his wife, Norma Shearer.

Merry

Warner

Xmas



Claudette

Charles

# $1, Coke or Pepsi, or

There's A Milli

# ...ert ...er ...arch

*Also in the Distinguished Cast*

## BASIL RATHBONE • ANITA LOUISE

Melville Cooper • Isabel Jeans • Morris Carnovsky • Victor Kilian

An Anatole Litvak Production

Screen Play by Casey Robinson • Adapted from the Play by Jacques Deval

English Version by Robert E. Sherwood • Music by Max Steiner

# ...o ...on In It For You!

# After
## Four Years on the Stage

# After
## Setting Attendance Records in 25 Countries

# After
## Grossing One Million Dollars in New York Alone

# After
## Warner Bros. Crowded It with Brilliant Star Names

*The Most Famous Comedy of All*
*Modern Play Properties Is Ready for Your Screen*




CLAUDETTE COLBERT CHARLES BOYER in "TOVARICH"

# IN THE CUTTING ROOM

## Lights Out

***(RKO Radio)***

**Comedy-Melodrama**

Cliff Reid, producer, plans his pictures with consideration of exhibitor requirements. He selects a story having fundamental theatrical necessities, such as romance, melodrama, comedy, suspense, excitement, but most of all he plans plenty of action, in approximately 65 minutes.

Mr. Reid's present effort is adapted from a stage show of the same title which appeared about 15 years ago. Robertson-Cole made it as a picture in 1923. Yet only as it retains the basic theme will the current "Lights Out" bear semblance to its sires. That may be expressed briefly. It will include considerable Hollywood background and will concern a strange coincidence. In collaboration with an ex-convict, a tyro screen writer retells the story of a famous crime. The player taking the part of the real crook is made up to look exactly like the man who engineered the crime. This worthy, seeing it on the screen and becoming convinced that it is part of a plan to capture him, comes to Hollywood to avenge himself upon the writer and ex-convict.

Lee Tracy, playing his fourth RKO-Radio feature, will be featured as the writer, Paul Guilfoyle as the ex-convict and Bradley Page in the dual role of actor-crook and real crook. Romantic content will be supplied by Joan Woodbury and Lee Patrick, Richard Lane, Tom Kennedy, Jack Carson, F. M. Thomas, George Irving, Leona Roberts, Maxine Jennings and Cecil Kellaway are in support.

Lew Landers, the director, handled "Danger Patrol," "Flight from Glory" and "Without Orders," all within the Reid formula, short in running time but including much varied entertainment. The screen play was prepared by Paul Yawitz, who recently did "They Wanted to Marry" and "Saturday's Heroes," and Gladys Atwater, who prepared "Criminal Lawyer" and "The Man Who Found Himself."

*Release date to be determined.*

## Thank You, Mr. Moto

***(Twentieth Century - Fox)***

**Mystery Melodrama**

Blood and thunder melodrama in China, intrigue, menaced romance and weird doings in strange places are the ingredients of this forthcoming production, the third of the "Mr. Moto" series. It's an exciting tale of the search made by the fabulous Japanese detective, Mr. Moto, to collect seven mystic scrolls which will reveal the hiding place of Genghis Khan's treasures. The scroll, reverently guarded by Chinese, is eagerly sought by unscrupulous Occidentals.

The production is based on a series of stories by J. P. Marquand appearing in *Saturday Evening Post.* It is being directed by Norman Foster, who handled "Think Fast, Mr. Moto," and "Look Out, Mr. Moto." The release month of the second picture has been changed to January.

Peter Lorre, who created the screen character of Mr. Moto, again will be seen in the title role. He has been given a capable supporting cast, among them Pauline Frederick, famous in earlier screen days and seen recently in "Ramona," Sidney Blackmer, Thomas Beck and Jayne Regan, who are the central figures in the love interest, Sig Rumann, John Carradine, in "The Hurricane," Philip Ahn, John Bleifer and William Von Brincken, to whom has been assigned the principal menace role.

Entirely fiction, the emphasis which producer Sol Wurtzel is placing upon its swift and thrilling adventure, appealing romance and threatening mystery, suggest the type of exploitation.

*Release date, Dec.* 24, 1937.

## Checkers

***(Twentieth Century - Fox)***

**Action Comedy**

This "Checkers" is no kin to the "Checkers" made in 1919. There is but one similarity; "Checkers" Jane Withers of 1937 becomes a jockey, just as did "Checkers" Jean Acker a generation ago. That "Checkers" was a wild and wooly race track melodrama. This "Checkers" is to be more of a comedy, with a dash of romance.

Regardless of character of story or type of production, it appears that in this case the showmanship asset which exhibitors will be most eager to accept is Jane Withers. In her 12 preceding pictures, the talented miss has won increasing popularity for herself.

Today's "Checkers" is listed as being based on an original story by Lynn Root and Frank Fenton, who had the assistance of Robert Chapin and Karen De Wolf in whipping it into screen play form. It is being directed by H. Bruce Humberstone, who has done several recent "Charlie Chans," among them "Charlie Chan at the Race Track."

The supporting cast features two wellknown players, Stuart Erwin, currently in "Mr. Boggs Steps Out," and Una Merkel. Prominent parts also are filled by Marvin Stephens, June Carlson, long featured in the "Jones Family" series, John Harrington, Andrew Tombes and Ivan Miller.

Although there have been race track pictures of every description in the last few months, the starring of Miss Withers in another one will undoubtedly be accepted by many as setting it completely apart.

*Release date, not until early* 1938.

## Second Family Affair

***(MGM)***

**Domestic Comedy-Melodrama**

For quite a while now Twentieth Century-Fox has been doing all right with a succession of pictures called the "Jones Family" series. "Second Family Affair," tentative title for this picture, originally called "A Family Vacation," looks as if it might have been made for the "Jones Family" larder.

George B. Seitz, who has been directing for 25 years, recently having made such pictures as "The Thirteenth Chair," "Between Two Women," "My Dear Miss Aldrich" and "Navy Blue and Gold" (this last-named to be released shortly), some sequences in "Big City" and "Last of the Mohicans," is the man who is being depended upon to see that the film has all the qualities that have made the "Jones Families" popular and at the same time to make sure that nobody believes that this is treading the same path. He's been given a story of a juvenile son who gets in girl trouble, a juvenile girl who gets in boy trouble, and a grown-up father who gets in business trouble. There is a mother who always sees a ray of sunshine.

Lewis Stone and Fay Holden have the roles of father and mother. Son and daughter are youthful Mickey Rooney and Cecilia Parker. Ted Pearson is the other boy, and Ann Rutherford is the true blue girl whom Mickey Rooney should have remembered instead of Eleanor Lynn. Charley Grapewin will be a villain who didn't intend to be a heavy, and Sara Haden, the old maid aunt.

The exploitation formula has been established. In various sections of the country it has been applied.

*Release date, Dec.* 17, 1937.

## The Lady Misbehaves

***(Republic)***

**Complicated Romance**

This forthcoming production is a problem play. Its plot revolves around an uncommon situation. A serious minded girl devotes her life to bringing up her younger sister, who moves from one dangerous escapade to another, eventually becoming a bigamist. To save her sister from a criminal charge, the elder girl assumes the position as wife to the second husband, meanwhile working to procure an annulment of the first marriage. Despite intentions, the elder sister falls in love with the man. Then she is confronted with the problem of retaining the man who loves and saving all from disgrace. The situation is resolved by the younger sister, who obtains a divorce.

The original story is by Joseph Krumgold, who has written several pictures for Columbia and this studio, among them "Adventure in Manhattan," "The Blackmailer" and "Jim Hanvey—Detective." He collaborated with Olive Cooper on the screen play. Lloyd Corrigan, maker of "Night Key," "Dancing Pirate" and "Murder on a Honeymoon," is directing.

Sally Eilers has the role of the elder sister and Patricia Farr will be seen as the younger girl. The two men are Neil Hamilton, now in "Portia on Trial," and Joseph Schildkraut. The supporting cast lists Grant Mitchell, Marcia Mae Jones, George Ernest, Warryen Hymar, Robert Greig, Charles Richman, Spencer Charters and Mary Gordon.

*Release date to be determined.*

### Best Foreign Play Award

The New York Drama Critics Circle announced last week that it will award an honorary citation to the "best new foreign play to be presented in English each season on the New York stage," besides the annual award to the "best American play."

### J. D. Clark Week

The week of November 20-27 has been set aside as John D. Clark Fifth Anniversary week in the Sidney R. Kent drive at Twentieth Century-Fox.

### Schreiber Aids Rechetnik

Ed Schreiber last week was promoted to be assistant to Sid Rechetnik, in the publicity department at the Warner Brothers home office.

# OBITUARIES

## G. H. Mortimer, Press Agent, Dies

G. Horace Mortimer, former public relations counsel for the West Coast office of the Motion Picture Producers and Distributors of America, died at his home in Hollywood after an emergency operation. He was 52 years old and had lived in Hollywood for the last seven years.

He was associated at one time with Universal Pictures and his most recent activity was as a special writer for the drama section of the New York *Herald Tribune* which recently published a series of his articles titled "Voluntary Exiles from Broadway." The stories told of motion picture players who had gained new popularity in pictures after appearing on Broadway.

Mr. Mortimer was a native of England. He came to the United States when he was 22, and after working as a newspaper reporter he became a theatrical publicity agent. During that period of his life he worked for the Shuberts, Klaw & Erlanger, George C. Tyler and Jed Harris.

### Frank Losee, Actor, Dead at Age of 81

Frank Losee, who appeared for 50 years on the stage and in motion pictures, died at his home in Yonkers, New York, Sunday. He was 81 years old.

During his long career, Mr. Losee performed on the stage with John Drew, and on the screen he supported such stars as George Arliss, Pauline Frederick, Marguerite Clark and Mary Pickford. He usually played the part of the star's father.

### Louis Doolittle

Louis Doolittle, motion picture exhibitor for several years, died at St. Petersburg, Fla.

### Ivan Cedar

Injured in an automobile accident, Ivan Cedar, Hollywood stunt man, died at Tucson, Ariz.

### L. B. Cool

L. B. Cool, who was manager of the Columbia Theatre, Sharon, Pa., and who had been in the theatre business for 35 years, died Saturday after a lingering illness.

### Robert S. Winsmore

Robert S. Winsmore, 61, secretary of the Players Club, New York, a fiction writer and a former newspaper man, died at his New York home of a heart ailment.

### Charles Bumstead

Charles Bumstead, 47, operator of a portable circuit in Colorado, Wyoming and South Dakota, succumbed at his home in Denver.

### Toshio Suzuki

Toshio Suzuki, former United Artists publicity manager in Japan, was killed in action at Shanghai.

### Heart Ailment Fatal To Mrs. Leslie Carter

Mrs. Leslie Carter, 75, one of the foremost theatrical stars in the late 90's, died Saturday at her Santa Monica home after suffering from a heart ailment which was aggravated by pneumonia.

Mrs. Carter, whose name was linked with that of David Belasco, producer, for many years, was known internationally for her work in "The Heart of Maryland," which was written for her by Mr. Belasco.

### Ernest S. Brigham Dead

Ernest S. Brigham, 69, who was a theatre manager before retiring 15 years ago, died at Kansas City, Missouri.

### Clarence Beck

Clarence Beck, 63, who operated the Castle, Chicago's original first run house, for 20 years, died at Augustana Hospital, Chicago, last Friday. He is survived by his widow and one son.

### Thomas M. Love

Thomas M. Love, 68, whose theatrical career started in 1895 when he was hired by Samuel F. Nixon, died at his home in Cynwyd, Pennsylvania. He rose from the position of ticket seller to become general manager for the Nixon-Nirdlinger circuit.

### George Kunkel

Funeral services were held in Hollywood for George Kunkel, 70 years, who died of heart disease. Mr. Kunkel was once a star for Vitagraph and later appeared in several musical productions.

### Robert C. Simons

Robert C. Simmons, 21, manager of the Bijou Theatre, Benton Harbor, died recently in Detroit.

### "Rasputin" Action Settled

A settlement was reached in London Monday in the libel action of Prince and Princess Chegodieff against Metro-Goldwyn-Mayer, which arose from the producers' handling of the character Prince Paul Chegodieff and his connection with the murder of Rasputin in the picture "Rasputin." The terms were not disclosed.

### Play Suit Dismissed

Moss Hart, George F. Kaufman and Sam H. Harris won a dismissal of the infringement suit brought against them by Virginia Gordon in the United States district court in New York Saturday when Judge John C. Knox ruled that their play, "You Can't Take It With You," was not plagiarized from the Gordon play, "Rash Moments." Counsel fees amounting to $500 were awarded to the defendants.

### Footmans Lose Suit

Footman Brothers of the Liberty theatre, Colorado Springs, Colo., lost their suit against Ed Sonney asking $1,000 for an alleged breach of oral contract. The brothers claimed that Mr. Sonney promised them "Gambling with Souls," the picture for which he is distributor, but sold it to the opposition.

# IN COURTS

## Temporary Writ Won by ASCAP

The American Society of Composers, Authors and publishers won a temporary injunction order, filed in federal court in Lincoln, Neb., Saturday and signed by Circuit Judge Gardner and District Judges Donahue and Munger, enjoining Nebraska state officers and county attorneys from attempting enforcement of a law recently passed by the legislature and intended by proponents of the measure to outlaw ASCAP in the state.

The Nebraska action is to be followed up with the filing of applications for similar injunctions against officials of Florida and Tennessee, Schwartz and Frolich, ASCAP counsel, said in New York Monday.

The Florida application will be filed some time next week and the Tennessee action will be instituted later. These are the only two states in which anti-ASCAP legislation has been enacted and remains uncontested. Applications for injunctions have been made and argued before federal statutory courts in Montana and Washington, where long awaited decisions are expected to be speeded up as a result of the Nebraska ruling.

### Circuit Court Refuses Review of Paramount Plea

Review of a decision of the ninth circuit court of appeals, awarding to Walton Hall Smith $7,500 as damages for breach of contract by Paramount Productions, Inc., was denied Monday by the United States supreme court. The case arose out of the alleged failure of the company to give credit for a picture based on Mr. Smith's story, "Cruise to Nowhere," which he sold to Paramount under a contract with the provision that he be given screen credit in any picture based thereon. The company subsequently produced "We're Not Dressing," in which Mr. Smith was not given the credit he demanded.

In seeking a review from the supreme court, counsel for Paramount contended that the lower court erred in holding that there was any substantial evidence to sustain the verdict as to damages. It was contended that while the story had originally been purchased for use as background for a musical picture, it had ultimately been discarded as too heavy and a new story substituted, and the author accordingly was not entitled to credit.

### ERPI Gets Georgia Writ

Electrical Research Products, Inc., secured a temporary injunction last week from Judge V. B. Moore preventing Fulton County, Georgia, authorities from placing assessments for seven years on its property, valued at more than $400,000. The company contends that the property, consisting of sound reproduction and film projection equipment, is all leased to motion picture theatres and that, under the terms of the leases, the theatres are responsible for all tax assessments.

# ...And a Happy New Year!




**WARNER BROS.'**

# HOLLYWOOD HOTEL

# HINDUS BLAME BRITONS' NEWSREEL COLORATION

## Two Returning to Bombay to Launch Independent Newsreel Charge "Vicious Propaganda"

Declaring that "India is a victim of vicious propaganda," and that England victimizes the country by influencing and controlling the contents of media of public expression and enlightenment, two native Hindus, A. Karuppan Chettiar and Ramprakash Kohli, are returning to their motherland to start an independent newsreel, "free and clear" of any British control. They have been visiting Hollywood and production centers of the world to study filming techniques.

Because the Indian National Congress got 73 per cent of the votes at the latest balloting, Mr. Chettiar and Kohli said in New York before sailing for London, thence to Bombay, that the British-controlled motion picture board of inspection now will be so reconstituted, with natives, that it finally will become possible to show the "true picture" of India in newsreels.

Contrary to outside belief, they said, there is no great language barrier in India to make difficult the widespread distribution of a domestic newsreel, what with some 65 per cent of the population speaking Hindu.

### Few Theatres

Indicating the fertility of the field for the newsreel, Mr. Chettiar and Mr. Kohli explained that at present only 10 per cent, or 67 motion picture theatres, among the mere 675 houses in the country now show newsreels—only one theatre where newsreels may be seen for every 5,368,060 of the country's 360,000,000 inhabitants.

March of Time cannot be shown anywhere in India, because of British-inspired control, and only a few houses show Pathe or Paramount newsreels, whereas Hearst Metrotone (News of the Day) and Universal Newsreel have practically no market at all, according to Mr. Chettiar. British Movietone (Fox Movietone) is used more than any other reel, he explained.

Besides their plan to produce an Indian newsreel by and for Indians, the sponsors also aim to work to correct the impressions of India held by other peoples. The country's political problems, its natural beauties and principal places of interest hardly ever are seen in newsreels on the screens of other countries, said Mr. Chettiar. While visiting many theatres during their stay in this country alone, Mr. Chettiar and his colleague declared that the only newsreel pictures they saw of India were of elephants, monkeys and snake charmers. "There are other things in India besides these," they said.

### Dozen Cameramen Lined Up

Already the pair have lined up a dozen motion picture cameramen, all natives, in India, for the new company, each of whom was trained in Hollywood.

Mr. Chettiar is a young East India photographer, and Mr. Kohli a photographer and sound engineer. This is Mr. Kohli's first visit to his own country in 15 years.

Both said that they had received extensive training in motion pictures. Mr. Chettiar is a former student of the Tokyo Imperial College of Arts and a graduate of the New York Institute of Photography. Mr. Kohli had a British motion picture background before coming to the United States and completing his work at the New York Institute of Photography.

"It is my belief that much of the vicious propaganda and misinformation about India can be cleared out most effectively by truthful and accurate newsreels from India," declared Mr. Kohli, who with his colleague will visit the studios of England and Germany before returning to Bombay.



*A. KARUPPAN CHETTIAR (left) and RAMPRAKASH KOHLI*

## Research Committee Meets

The Research Council Committee to investigate set equipment noise conditions met Friday to make final plans for a series of tests. The committee, appointed to investigate the possibility of reducing the amount of noise on sets by arc lights and other equipment for the purpose of improving sound quality, consists of Thomas Moulton, United Artists studio, chairman; Olin Dupy, George Groves, Ralph Townsend and Gordon S. Mitchell, manager of the Research Council.

## GB Actress Writ Dissolved

Constance Bennett won a court action against Gaumont British in London Monday when the actress was granted dissolution of an injunction granted during the last court session and which restrained her action against GB in California. Miss Bennett, in her suit, claimed damages of £7,150, alleging breach of contract to star her in "Everything Is Thunder" and "The Hawk."

# *Denmark, Norway Offices for "U"*

Universal plans to establish new distribution offices in Norway and Denmark. The offices will be at Oslo and Copenhagen and are to be opened on January 1st.

Gustave J. Schaefer, export manager of Universal, who is now in Europe, will remain abroad to establish the offices and select their staffs. The additions are Universal's 73rd and 74th offices in the foreign field.

The first pictures to be released under the new arrangement will be "Three Smart Girls," "When Love Is Young," "Top of the Town," "The Road Back," "As Good as Married," "Wings Over Honolulu," "The Man Who Cried Wolf" and "100 Men and a Girl." The same program will be released in that order in both countries.

Several hundred exhibitors and other motion picture men attended the opening of the new Universal exchange at 1301 South Wabash Avenue in Chicago, a week ago. United Artists and Columbia will open exchanges in the same building.

## Blaufox Heads Advertising For Republic Pictures

H. J. Yates' Republic Pictures this week engaged Jay David Blaufox to head its advertising-publicity-exploitation division, succeeding Al Adams, who resigned last week.

Mr. Blaufox has written many plays for Broadway and for years has been engaged in New York theatrical and motion picture publicity, writing for the Fox Brooklyn theatre, Columbia Pictures, Moss Circuit and Stanley-Fabian Theatres. He wrote "The Story of Menlo (Edison) Park for Edison Pioneers.

He was born in London on July 6, 1896, and was educated in Brockton, Mass., Columbia University and University of Toronto, B.A.

## Amendment for AMPA

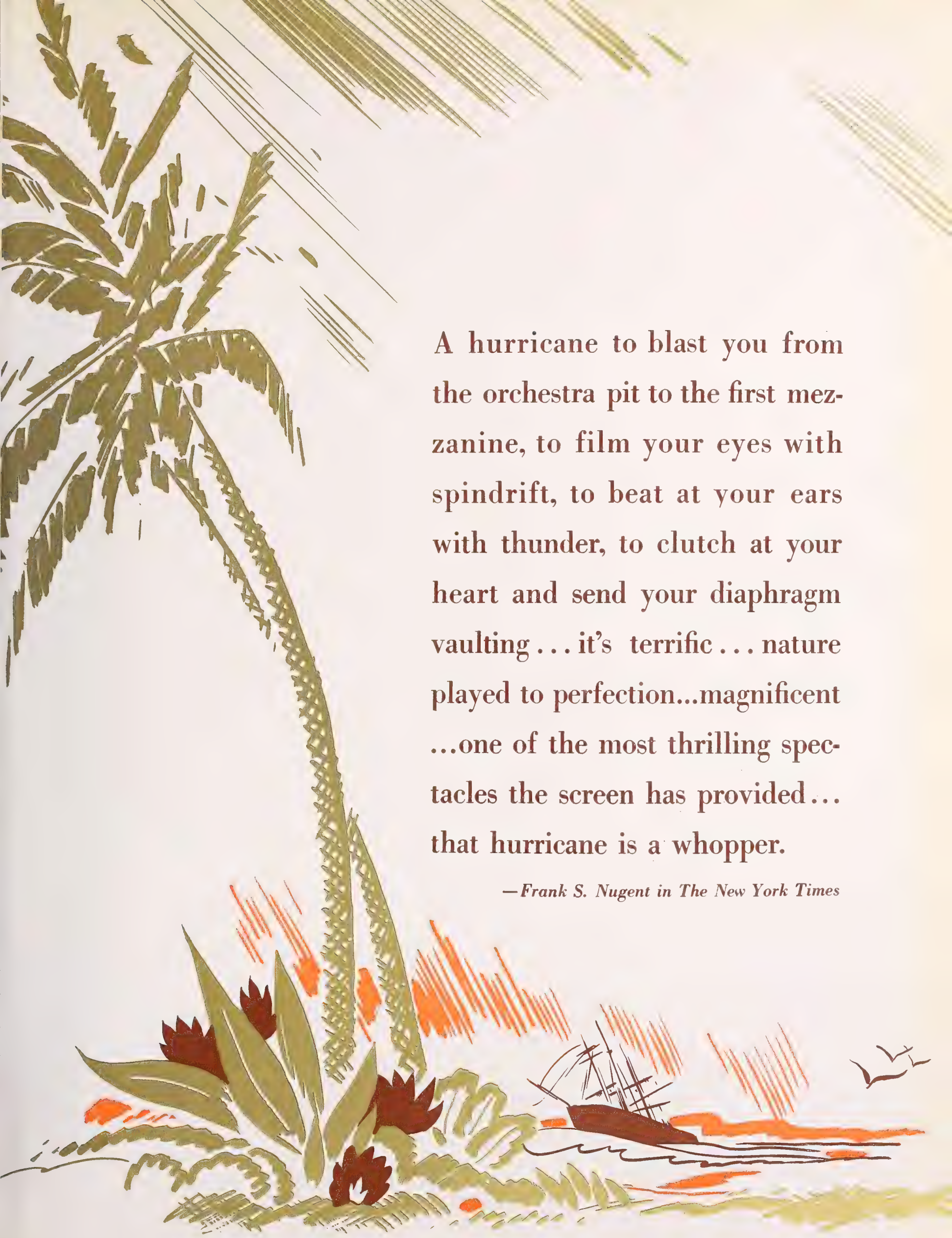
The membership of the Associated Motion Picture Advertisers in New York, was asked this week to vote on a constitutional amendment whereby persons identified with the industry, but residing outside the AMPA's New York jurisdiction, can be admitted to membership, but without any voting powers.

Guest of honor at this Thursday's weekly luncheon-meeting, at the International Casino, on Broadway, was to be Elmer Wheeler, president of Tested Selling Institute, whose business is to "pull selling sentences apart and testing them for appeal on customers."

## Set Cagney's Next

Negotiations were completed November 16 for the production of James Cagney's next, "Angels with Dirty Faces," bought for $30,000 from Rowland Brown, director of MGM's "The Devil Is a Sissy." Brown has been engaged to direct the new vehicle.

Mr. Cagney has just been signed to a new contract as the result of a deal closed with the star's brother-manager, William Cagney, and calls for the Cagney pictures to be made under the Grand National banner at $150,000 per picture.



A hurricane to blast you from the orchestra pit to the first mezzanine, to film your eyes with spindrift, to beat at your ears with thunder, to clutch at your heart and send your diaphragm vaulting . . . it's terrific . . . nature played to perfection...magnificent ...one of the most thrilling spectacles the screen has provided . . . that hurricane is a whopper.

*—Frank S. Nugent in The New York Times*

SWEEPING EVERYTHING BEFORE IT!...

# A TYPHOON OF ACCLAIM IN *New York!*

A film triumph . . . mightiest spectacle staged to date . . . done with all the extravagant splendor which is Goldwyn, master showman . . . intense, stunning, stupendous . . . Hall handsome and engaging . . its sheer magnificence will thrill the fans and insure the picture's popularity. —*Bland Johaneson in The Daily Mirror*

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A stirring show . . . a brilliant film spectacle which catches one up in the sheer fury of the elements . . . smashing excitement . . . Hall gives splendid performance . . . as terrifying a climax as has yet been devised by the screen.—*Howard Barnes in The Herald-Tribune*

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Spectacular and stirring movie . exquisite South Sea backgrounds and striking seascapes . . . excellent musical score . . . enormously exciting hurricane sequence of violence and thunder.
—*Rose Pelswick in The Journal and American*

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A vastly exciting melodrama of the South Seas . amazing spectacle . . principal actors unusually well cast . . . fascinating swift tempo . . such fury that the audience is almost as terrified as the people on the screen Jon Hall handsome, capable . . one of the really big films. — *Eileen Creelman in The Sun*

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The gosh-darndest storm that ever howled out of a silver screen . . . a new standard for "mightiness in motion pictures" . . . amazing technical achievement of the storm sequences.
—*Archer Winsten in The Post*

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Great spectacle made in the traditionally lavish Goldwyn manner . . . roar of the storm lashes realistically across the screen with ferocious fury . . . Director Ford hits magnificent stride . . . one of the major achievements of the motion picture camera.
—*Kate Cameron in The Daily News*

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Realistic "Hurricane" rocks film audience . . . terrific impact of hurricane scenes breath-taking in its realism . . . a fascinating picture of South Sea life and a terrifying and realistic hurricane.
—*William Boehnel in The World-Telegram*

*"The Hurricane" now playing at Astor Theatre, New York, two-a-day. Turning them away by the hundreds. Stupendous jam of standees joins in tumult of applause for Samuel Goldwyn's greatest hit.*

# A GALE OF ENTHUSIASM IN *Los Angeles!*

There has never been anything like it on land or screen . . . superlatively thrilling . . . distinguished jobs of directing and writing . . . storm sequences leave you limp . . . most realistic and exhausting experience the screen has yet offered.

*—Virginia Wright in The Evening News*

First nighters stunned and spellbound . . . no other motion picture has unleashed a thrill to equal the storm scenes in "Hurricane" . . . even the earthquake sequence in "San Francisco" must take second place to this spectacle . . . characters vividly brought to life . . . truly inspired musical score.

*—Harrison Carroll in The Evening Herald and Express*

A triumph of modern craftsmanship on the screen . . . the storm sequences are tops in spectacular cinematic treatment of natural disaster . . . the earthquake of "San Francisco," the avalanche of "Lost Horizon," the volcanic eruption of "The Last Days of Pompeii" are mild by comparison . . . players are without exception excellent . . . something contributed to motion picture history.

*—James Francis Crow in The Hollywood Citizen-News*

Spectacular thrills reigned in an overshadowing way at the premiere of "The Hurricane" . . . the biggest South Sea Island storm ever viewed in pictures raged with awe-inspiring force and fury . . . stands alone in the power of its climax . . . a historical technical achievement . . . in many ways epochal . . . will go far with audiences . . . splendid power and promise by Jon Hall . . . Dorothy Lamour reflects rare charm and personality.

*— Edwin Schallert in The Times*

All but swept the first-night audience out of their seats . . . Samuel Goldwyn pictures the terrifying strength of the unleashed elements and their devastating effects on frail humanity in a manner never equalled in any motion picture . . . the earthquake in "San Francisco" now seems mere child's play . . . a touching story of romance . . . Jon Hall the most sensational discovery of this year . . . top entertainment . . . thrill and excitement the like of which you have never experienced from any movie.

*—Louella O. Parsons in The Examiner*

A production of such magnitude that it can be described only in terms of press agentry . . . combines the entertainment requisites of story and action with the ingenuity and skill of cinematic art . . . hurricane scene the most amazing sequence ever filmed . . . Dorothy Lamour establishes herself as an actress of great merit . . . Jon Hall is a fine and sincere Terangi . . . Combined with music and sound effect, it is the most masterly piece of cinematic craftsmanship yet recorded.

*—Sara Boynoff in The Daily News*

***First week-end tickets at a premium. More than 2,000 ticket buyers turned away during first week of thrilling road show at Carthay Circle.***

# A TORNADO OF RAVES IN *Philadelphia!*

Thoroughly engrossing, exciting adventure story . . . terrifically furious 20-minute climax . . . Jon Hall makes a sissie out of Tarzan . . . he is one of the handsomest specimens of mankind ever to step before the camera . . . his romance with voluptuous Dorothy Lamour torrid love making . . . should be welcomed by those who want plenty of action in their movies. — *Elsie Finn in The Record*

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If 1937 doesn't go down in history as the Year of the Big Wind, it won't be Samuel Goldwyn's fault . . . a terrifying show . . . tears headlong across the screen . . . mighty and fearsome thunders . . . eye and ear-filling study of tropical nature in one of its most violent and wicked moods . . . they'll cower delightedly in their seats.

— *Mildred Martin in The Inquirer*

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Hollywood's mightiest storm . . . putting to shame the puny little effects of Nature . . . a hurricane that audiences will not soon forget . . . big spectacle . . . raging fury of rain and wind . . . Jon Hall a handsome, splendid specimen of Polynesian manhood.

— *Laura Lee in Evening Bulletin*

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A hurricane that is a hurricane . . . thrilling screencraft . . . audience fully realizes what the authors meant when they spoke of "the wind that overturns the world" . . . earth, sea and sky are blended in one malignant mass . . . screen shrieks and bellows in all the tones of angered nature . . . Jon Hall — tall, athletic, handsome — seems set for the matinee idol class.

— *Henry T. Murdock in Evening Public Ledger*

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"The Hurricane" is the most thrilling two hours ever spent in a movie . . . a swiftly moving tale . . . strikes to the very roots of the emotions of the audience . . . the technical embellishments are perfect, and a uniformly capable cast give splendid accounts of themselves . . . Ford's direction superb. — *Jeff Keen in Daily News*

*Now playing in its second smash week, two-a-day at Locust Theatre*

# A TEMPEST OF APPLAUSE IN *San Francisco!*

"Hurricane" biggest picture spectacle since talkies came . . . it's on your "must see" list . . . cameramen and technical staff attached to Samuel Goldwyn's studio are entitled to carry chips on their shoulders for moons to come. —*Claude LaBelle in The News*

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Every one who was at the Geary Theatre last night has lived through a hurricane, unless, of course, somebody died of sheer fright . . . colossal, gigantic, immense, gargantuan—anyone or all four of those good Hollywood words will do to describe this Goldywn picture. —*John Hobart in The Chronicle*

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Samuel Goldwyn has made cinema history in "The Hurricane," the most terrifying, realistic sequence photographed in sound to date . . . no one can watch this epic without becoming a part of that experience. —*Ada Hanifin in The Examiner*

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The earthquake scenes in "San Francisco" must now take second place beside the storm effects of Samuel Goldwyn's "The Hurricane," as it rages on the sound track in the turbulent transcription of Nordhoff and Hall's novel . . . a notable achievement . . . a picture that should not be missed.

—*Fred Johnson in The Call Bulletin*

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*After smash first week, Geary Theatre two-a-day advance sale now reaches staggering figure of double that of any road show in recent San Francisco history. Spontaneous outbursts of cheers and applause sweep through theatre at every performance, as wildly thrilled audience revels in sheer excitement of heavens and earth gone mad.*





# MOTION PICTURE HERALD SPEAKS:

"Now a new legend, if not exactly a new era, is aborning, and its name is Samuel Goldwyn. 'Goldwyn has done it again,' is the word heard up and down Hollywood Boulevard after each Goldwyn premiere and flashed by wire and airline to every periodical in every land before the last reel of the new picture has been rewound . . . . It is a part of the Goldwyn legend that a Goldwyn picture contains so much to sell that the laziest showman in the business can sell it without interrupting his pinochle game. 'The Hurricane' is that kind of a picture."

## THE INDUSTRY'S FOREMOST THEATRE OPERATORS SAY:

**Thank you, Mr. Goldwyn, for "STELLA DALLAS"**

**Thank you, Mr. Goldwyn, for "DEAD END"**

**And their voice of approval grows even more enthusiastic in praise of**

# THE HURRICANE

*By Charles Nordhoff and James Norman Hall, authors of "Mutiny on the Bounty"*

*with*

DOROTHY LAMOUR • JON HALL • C. AUBREY SMITH
MARY ASTOR • THOMAS MITCHELL • RAYMOND MASSEY
JOHN CARRADINE • JEROME COWAN

*Directed by* **JOHN FORD**

*Screenplay by Dudley Nichols • Adaptation by Oliver H. P. Garrett*

*Released thru United Artists*

# AFL CHARGES THAT COAST STUDIO UNION PROBERS ARE CIO MINDED

## Legislative Committee of Federation May Investigate the Investigators, Retorts Chairman in California Inquiry

Charges and counter charges, threats and implications, and demands for investigation of investigators were generated this week in Hollywood as the California legislature's capital and labor investigating committee opened hearings in its inquiry into labor relations in the motion picture industry and in particular into the inner workings of the International Alliance of Theatrical Stage Employees.

**The hearing adjourned in a furor at noon on Wednesday in the midst of bitter arguments over whether it was ethical to ask William Bioff if Chicago gangsters were imported to Hollywood by the union.**

**Before the testimony of the first few witnesses, members of the IATSE, was completed the Central Labor Council of the American Federation of Labor had demanded an investigation of asserted sympathies for the Committee for Industrial Organization on the part of legislative committee members; similar charges of leanings toward the CIO on the part of members of the IATSE Progressives, secret Alliance group supporting the inquiry, had been heard; and an attempt had been made to inject the name of Al Capone, imprisoned Chicago gangster, into the proceedings.**

Paul Richie, chairman of the legislative committee, in a statement at the opening of the hearing said he would welcome such an investigation as that demanded by the AFL council but added that his committee might in turn investigate their investigators.

### "Innuendo" Resented

Taking the stand on Wednesday morning after Robert Montgomery, Screen Actors' Guild president, had told of the relations of his organization to the IATSE, Mr. Bioff was asked by Assemblyman Jack B. Tenney if the union had imported hoodlums from the midwest. Mr. Tenney explained that he was requested by anonymous persons to ask the question. Isaac Pacht, attorney for the union, shouted it was unethical to subject the witness to such innuendo from an anonymous source. Carey McWilliams, attorney for Francis Black, Chester Cohen and Irwin P. Henschel, IATSE members who instigated the inquiry, demanded to be heard on the question. The committee adjourned and went into executive session with the attorneys.

First witness in the inquiry was Mr. Henschel, IATSE member and one of the spokesmen for the committee calling themselves "progressives" who had issued a statement praising the investigation by the state "so that gangsterism may be eliminated from Hollywood labor organizations." On the committee's witness stand he charged the IATSE officers with running a full fledged gambling place in union headquarters. He said no meetings of the membership had been held and that 1,200 workers forced into the IATSE had to pay initiation fees as well as two per cent assessments. No financial statement had ever been made, and the two per cent levy had been turned over to George Browne, IATSE president, to use for whatever purpose he saw fit, he added.

### Malloy Killing Mentioned

Steve B. Newman, the first IATSE official called to the stand, testified that Mr. Browne drew an annual salary of $20,000 plus an unnamed amount as expenses. Mr. Newman said his own salary was $110 weekly plus $12 a day traveling expenses while on the road. Answering an inquiry by Assemblyman Jack B. Tenney, Mr. Newman said he did not know of any relationship between Mr. Browne and Tom Malloy, head of the Chicago projectionists' local who was assassinated six years ago.

Resuming the stand on Monday Mr. Newman was asked by Mr. Richie if he knew of any connection between Mr. Browne or William Bioff, the union president's representative, and Al Capone. He replied in the negative. Asked whether Mr. Bioff had ever been questioned in Chicago about the Malloy slaying Mr. Newman replied that Mr. Bioff came from Chicago but that he did not know of any questioning.

Preceding Mr. Newman on the stand on Friday were James E. Shaw and Francis Black, IATSE members, who said they had lost their studio jobs because of their dissatisfaction with the IATSE officers.

Interunion discord was disclosed when the studio carpenters' union went on record in favor of the investigation. Cliff Mace, business agent of the union, said no union organization operating fairly and above board should have anything to fear from the inquiry. The carpenters and the IATSE have been at odds for some time over a question of jurisdiction.

Clayton Adams and William Silliman, investigators for the committee, submitted a report over the weekend after looking at IATSE financial records and books in which they recommended the dropping of the inquiry. Mr. Richie, said on Monday they had exceeded their authority in making such a recommendation.

Frank Dawson, member of the legislative committee, on Monday recalled Irwin Henschel and confronted him with a copy of the letter he had written to Harry Bridges, CIO organizer on the west coast, asking his support in the overthrowing of the IATSE leaders. Also presented by Mr. Dawson was Mr. Bridges' reply indicating that the IATSE should be harassed by suits. In reply Mr. Henschel said he did not lean either toward the AFL or the CIO but was interested only in good unionism.

Harland Holmden, third vice-president of the International, took the stand late Monday to explain upon questioning that autonomy was taken away from the local unions because of dissension in their ranks and because too many factional leaders wanted to hold office. Autonomy would be restored when this trouble ended, he said.

Mr. Holmden also testified that the two per cent assessment levied by International officers was to finance organization work. While he testified the IATSE official was booed and jeered by the crowd.

Joe Gilpin, Warner studio manager, on Wednesday told the State Legislative committee investigating IATSE racketeering charges that he dismissed Francis H. Black, studio electrician, on orders from an unnamed IATSE official. This bears out previous testimony of Black, who now has a $90,000 damages suit filed against Alliance officials.

Other major developments in the probe were the testimony of Herbert Sorrell, business agent of the Studio Painters' Union, which was the main participant in the April studio strike, that William Bioff, coast IATSE head, had offered him a proposition to end the strike and get back lost pay for the strikers if the accepted only a 10 per cent wage increase instead of the 20 per cent they demanded, and the charge of J. W. Buzzell, secretary of the Central Labor Council of the AFL, which recently appointed a committee to investigate the purposes behind the inquiry that at least three of the members are influenced by the CIO.

### Approaching Deadline

With major circuits and Local 306 of the motion picture projectionists' union deadlocked in the question of additional increases for operators in the New York territory, it was expected that the matter would go before an arbitration board after next Monday, the deadline set for a settlement by members of the local.

The circuits several weeks ago granted the union men ten per cent increases retroactive to September 1st but the projectionists are demanding an additional 38 per cent.

Higher wages and shorter hours were granted usherettes, cashiers and doormen in Seattle theatres under an agreement between Theatrical Employees Union, Local A22, AFL unit, and the Seattle downtown and suburban theatre owners. In Kansas City Felix Snow, district representative for the IATSE reported the Midland, Mainstreet and Newman theatres were agreeable to the proposal made by the Theatre Employees union providing a minimum wage of 35 cents an hour for ushers and adding a dollar a week to the wages of other employees.

### Educational Signs with Guild

Educational Pictures this week signed a contract with the Screen Actors' Guild covering all of the company's production activities in the east. Educational had been complying with the Guild's contractual provisions since the guild shop was placed in effect in September, but had delayed signing a contract until arbitration provisions were clarified.

### *"Q" AND "A" PROGRAM LATEST GIVEAWAY*

*George Baker introduced "Quizzer Court", a new type of stage program, at his Electric theatre in Kansas City, Kan., October 26, and will continue with it for at least 13 weeks.*

*The program is broadcast from the Electric stage from 9:00 to 9:30 p.m. each Tuesday night by KCKN, radio station of the Kansas City* Kansan, *and the station has six Kansas City, Kan., merchants as sponsors.*

*"Quizzer Court" is a question-and-answer type of program. Fourteen persons are selected from the audience and appear on the stage to answer 28 questions, or two apiece, presented by Owen Balch of KCKN, who is "Professor Quizzer". Don Owens of KCKN is the judge.*

*Each participant draws a question; Balch reads them and they are then answered—or not. The $25 in prizes is divided into $18 and $7.*

# Protests Made On "Sex" Films

Reflections of official and social attitudes toward so-called "sex" films were seen this week in several formidable reports against them.

**The New York State board of censorship said that in 1936-37 it had rejected 16 features entirely, not one of them bearing the industry's Production Code seal as indicating product from the organized industry, the 16 banned films presumably including for the most part both foreign and domestic "sex" films. The Board never discloses titles of prohibited pictures.**

The Knights of Columbus were called upon by Archbishop Williams, in Springfield, Mass., to operate as "a solid phalanx" against lascivious books and films.

Los Angeles police arrested theatre attendants found selling "sex" pamphlets at Tally's Criterion theatre in connection with the showing of Samuel Cummins' "Children of Loneliness." Arrested were Robert Godwin, Lucy Bergen, Julia Martin ad Maxine Casella. Each were required to post $500 bail on charges of selling salacious literature. The theatre had been leased to Mr. Cummings' Jewel Products by the Talley interests, with William Kohler, local Los Angeles Jewel manager, in charge.

Meanwhile Mr. Cummins' other sex-film, "Ecstasy," continued to be the subject of legal arguments in New York. The case brought by Eureka Productions against Governor Lehman, John J. Bennett, Jr., Attorney General; Frank Graves, Commissioner of Education, and Irwin Esmond, director of the motion picture division of the Department of Education, was marked off the calendar when called before the United States district court in New York Wednesday by agreement of both sides. John C. Knox, judge, sent the case to statutory court, which usually handles only constitutional cases. The Eureka company contends the censorship regulations of New York State interfere with interstate commerce and are therefore unconstitutional. Eureka also claims that New York lost jurisdiction when custom authorities passed the film.

From the State Capitol at Albany came the New York board of censorship's report that it had banned 16 films during 1936-37, out of a total of 1,924 reviewed. The information was contained in the annual report of Irwin Esmond, division director, to Frank P. Graves, Commissioner of Education. Actually 24 pictures were initially rejected, but eight were revised and later approved. The 16 finally rejected compares with 19 initally rejected in the previous year, and 16 finally rejected.

Besides the fact that none of the 16 banned pictures bore the seal of Hollywood's Production Code Administration, none was made by a member company of the Motion Picture Producers and Distributor of America, said that organization in New York.

Eliminations were made in 162 films on statutory grounds, comparing with 180 films out of the 1,902 reviewed in the previous year. According to the report, in addition to the pictures rejected entirely, 1,291 eliminations of scenes, subtitles and dialogue were made as follows: Indecent, 546; immoral or tending to corrupt morals, 343; tending to incite to crime, 305; inhuman, 64; sacrilegious, 33.

A total of 9,784 reels were reviewed by the censor board, or more than 9,000,000 feet of film. Three appeals were taken to the commissioner of education. In two cases the censor was upheld; in one it was reversed.

The total receipts of the censor board were $292,435.62, compared to $269,931.20 for the preceding year, an increase of $22,504.42. Expenditures totaled $64,921.46, as compared with $65,728.99 for the preceding year. The net revenue to the state, after deducting the cost of operation, was $227,514.16, comparing to $204,-202.21 for the preceding year. Since the organization of the censor board in 1931 the total revenue to the state has amounted to $2,297,-896.80.

The report noted that the number of foreign pictures submitted for review has shown a marked increase. More than 400 foreign-made films from 20 countries were reviewed.

# Producers Asked To File Indices

In preparation for the launching of its title "de-freezing" plan, the Motion Pirture Producers and Distributors of America has requested each producing company to submit its release index of 250 titles by December 1st, according to Albert W. Howson, chairman of the title registration committee.

The organization's new system, approved recently by the MPPDA board of directors, goes in effect January 1st. After that date the original titles of all pictures released more than four years ago and not included on the registrant's list of 250 titles will become available to other producers.

Titles of pictures made from plays or copyrighted material and bearing the same title as the plays or copyrighted property will not be included among the titles "de-frozen." Registrants may claim permanent protection on this type of title.

The "de-freezing" does not affect the 100 titles each company is permitted to keep on the registration index for one year, but, at the same time, the "de-freezing" resolution was approved, the board voted to automatically remove titles from the registration list immediately a picture bearing the registered title is released.

# Carriers and Truckers Meet

The joint convention of the National Film Carriers, Inc., and the National Trucking Association got under way in Louisville, Ky., Sunday, with registration of visitors and social events.

James Clark, president of the NFC, and Arthur Dickinson of the Motion Picture Producers and Distributors of America, spoke on Monday. Mr. Clark discussed proposed safety regulations of the Interstate Commerce Commission regarding truck operation, and Mr. Dickinson spoke on transportation and film handling as well as the practicability of setting up film shipping and inspection bureaus on a national scale.

Other speakers included Harold Shertz, John L. Rogers, H. H. Kelly and Benjamin Banning.

Mr. Clark was reelected president and treasurer and Clint Weyer, of New York, was renamed to the post of secretary. W. W. Gilborg, San Francisco, was chosen vice-president. E. E. Jameson, Kansas City, was appointed to the executive board and A. C. Amsler was elected to the board of managers.

The NFC members passed a resolution asking separate recognition in the National Trucking Association which will automatically place one of their members on the National's executive board.

# Universal Lists Business Gains

A marked upturn in income was reported this week by Universal Pictures, the while Eastman Kodak voted extra dividend payments and a bonus for workers.

The only other financial news of importance during the week was the report of the Securities and Exchange Commission on the assumption in September by Sidney R. Kent, president, of direct ownership of 3,355 shares of Twentieth Century-Fox common stock heretofore held by the Berkshire Finance Company. The report of the SEC on the transactions of officers and directors in the stocks of their corporations during September also showed that Pathe International Corporation held more than ten per cent in two classes of Monogram Pictures securities on September 10, when the latter company's registration became effective, holding beneficially 66,667 shares of common stock and options for 6,017 shares of common.

Eastman Kodak Company declared an extra dividend of 50 cents on common, payable December 10 to record of November 20, in addition to a regular dividend of $2.50, payable January 3 to record of December 5.

Directors also voted the 26th annual wage dividend of $3,555,000. The wage dividend, based on the common dividend payment, is payable March 1 and is the largest in the company's history.

Domestic billings of Universal Pictures Company, Inc., during the 13 weeks ended October 30, 1937, representing the fourth quarter of its fiscal year, showed an increase of approximately 17 per cent over the total for the corresponding quarter a year ago, J. Cheever Cowdin, chairman of the board, announced.

"The increase is a result principally of the development by Universal over the past year of a number of outstanding stars and to the improvement in quality of pictures as production difficulties have been ironed out," said Mr. Cowdin.

"Universal at the end of the quarter had completed 15 pictures as compared with 12 at this stage of last season. During the 60 days to January 1, 1937, the company will place in production 13 pictures, all but four of which are expected to be completed by that date."

## Warners Opening Chicago House

Warner Brothers will open their new Rhodes theatre in Chicago, on Friday. One of the features of the theatre is the forecourt which will have 30 blocks of cement each with the hand and foot prints of a famous star embedded thereon. The house seats 1,500.

## Producing Company Formed

Hollywood Productions, Inc., was formed in Hollywood last week with Oscar Horn, president of Hollywood Studios, Inc., Harry Schenck and S. Geneen, as officers. No production schedule or release plan has been announced.

Harry Schenck last week in Hollywood signed with Imperial Pictures to produce three features, each to cost about $75,000.

# JAPANESE QUOTA SYSTEM MAY SUPPLANT BAN ON FOREIGN FILM

## Prohibition of Foreign Product as Barrier Against Money Shipments May Be Extended Until Next Spring

by HIROMU TOMINAGA
*in Tokyo*

Lifting of the ban on motion picture imports, hoped for by the first of next year, now is expected to be delayed until spring, though the prohibition may be superseded by a quota system if Japanese trade may be kept in favorable balance.

**No development ever has proved so serious to foreign film activity in Japan as has this blockade by the Finance Ministry. In fact, few of those concerned would have dreamed of encountering such unprecedented difficulties, though there were indications that some day our industry might be reined up by measures of national control.**

There is no other reason for the non-permission than that our exchange control, tightened further through frequent reforms, happened to work more effectively in gear with the emergency legislation on import and export restriction which our government promulgated to meet the China Incident. In other words, the government has been endeavoring to hold in check a possible increase in the amount covering speculative purchase of foreign drafts and non-exchange import growing with the productive expansion and development of the munitions industry of late, forcing the government to emergency legislative action.

It is to be understood, however, that the exchange control law is one thing, and the emergency legislation for import and export restriction is another, although in practical application both forms of legislation now in force are intended, no doubt, for control of imports and exports.

In the case of foreign motion pictures, importation of which has been prohibited for the rest of this year, our foreign film importers and distributors have resigned themselves to passing the remaining two months without any more product from abroad than had reached Japan by the middle of September, this year. After all, foreign films had been destined to such lamentable treatment under application of the exchange control law.

### Meeting Financial Situation

When importers were notified September 21st that the government had decided not to permit entry of any motion pictures except newsreels for the remainder of this year, they not only lost hope of receiving any new releases from abroad but some seemed to have gone so far as to despair of every possibility of business operation in Japan.

The revision of the exchange control law scarcely had been promulgated when the government began to take every available measure to tide over financial difficulty. As the second step, the government imposed a special consumption tax on film importations at 20 per cent ad valorem, with the idea that such commodities fall in the category of non-urgent goods or luxuries. Already at that time the government was planning to institute the emergency legislation restricting imports and exports based on its established principle that general importation of such staple commodities as cotton, wool and timber should be restricted or prohibited, not to mention the goods which the government considers luxuries.

The Finance Ministry, which originally was expected to institute exchange control only through checking oversea remittances, emphasized the government's judgment that the foreign motion picture was non-urgent goods, as evidenced in the imposition of the special consumption tax.

The film importers, ever since they were notified that no foreign films except newsreels would be admitted until the end of this year, have had no alternative left than to attempt to curtail operating expenses. They are actually disheartened, as they see no solution of their problem.

### Exchange Restriction Only

There is, however, one fact which may soothe their anxiety to some extent. It is found in a paragraph of the announcement of our Commerce and Industry Department in which some 250 items for prohibition or restriction have been enumerated, as determined as of September 28th. The government has not placed the foreign picture in the Group B covering those 250 items.

However, it should be added that this listing of goods is not complete yet. The government has stated openly that in order to obtain further reduction in the gross amount of import, it will be necessary to add some 300 import items to those 250 within a month if possible.

Nevertheless, as matters now stand, importation of motion pictures has been so prohibited only under the Exchange Control Law.

Much, therefore, depends on the exchange situation, which is subject to fluctuation with developments in the Sino-Japanese dispute which has close bearings upon our national finance.

Press comment in the October 9th issue of *Tokyo Asahi* speaks volumes for the view entertained by our leading newspaper on this problem.

" . . . the cultural commodities, such as fine pictures . . . are not included for restriction or prohibition in the Group B commodities as covered by the import and export restriction legislation promulgated recently. For instance, in the case of importing a fine picture worth Y100,000 from France, the same legislation, apart from its being in conflict with the Exchange Control Law, will not work any competent power to restrict or prohibit, whereas practically the importation is prevented under the exchange control law restricting the amount of remittances.

### Cites Tariff Prohibition

"We call to mind an instance wherein a fine picture worth Y100,000 made in France by a famous Japanese artist was taxed 100 per cent import tariff. This was a case from which everybody will learn how thoughtless the then government officials were in handling cultural commodities for import.

"Generally, however, motion picture films so far have had a close shave in the government's actual application of the recent emergency import and export restriction legislation, probably because the government has taken into consideration the low estate of domestic raw film in Japan, while in the case of developed motion picture films, importation has been restricted (prohibited, as a matter of fact) under the exchange control law."

In another article, in the October issue, the publication points out that the Commerce and Industry Department has specified that "Group B (restricted) does not include any developed photographic plate."

## *RKO Plan Seen Advanced By Alger Action*

The completion of the RKO Radio reorganization may be advanced a month or more as a result of a shortening of the procedure for hearings on the plan invoked Monday by Special Master George W. Alger.

Hearings on Mr. Alger's tentative report, presented to reorganization principals on November 6th, which were scheduled to get under way Monday and may have continued indefinitely, are being dispensed with. Instead the special master informed attorneys that written objections to the report will be accepted and will be sent to Federal Judge William Bondy with the special master's final report on the plan.

The report as disclosed last week approved the RKO reorganization plan in principle but proposed a reduction in the $9,150,628 Rockefeller Center claim against RKO, which in Mr. Alger's opinion would give it a maximum value of $5,532,000. Rockefeller Center officials said the reduction would not be contested. If contested the claim could delay consummation of the reorganization plan for many months.

The allowance of $1,000 each to Morton Blumenthal, Witold Pavlowski and Jay Strong, who acted as appraisers for the Orpheum Circuit, Inc., were cut to $600 each by Federal Judge Henry W. Goddard in the United States district court in New York last week. Judge Goddard ordered Marcus Heiman, Orpheum trustee, to make payment. Bankruptcy Referee Oscar W. Ehrhorn had previously allowed the higher amount. Judge Goddard approved an allowance of $775 to John C. Pinto and Associates.

Radio-Keith Orpheum Corporation through Irving Trust Company, trustee, Monday was denied a petition by the United States supreme court, for review of a lower court decision upholding Hippodrome Building Corporation of Cleveland, Ohio, in a case involving leasing of a theatre in Cleveland to an RKO subsidiary. The Hippodrome company asked $700,000 from RKO which guaranteed the lease. The tenant, Cleveland Hippodrome Theatre Company, went into receivership on March 31, 1933, and the Hippodrome Building Company sued for the rent for the balance of the lease, as it was guaranteed by RKO.

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## Canada Openings Increase

Statistics compiled in trade circles in Toronto bring out the fact that no less than 86 new theatres have been opened across Canada during the eight months ending August 31st. Approximately two-thirds of these are in Ontario.

# RADIO CHIEFS AGREE WITH AT&T ON TELEVISION TRANSMISSION BY WIRE

## Zenith's President and Official of Don Lee System Say Bell Coaxial Cable Test Supports Latest Conclusion

Two of the numerous and varied predictions on television gained partial support this week through the Bell Telephone Laboratories' employment of a coaxial cable to broadcast motion pictures from New York to Philadelphia.

**The demonstration bolstered the opinions of E. F. McDonald, president of the Zenith Radio Corporation, and Harry R. Lubcke, director of television for the Don Lee Broadcasting System. Mr. McDonald, speaking before a stockholders' meeting in Chicago, announced that in his opinion, contrary to the belief of others in the field, television may eventually come over telephone wires instead of through wireless transmitters.**

Mr. Lubcke, discussing the subject in the magazine *American Cinematographer,* declared "motion picture film is an important program vehicle in television" and added: "Until suitable coaxial cables or television relay stations are networked across the country, film is the only means by which programs may be broadcast nationally, unless the cast and properties of the show themselves are transported from city to city."

### Other Developments

Other recent developments in the field of television included the granting of authority by the Federal Communications Commission to the National Broadcasting Company to construct a portable station to operate in the vicinity of New York and Camden, New Jersey; the starting of construction on a modern 441-line definition cathode ray television transmitter at the Massachusetts Television Institute; the previewing by television of the National Business Show in New York City; reduction of prices for television sets in England; and the filing with the FCC by General Electric Company of applications for authority to construct four television stations.

Mr. McDonald envisaged the American Telephone and Telegraph Company handling the transmission of television programs with the public paying for the service as it does for telephone service. Programs probably will be produced by the motion picture industry, he added, and radio manufacturers will restrict their activities largely to the building of television receivers.

The Bell Laboratories' demonstration won expressions of satisfaction from executives of the A. T. & T. Dr. Herbert E. Ives, of the laboratories, declared there was "no limit to the application of this system," but first, he added, "we must wait for the development of television."

### Seven Minute Newsreel

Included on the demonstration program was a newsreel, that lasted about seven minutes, and diagrams and an explanation of the functioning of the system. A cable which can accommodate 240 telephone conversations simultaneously was employed for the experiment. Although the latest television equipment produces images of 441 lines, the pictures in the demonstration reproduced on a screen seven by eight inches, were of only 240 lines and this resulted in a slight flicker.

Dr. Frank B. Jewett, president of the laboratories, explained that the inferiority in the grain was "not due to any limitation imposed by the scanning or reproducing apparatus, but to the limitations imposed by the experimental terminal and repeater equipment now on the New York-Philadelphia cable."

"This equipment," he continued, "limits the top frequency of the transmitted current to approximately 1,000,000 cycles, so that a 240-line picture is about the finest grain image that can be transmitted.

### Single Side-Band Transmission

"What the demonstration did show for the first time is the unique and economical utilization for television currents of the frequency band of a long coaxial cable. Instead of transmitting the television currents by the double side-band method common to radio broadcasting, a method for single side-band transmission was developed, thus utilizing to the fullest extent the frequency range for which the cable system was equipped."

He continued by explaining: "A single side-band is obtained by double modulation and precise filtering; and this side-band is placed to avoid the first 100 kilocycles of the frequency range of the cable system where transmission is unsatisfactory and the various components cannot easily be amplified.

"There was also introduced compensation for the different velocities of transmission of different frequency components. The result is the delivery of an essentially perfect replica of the almost infinitely complex current produced at the sending end by the scanning equipment.

### The Next Step

"These are results never before obtained. As soon as the present experiments are completed the experimental 1,000,000-cycle repeaters on a portion of the cables are to be replaced by experimental 2,000,000-cycle repeaters, as the next orderly step in the development of equipment which will give a coaxial cable capable of accommodating the maximum number of telephone channels which it is economical to handle on such a cable, or the widest band of frequencies which the best television scanning and reproducing apparatus may require."

### Cites Film Advantages

In support of the contention that motion pictures are an important program vehicle in television, the Don Lee television director, Mr. Lubcke, pointed out that film "enjoys several advantages over other types of pickup."

"Motion picture productions," he wrote, "can be made in parts and the result edited. Motion picture programs can be released simultaneously in several remote cities, since any number of positive prints can be made from a master negative. . . .

Mr. Lubcke said he believed programs would be of 15 minutes duration because of the fact television requires the undivided attention of an audience.

"In the 15-minute interval," Mr. Lubcke said, "comedy, vaudeville, newsreel or serials can be presented. A well produced comedy with the technique of slapstick action and radio gag-telling artfully blended will be a new presentation to the American audience."

"The vaudeville programs can utilize acrobatic, singing, tap and ballroom dancing acts, certain magicians' acts and impersonation, monologue acts, all with some restrictions, but not modified sufficiently to lose the style of vaudeville should this be desired.

"The broadcasting of a nightly newsreel at a time when all the members of the family can be home is an instance where the use of film is essential.

### Sees Low Budget Pictures

As for the cost of producing television programs, Mr. Lubcke expressed the opinion that it will be handled in much the same way as present-day radio programs.

"Compared to present motion picture budgets, the majority of television productions will be low budget pictures," he continued. "Consequently, large expenditures for stars' salaries, lavish sets, and perfect production will not be made.

### Station Construction Authorized

The television station which the NBC was granted authority to construct will operate on frequencies of 92,000 and 175,000-180,000 kilocycles with a power of 400 watts for visual transmission and 100 watts for sound.

The Massachusetts Television Institute's transmitter is being constructed under the direction of Robert E. Rutherford, former director of television research for the Farnsworth Television, Inc., of Philadelphia. The equipment is of the type used in England and which was used in televising the Coronation parade.

### England's Exhibition

In England, the recent London radio exhibition was identified in a dispatch to the *Wall Street Journal* as the "first real television show."

"Fourteen manufacturers displayed and demonstrated sets in 14 small theatres and prices ranged from around £35 to £170. Although the sharp reduction in prices is the biggest development in television, another important step forward is the wider choice in sets due to the entry of many more manufacturers in this field and to the fact that individual producers are extending their ranges. . . .

### "Telephotograph" to Ship

Other developments in England included the transmission by the British Broadcasting Corporation of the first "telephotograph" to a ship at sea, and the announcement that Electrical Musical Indusries, Ltd., radio-gramophone combine controlling the television system used by the BBC, made £393,964 profit in 1937, more than £90,000 over the previous year.

General Electric Company is planning to engage in broad television experimental transmission, it was revealed when the company filed applications with the Federal Communications Commission in Washington for authority to construct four stations, two at Schenectady, one at Albany and the fourth at Easton, Conn.

### *REPORT RADIO ALMOST FREE OF FALSE ADS*

*False and misleading advertising has practically been eliminated from broadcasting, according to the annual report of the Federal Trade Commission which said only* 1,275 *out of a total of more than* 439,000 *continuities examined by the commission during the fiscal year ended June* 30 *required investigation.*


ANNABELLA
in
Dinner at the Ritz

*The star of*
*"Wings of the Morning"*
*now comes to you*
*in a picture as exciting*
*as she is excitingly lovely!*

SMART gowns and fashionable locale to fascinate women . . . allure and action to absorb the men . . . in this most dangerous intrigue that ever involved a beautiful girl in love—whirling her from the brilliant salons of Paris, through Monte Carlo's gaming palaces, to a mysterious private yacht in the Mediterranean!

# ANNABELLA

in

# *Dinner at the Ritz*

with

PAUL LUKAS
DAVID NIVEN
ROMNEY BRENT

Francis L. Sullivan • Stewart Rome • Norah Swinburne
Tyrell Davis

A Robert T. Kane Production

Directed by Harold D. Schuster. Screen play by Roland Pertwee and Romney Brent.

A New World Picture

Released by 20th Century-Fox

# TREND TOWARD CLASSROOM FILMS ALREADY RECOGNIZED BY 30 STATES

## Leaders in Education Showing Mounting Interest, Says Dr. Hoban of American Council; 80 Colleges Have Courses

Encouraged by the cooperation offered by the motion picture industry and heartened by the success which has attended efforts to use films for educational purposes, school and college officials throughout the country are showing steadily increasing interest in educational motion pictures, according to Dr. Charles Hoban, in charge of the film project of the American Council on Education, in Washington. There are definite signs showing that a new and close relationship will develop shortly between motion pictures and the classrooms of America.

In fact, Dr. Hoban said, the use of pictures is spreading so rapidly that the council is finding it difficult to keep its records up to date.

**Between 30 and 35 states are showing a definite interest in the use of pictures. In a few states, nothing has yet been done, but even in those areas there are indications that action will be taken in the near future toward establishing film libraries and installing projection equipment in schools and colleges. The most notable move in educational films, of course, is the industry's own plan to enter the field, as now sponsored by the Motion Picture Producers and Distributors of America.**

In New England, Dr. Hoban pointed out, only Massachusetts has established a library, but the state is very liberal in extending courtesies to the other New England areas and loans its films upon request. In New York. while the state itself has taken no action, New York City has facilities, and the University of Syracuse is starting a cooperative film library.

Pennsylvania, while taking no action to establish facilities, is the only state in the Union to require its teachers to know visual education technique, and it is expected New Jersey soon will impose a similar requirement.

Delaware has no facilities, nor has Maryland or Virginia, but in the southeast, Georgia is taking the lead and already serves 12 states with film, its distribution now being thought to have reached a maximum. In Florida, climatic difficulties are making progress difficult, but the matter is one of interest and a cooperative library is being considered.

The middlewest, according to Dr. Hoban, is one of the major centers of activity, the states of Ohio, Indiana, Wisconsin, Minnesota and Missouri being, on the whole, well equipped. The southwest is less advanced, although Texas is taking a leading part in the movement. California, as might be expected, has already a well developed service.

For the most part, he explained, these facilities are for silent pictures and little progress has yet been made with sound equipment. "The present facilities must be expanded to take care of sound," he pointed out. "There is a vast amount of material in state distribution libraries, but it is practically all silent. Georgia, however, has already established sound facilities."

So far as the Council is concerned, Dr. Hoban explained, it is interested in "practical education," that is, in material which has a practical use and through which students can be aided to equip themselves for after-school life.

As an organization, the Council considers itself a clearing house for information on this and other educational subjects and, looking at the matter from a practical standpoint, believes that the burden of providing the necessary film material will rest most heavily upon the commercial film producers.

"Education cannot, however, depend upon commercial concerns to carry forward necessary experimentation," he continued. "On the contrary, such concerns have had to consider maximum utility of minimum material and, as a result, 'instructional' films are highly condensed, academic in approach, and geared into a static curriculum."

### Problem of Production

Accordingly, he pointed out, educators are faced with a major problem—that of directing the activities of the producers into the most usable channels.

With this in mind, Dr. Hoban said, the council has determined to center its activities for the next three years largely in two fields, one of which will be to evaluate all educational material now available to determine not only what now exists for educational purposes but to ascertain also what is needed.

In educational circles, it is said, there is a belief that probably not more than 20 per cent of the "educational" material now available is suitable for use in the modern school and college, sufficiently up-to-date to be abreast of development in some of the sciences, or sufficiently interestingly presented to hold attention, particularly of the younger pupils.

### Experimental Centers

The second phase of the council's effort will be to establish experimental centers to determine what can be done with films in education. Here, the educators believe, films can be used throughout the entire school life of the pupil, from kindergarten to university post-graduate work.

In the past, the educators have claimed that they could not use educational films because of the lack of equipment and libraries, the equipment manufacturers have pointed to the lack of pictures and the producers have countered with the charge that they could secure no distribution.

In the view of Dr. Hoban, the necessary films must first be made available, and their availability will lead to the acquision of equipment. In other words, the availability of equipment will not necessarily spur production of material, but availability of material will bring about a demand for equipment.

One of the most important problems to be solved is that of distribution, but educators are not especially concerned over this point, believing that it will settle itself as progress is made in other lines on the basis of experiments now under way.

It was emphasized by Dr. Hoban that the Council has no plans for immediate extension of activity, believing that the subject is too important to be forced and preferring to study present resources, point the way to future needs and make experiments in every possible direction before any hard and fast methods are developed. In this, the council acts merely as a trail blazer for education as a whole and not as an arbiter of what is to be used or how it is to be employed.

With the increasing use of motion pictures in teachers' colleges, he said, instructors will be trained in visual education. No list of schools giving such instruction is now available but data collected by the council indicate that it is being taught by probably 100 agencies. Instruction in the use of material, he pointed out, will be imperative, since there is a field for silent as well as sound films and, while the latter tell their own story, supplementary exposition orally will be required in the use of the former.

### Sees General Use

The school of the future, said Dr. Hoban, will make use of motion pictures in the teaching of practically all subjects. The attendance of children at motion picture theatres is preparing them to learn from films even before they learn to read. He holds that the picture affords opportunity for instruction to be secured by both eye and ear in a manner far more interesting than any text book and in such a way that the lesson is more firmly imprinted upon the mind.

The problems that now confront the educator, in his belief, are not difficult of solution and, for the most part, will be disposed of almost automatically as the movement progresses. The industry's cooperation has been assured in the most important part of the work—that of producing the material—and the most important task confronting education is that of guiding the producers in their production efforts, according to Dr. Hoban.

### 80 Colleges Give Courses

In addition to actually adopting visual media for aiding in teaching and learning, some 80 American colleges and universities are giving regular courses on motion picture in order to instruct students in the art and instruction of the film.

Vernon Adams, public relations department of RKO, New York, told exhibitors attending the annual convention of the Oklahoma MPTO, at Oklahoma City's Biltmore Hotel, last week: "You would be amazed if you knew the interest of school children and their teachers in the theatre business."

He said that some exhibitors have even given lectures to school children explaining the opportunities in the theatre business for those young people so inclined.

He introduced Miss Florette McNeese, director of curriculum of the Oklahoma City public school system and director of English curriculum of the Oklahoma state department of public education, who told the exhibitors that "teachers are interested in classroom use of motion pictures, not for amusement, but for showing school children what they cannot visualize from school books, lectures or in any other manner.

"We are placing in every school in Oklahoma courses in motion picture appreciation, making available books on motion picture production, lighting, direction and other problems met in the making of moving pictures.

### *700 BRITISH SCHOOLS USE CLASSROOM FILMS*

*More than 700 schools in England and Wales now show educational films. This figure, while not official, was given by the Board of Education in answer to a Commons question recently.*

*It was also said that the Board, which is sympathetic to the idea, is soon to issue a pamphlet for the guidance of educational authorities.*

# CASH AND CHANCE GAME HIT IN EIGHT CITIES

## Oklahoma City Circuit Drops Policy; Grand Jury Indicts Georgia Theatre Operator

Chance games at motion picture theatres lost more ground this week than in any similar period in months.

**Standard Theatres in downtown Oklahoma City abandoned "Bank Night," on the ground it was waning in popularity.**

**A grand jury in Statesboro, Ga., indicted H. H. Macon, operating the State, for conducting the games.**

**The Fort Wayne, Ind., Ministerial Association voted approval of a city-wide ordinance prohibiting chance games.**

**Racine, Wis., decided on a similar city ordinance.**

**The court of appeals at Atlanta, Ga., ruled that Bank Night violates the state lottery law.**

**Montgomery, Illinois county, seeks to eliminate games by action of the state's attorney.**

**Bank Night operations caused the arrest of Frank King, manager, and Joseph Hockenberry, assistant, at the Midland, Newark, Ohio.**

The Independent Theatre Owners Association in New York was reported still hopeful that chance games and giveaways will be discontinued in the Metropolitan area and the organization has decided to press its fight.

Harry Brandt, ITOA president, told members that negotiations were continuing with large circuits to drop the practice. RKO is said to be responsible for the failure of the move in Flatbush, it was said after an ITOA meeting. The circuit had agreed to abandon games in the Kenmore, but later changed its decision, contending that partners in the theatre refused to eliminate the policy unless it applied to the entire circuit.

A decision of illegality by the state court killed games in Nebraska.

### Resuming in Minnesota

The only formidable ground gained in the week by chance games was the decision of Minnesota theatres to resume games following the state supreme court's decision holding that the state statutes are not violated when the chance game plan is so operated that patrons standing outside a theatre without tickets can win.

Newest of the games is "Sky-Hi," based on aviation practices and terms, which started last weekend at the Harbor theatre at Brooklyn, N. Y., under sponsorship of the Egli Company, manufacturer in New York.

### Violation, Says Georgia Court

In Atlanta, the court of appeals of Georgia ruled that Bank Night at a motion picture theatre is in violation of the state lottery law, despite the fact that it is not necessary to purchase a ticket in order to participate in the drawing.

The highest tribunal in the state of Georgia thus upheld the decision of Judge Clayton Jones, of the Albany City court, who overruled a demurrer against an accusation charging Frank Barker, operating a theatre in Albany, with violation of the state lottery laws in the use of Bank Night at his theatre.

Mr. Barker contended that no money was involved in his operation of Bank Night, since everyone was allowed to register for the drawings, whether a patron purchased a ticket or not, and that the winner was admitted to the house, free of charge, if he was outside the theatre when his name was called.

The court of appeals held that the patrons of the theatre actually paid collectively or in a body for the lottery, which was necessarily intended as a business stimulator.

Standard Theatres, Inc., Oklahoma City, Okla., will drop Bank Night in all its downtown houses as soon as the present $1,000 award is given away. Neighborhood houses now running Bank Night once a week will continue with Bank Night features, according to George Henger, city manager.

### Says Popularity Is Ebbing

Standard officials said, "The Bank Night fad is waning in popularity."

Members of the Fort Wayne Ministerial Association voted unanimous approval of a proposed city ordinance banning Bank Nights. City Attorney Walter E. Helmke said that he has not been able to find any precedent for a city outlawing Bank Nights.

Sherwood L. Reeder, executive director of the Institute of Municipal Law Officers, in answer to a query from Mr. Helmke advised:

"So far as I know, every effort to prohibit the socalled theatre Bank Night has been made under the provisions of state statutes prohibiting lotteries. In fact, every case with which I am familiar has been based on state statutes. There is a divided opinion of the courts of last resort as to whether or not theatre Bank Night constitutes a violation of such statutes. This division of the courts is, of course, due in part to two factors, first, the nature of the particular statute in question; second, the difference in the specific issues presented in each case."

The City of Chicago Department of Law informed Mr. Helmke that Bank Night, as such, is not specifically covered by ordinance and that the "recent cases involving the conducting of the drawings by the theatres were based on section 1901 of the revised Chicago code of 1931."

Cornelius Colbert, city attorney of Racine, Wis., has been instructed by the common council to draft an ordinance banning Bank Nights and have it ready by the council's next meeting. Alderman Kenneth Kersten declared that of several hundred Racine citizens with whom he has discussed the proposed ordinance, only three have signified opposition.

### Theatre Operator Indicted

The Bullock County grand jury, Statesboro, Ga., indicted H. H. Macon, operator of the State theatre there, for conducting Bank Night.

The Montgomery, Ill., board of supervisors, called upon the sheriff and state attorney to eliminate all chance games.

Frank King, manager, and Joseph Hockenberry, assistant, of the Midland, a Shea unit, at Newark, Ohio, were arrested late last week and held under $100 bond each to appear in municipal court for operation of Bank Night. They were charged with violating an anti-gambling order issued last July by Judge Slabaugh in common pleas court.

Judge Alfred E. Baldwin, Middletown, Conn., took no action on the Bank Night "test" case of State versus Ernest Dorau, manager of the Capitol in Middletown, before retiring from his current term in the superior court for Middlesex County. Bank Night interests are said to be eager to have Judge Edward J. Quinlan, Judge Baldwin's successor, reserve decision in order that the case may be taken to the supreme court of Connecticut and have status as a test case for the state.

# *Supply Dealers Consider Forming New Association*

Little or no progress has been made known in two developments which would considerably affect the construction and operations of independent theatre supply dealers in this country, and which appear to have been born at the business convention called a few weeks ago in Chicago by Motiograph, Inc., licensee and manufacturer of the new Western Electric Mirrophonic-Motiograph combination projector and theatre sound reproducer.

Although theatre supply dealers and equipment manufacturers in New York receive both reports with a pronounced silence, it appears that Motiograph's president, J. B. Kleckner, has been nurturing hopes for the formation of a Motiograph-controlled system of theatre supply dealers in the key cities, the while other interests, at the same time, are seeking the resurrection of an organization similar to the defunct Independent Theatre Supply Dealers' Association, and which the report has C. W. Bunn, Electrical Research Products, Inc., sales manager, at the helm.

Although the meeting of independent dealers, called by Mr. Kleckner, is now history, it was at the session, it is reported in Chicago, that the ground work was laid for a plan under which the business of each independent dealer would be bought, if possible, by a corporation. In return for selling their businesses, the dealers would be offered seven-year contracts to continue in the capacity of branch managers.

Joe Hornstein, New York dealer, is being groomed to head the new group, the report had it, but Mr. Hornstein declared in New York that he knew nothing about the plan.

Mr. Hornstein also said he knew nothing definite about the possible formation of a new independent dealers' association.

"While I was in Chicago," he said, "there was some discussion about it, but I was too busy with other matters."

He referred all inquiries to Mr. Bunn, who declined to discuss the matter with a Motion Picture Herald representative. Mr. Bunn referred the HERALD reporter to C. L. Stong, Erpi promotion manager, who said formation of an association was under consideration among dealers and that Mr. Bunn had been approached, but that no definite decision had been reached.

Mr. Kleckner visited New York this week and conferred with Mr. Hornstein, who pointed to this fact to prove his point that if Mr. Kleckner were planning to organize a system of supply dealers he (Mr. Hornstein) would know about it.

Lester Abbott, vice-president of Motiograph, accompanied Mr. Kleckner to New York but did not return with him on Monday to Chicago. He remained to arrange circuit deals.

Tom Drew, formerly general manager of General Register, was named district representative for Motiograph, and William Murphy joined Mr. Hornstein's company to handle Motiograph-Mirrophonic sales.

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Ralph Staub this week in Hollywood signed a term contract with Republic as producer-director.

# EXHIBITORS STILL HAVE HOPES OF FORCING TRADE PRACTICE CHANGES

## Joint Meeting of Leaders of Independent Association, Allied and MPTOA Is Set for New York, December 14th

Despite the complete lack of progress in the two-year-old campaign, motion picture theatre owners evidently will persist in their effort to win trade practice adjustments from upon the large distributors.

**December 14th was set this week as the date for a New York meeting of big-chiefs of the Independent Theatre Owners Association, Allied States Association and its competitive Motion Picture Theatre Owners of America, in an attempt to create concerted exhibitor pressure for a trade practice program. All are already in agreement that some such move should be made, regardless of any previous sentiment of one group against the other, and this for the general welfare of exhibition as a whole.**

Meanwhile the MPTOA stands ready to make still further moves in bringing about a voluntary code of trade practices, with the idea that outsiders may be expected to ask Congress again for regulatory control over the industry.

### Other Developments

Other developments of the week involving trade practices as they govern film buying and playing relations between exhibitors and distributors included the following:

MPTO of Connecticut voted in favor of the MPTOA's ten-point trade practice program, with a compulsory form of conciliation.

Allied States' complaint against Paramount for allegedly illegally withholding six features from last year's contracts and placing them on this year's list is still under study in Washington by the Federal Trade Practice Commission.

Recent settlement of the "boycott" and "strike" of Philadelphia exhibitors against Paramount for withholding the six features is clearing numerous "holdout" contracts for 1937-38 product between Paramount and the "holdout" exhibitors, likewise the armistice declared in Minneapolis.

The actual results of the exhibitors' fight against Paramount was said by Allied this week to depend on the good faith of the company, Allied claiming that so far the fight was a "draw." Allied conceded that the "technique" of the exhibitors' boycott could stand corrections in order to make it more workable in any future disputes with distributors.

Paramount, in Indianapolis, filed briefs denying the charges of exhibitors in a Gary, Indiana, suit against the company over the six pictures withheld from 1936-37.

### Brandt Invites Leaders

Harry Brandt, president of the ITOA, in recommending December 14th for a joint conference on trade practices, sent letters to Ed Kuykendall, president of the MPTOA, and Nathan Yamins, president of Allied States. The letter follows: "In view of the fact that you join with me in my sentiments for a joint conference I would suggest a luncheon conclave to be held among us on Tuesday, December 14th, at the Astor at 1 p.m."

Mr. Kuykendall recently telegraphed Mr. Brandt that he was amenable to such a get-together, but that he would not be back in New York until early December. Mr. Yamins expressed himself as willing to attend with the condition that anything agreed upon at the session would be subject to approval of the Allied board.

Mr. Kuykendall has just completed a six-weeks' tour, in which he conferred with or received reports from 17 regional exhibitor organizations on their views with respect to trade practice regulation and the means of obtaining it. MPTOA officials have been informed that there was no unanimity of exhibitor views on the desirability of adoption of the MPTOA's 10-point program in its present form given to Mr. Kuykendall in the course of his trip.

### Exhibitor Opinion Divided

Many organizations influential in MPTOA affairs are known to be lukewarm on parts of the 10-point program and outspokenly opposed to other parts of it.

It is considered likely that this situation may have induced Mr. Kuykendall to accept the ITOA bid to meet with a still greater exhibitor representation which would command more solid exhibitor support, predicated on the conviction that without a voluntary trade practice code in being or in prospect by mid-winter, Congressional efforts to obtain legislation for the regulation of the industry will stand their best chance of success.

Moreover, revision of the 10-point program now appears to be inevitable. It is felt in many exhibitor quarters that much of it may be salvaged but vital changes may be incorporated in it either with or without a joint national exhibitor conference. It has been pointed out that Mr. Kuykendall could not commit the organization to a revised trade practice plan without the approval of the MPTOA board of directors.

Mr. Kuykendall planned to call a meeting of the board in December but that appears unlikely now in lieu of the conference to be held in New York on December 14th. The board meeting probably will be held sometime in January.

The MPTOA president plans to be in Washington much of the time while Congress is in special session, and is scheduled to address the semi-annual convention of the MPTO of North and South Carolina at Pinehurst, December 6-7.

### Want Teeth in Conciliation

While approval of the 10-point program was voted by the MPTO of Connecticut at a meeting held in New Haven last week, the exhibitor unit made the reservation that an effort be made by the sponsors of the plan to devise a type of conciliation board which would have power to enforce its findings. If this prove impossible, it was the sense of the meeting that the plan be affirmed in its present form.

Edward G. Levy, executive secretary, presented a report of the Philadelphia Paramount strike from information received directly from the Philadelphia committee. In view of the national basis for settlement terms arrived at there the members agreed to endeavor to secure the same terms for themselves on existing and contemplated contracts.

Allied Theatres of Connecticut, which met in New Haven the same day as the MPTO group, reported a routine discussion of business.

### In "Confidential Stage"

The investigation by the Federal Trade Commission of complaints filed by Allied States against Paramount is still in the "confidential stage," it was said this week at the commission's office in Washington. It was learned, however, that an examiner's report has been prepared for study by the commission.

The commission will not make a formal announcement of its decision until it determines to issue a formal complaint in the matter. There were indications that the commission, in studying the subject, would give consideration to the settlement of the eastern Pennsylvania exhibitors' controversy with Paramount.

Referring to the settlement of the Paramount strike, Allied states in a bulletin issued from the Washington headquarters, said:

"Assuming that Paramount will carry out its pledges in good faith, and limiting this observation to tangible results, the settlement represents neither victory nor defeat. It was a 'draw.' Paramount, by refusing to deliver the controverted pictures under available allocations on last year's deals, gathered the cards into its hands. By

*(Continued on following page)*

### *THREE TYPES OF FILMS BANNED IN FRANCE*

*France has placed ban on three types of motion pictures, according to censorship regulations recently issued by Edmund See, who has charge of the control of films. Pictures for which licenses will not be granted are those "tending to ridicule the army or likely to belittle its prestige"; those "likely to offend the national sentiments of foreign people and thereby provoke diplomatic incidents," and those "showing armed violence, burglaries and all similar criminal activities that might have a pernicious influence on young people."*

*In addition, the new regulations stated, only in particular cases will permits be issued for films dealing with spies or pictures of a military or detective nature.*

# COMPULSORY CONCILIATION ASKED

(*Continued from preceding page*)

this adroit maneuver the strike was broken and exhibitors were relegated to separate negotiations to reap the benefits of the settlement. Therefore, whether the deal remains a draw or becomes a Paramount victory depends on the good faith shown by the company in subsequent negotiations."

## New "Technique"

In commenting on the future employment of a "buyers' strike," national Allied declared:

"Exhibitors have evolved a new and effective technique which should be perfected and held ready for future emergency use. The obvious defects in the recent campaign should be corrected so that if such procedure is again made necessary it will function more smoothly and to greater advantage. Leaders of unaffiliated organizations should take seats at the Allied council table so that all leaders of truly independent groups can become better acquainted, acquire greater respect for each others' point of view and methods, and thus generate confidence, solidarity and strength. Future campaigns should be the products of careful planning, not of hastily conceived ideas; and methods should be devised with due regard for their feasibility, effectiveness and legality and which will be uniform throughout the territories affected.

"Exhibitors having property are not always willing to join in movements which are not clearly defined and which may result in their being mulcted in damages for the illegal acts of those with whom they are associated. But with campaigns carefully planned so that all may unhesitatingly subscribe thereto, team work will assert itself, competition for publicity and glory will subside, and free interchange of views and information will follow. Real cooperation is impossible when the exhibitors in one territory do not know what those in another are thinking or doing."

## Northwest "Strike" Ends

Convinced that settlement of grievances complained of can be made by individual negotiations, Allied Theatres of the Northwest in Minneapolis announced termination of its "buy strike" against Paramount. This move followed telephonic communication between Charles Reagan, Paramount's western division sales manager, and members of the exhibitor unit's conciliation committee composed of W. A. Steffes, president of the exhibitor group; Ben Friedman and Abe Kaplan.

Suits instituted by Paramount, to halt prosecution of the strike, will be dropped by the company, it was said.

Mr. Steffes denied rumors that the organization had dropped its support of North Dakota's divorcement law as "the price" of peace in the Paramount strike. A suit to test the constitutionality of the law, which was sponsored by Allied States, is pending in federal court at Fargo.

## Wisconsin Says "No"

However, Wisconsin and Upper Michigan independents have decided to continue their "strike" against Paramount in the belief that socalled concessions made by the company "are not concessions at all."

Asserting that in the Philadelphia settlement Paramount "has made no substantial or material concessions to the exhibitors" the committee of the Independent Theatres Protective Association of Wisconsin and Upper Michigan named to confer with the distributor on a suggested strike settlement has called off a proposed meeting with W. P. Weins, Paramount's Milwaukee manager, and is urging members to continue the strike "unless and until Paramount grants to 1936-37 contract holders the privilege of playing 'Souls at Sea' and 'High, Wide and Handsome' currently according to the terms of the 'B' classification group in the 1936-37 contract."

The committee, in a bulletin to association members, also advocated continuation of the strike unless Paramount "agrees to forget about the unplayed news and unplayed short subjects resulting from the strike."

## The Gary Case

The validity of the evidence offered by the Gary Theatre Company in its action for a mandatory injunction in Indianapolis compelling Paramount to deliver 10 additional feature pictures was attacked by the company in its briefs filed Monday in United States district court there. The plaintiffs maintained that some of the pictures in question were "admittedly completed within the contract period," and quoted statements of Adolph Zukor and William LeBaron in the trade press to that end.

Paramount, however, declared the evidence incompetent and refers in the brief to an affidavit filed earlier by Russell Holman, Paramount eastern production head, describing production delays that made delivery impossible in the year ending Aug. 1, 1937. The Gray company described Mr. Holman's explanation as "not adequate" and asserted the alleged failure to deliver was not for causes beyond Paramount's control.

## Contract's Meaning Argued

What was meant in the contract's wording of "not to exceed 65 pictures" was another point at issue. The plaintiffs assumed this to mean that "Paramount is under an affirmative duty to produce, release and deliver to the plaintiffs 65 feature length motion pictures with the titles and stars set forth in its catalogue."

Paramount said that "under the contract there is no expressed or implied duty for the defendant to produce or release any particular picture or any particular number of pictures."

Fifty-three pictures were delivered, according to briefs on both sides.

The plaintiff's brief said that "actual damages plaintiffs will sustain if they do not exhibit these pictures are necessarily extremely difficult of ascertainment and to some extent at least they probably can never be fully ascertained. These facts not only justify but impel injunctive relief."

Holding that the Gary company's remedy at law was adequate, Paramount saw this statement as an admission that "no irreparable injury was caused by the lack of pictures expected and that the plaintiffs' brief bears this out."

The plaintiffs asserted that Paramount had refused to enter into a new contract for the Gary theatres and had proposed to exhibit the pictures in question in a new theatre recently opened in Gary which is affiliated with Paramount.

Paramount's answer was that "plaintiffs seek a decree which will prevent the performance of definite contractual obligations to furnish pictures to the two corporations operating the State and Grand in Gary and these corporations are not parties to this action."

The plaintiffs operate the Gary and Palace.

## Call Action "Not Equitable"

Declaring that the plaintiffs sought from Jules J. Rubens, head of Great States Theatres, release of rights in RKO pictures in exchange for Paramount rights, the defendant viewed this action as not equitable and said the plaintiffs did not "come into the case with clean hands." Paramount's brief also said that "no preliminary injunction should issue where the facts are disputed or in any doubtful case," and that "plaintiffs may not rely on alleged representatives to change the terms of the contract which they are attempting to have specifically enforced."

The plaintiffs have until Saturday to file in rebuttal. Judge Robert C. Baltzell is expected to rule on the case within a few weeks. Appearing as plaintiffs on the brief filed for them are Gary Theatre Company, Young Amusement Company and Theatrical Managers, Inc. Their affidavits were filed by V. U. Young and Cyde Winans.

## Complaint Dismissal Asked

A hearing will be held Monday in United States district court, Indianapolis, on a motion for dismissal of a bill of complaint filed by the Gary Theatres Company, which seeks to enjoin clearances imposed by producers on behalf of Balaban & Katz, of Chicago.

The dismissal was asked in a brief filed by the defendants, Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, and United Artists. They contended in the brief that Balaban & Katz, although a defendant, was not served with a process and that the action should be dismissed "for want of jurisdiction over an indispensable party."

Robert C. Baltzell, judge, approved elimination of the Motion Picture Producers and Distributors of America, Universal and Warner Brothers as defendants.

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## Moskowitz Signed

Joseph Moscowitz, New York representative of Twentieth Century-Fox studios, has signed a new long term contract and will remain in charge of stories, talent and studio matters in the East.

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William Hughart, manager of the Salt Lake City Republic exchange, left the company this week to take a post with a theatre in Anaconda, Mont.


...with a sing
and a swing
...TO MAKE THE WORLD RING...

**HERE THEY COME . . . in the grandest, gayest, laughingest musical show of all! . . . With Fred topping his top in the DRUM DANCE, that dancing sensation of sensations . . . and George and Gracie gracier than ever . . . as romance and rhythm and fun run riot on a screen alive with the lift of GERSHWIN music and WODEHOUSE humor!**

# FRED ASTAIRE

GEORGE **BURNS** and GRACIE **ALLEN**

# "A Damsel in Distress"

with

**JOAN FONTAINE**

**REGINALD GARDINER • RAY NOBLE**

CONSTANCE COLLIER • MONTAGU LOVE • HARRY WATSON

Music by **GEORGE GERSHWIN** • Lyrics by **IRA GERSHWIN**

From the story by **P. G. WODEHOUSE**

Thrill to 4 new song hits . . .

"Foggy Day"—"Nice Work If You Can Get It"—
"Things Are Looking Up"—
"I Can't Be Bothered Now"

**A PANDRO S. BERMAN PRODUCTION**
**DIRECTED BY GEORGE STEVENS**
Screen play by P. G. Wodehouse, Ernest Pagano, S. K. Lauren

# BRITISH BRANCHES BUSY TRADING SUPPORT TO WIN POINTS IN QUOTA

## Both Producers and Exhibitors Support Labor Proposals to Get Its Backing for Changes in Government Film Measure

by AUBREY FLANAGAN
*in London*

Determined to get a Films Act which will protect it against foreign domination, the Birtish film industry is finding odd bedfellows.

**Producers, in the hope of lending strength to their arguments, have been making concessions to their employees' organizations. In return, the labor interests have agreed to give their backing to points in the program of the Film Group of the Federation of British Industries.**

**Exhibitors in turn are supporting the fair wages clause and other planks in the labor platform, the unions from their side backing up viewpoints of the Cinematograph Exhibitors Association.**

How much all this is tied up with the fact that the Bill is a government measure, and that the support for amendments to it is likely to come most readily from the labour opposition, is a matter for speculation, but the considerations are by no means absent.

### Maxwell Gives Support

So too have we had John Maxwell giving his valuable support to Isidor Ostrer's reciprocity proposals which, while not supported officially or in detail by the FBI, are known nevertheless to be regarded with sympathetic interest.

The fact is that there is such a new spirit of give and take on all sides, and as a result a superficial appearance of unity, that at the time of writing there is every indication that when the Bill reaches the Committee stages certain alterations will be made.

### New Commission Proposed

Oliver Stanley, president of the Board of Trade, on Tuesday offered an amendment to the film bill, proposing that a film commission to be known as the Cinematograph Films Council be formed. It would consist of 21 members to be appointed by the Board of Trade. Of the members 11 would have no financial interest in the industry.

The council's function would be to review progress of the industry, with particular reference to production; to be available for furnishing advice to the Board of Trade, and to make an annual report to the Board of Trade.

The powers and functions of an advisory committee were defined in another proposal. The committee would include representative members of the council and five other persons, including one woman.

Producers and exhibitors indicated they were satisfied with the amendments but distributors felt grave concern, believing the action would set a precedent.

Mr. Stanley also proposed to empower the government to reject a quota film passing the cost test after appeal by a trade body. Observers see such a clause as tantamount to introduction of a quality test which was sought by the Cinematograph Exhibitors Association.

### *668 EXHIBITOR DEFAULT CASES ON THE QUOTA*

*In the last three years available for calculation, distributing organizations in Britain have been guilty of thirty cases of default over quota, while exhibitors have been responsible for 668 cases.*

*These figures were given recently in Commons by Captain Euen Wallace, spokesman for the Board of Trade.*

*Captain Wallace said foreign film interests paid the standard income tax rate paid by all business organizations.*

Other proposed changes, though more spectacular, are less likely. Among these, it would appear, are the reciprocity proposals, already referred to, of Isidor Ostrer, backed by John Maxwell. The feeling is that the proposals have come just a little too late, that the various sections are already deep in a study of more readily practicable suggestions, such as a separate quota plan for renters and exhibitors, the pressing of a Films Commission, the setting up of a viewing panel, the establishment of fair wages clause, all backed by two or more of the various groups.

### The Reciprocity Clause

It is none the less apropos to record what these reciprocity proposals are.

First laid by Isidor Ostrer before the British Films Advancement Council, which unofficially is believed to represent the Ostrer point of view, they call for adjustment of the reciprocity clause so that the cost to U. S. A. companies will not exceed 40 per cent of the minimum amount they ordinarily would spend on quota.

In his memorandum he said:

"There is only one thing that can make it commercial or sensible for Gaumont British or other high grade producers of British pictures to produce pictures, and that is a clause which will guarantee that U. S. A. companies will purchase good British pictures for U. S. A. distribution.

"If the minimum cost of a picture for quota were fixed at £15,000 ($75,000), and an American company's quota amounted to 12 pictures, that company should have the alternative of purchasing genuine British pictures for U. S. A. distribution for not more than 40 per cent of 12 times £15,000—40 per cent of £180,000—£72,000. If the cost of a quota picture were fixed at £30,000, instead of £15,000, that company must have the right to purchase genuine British films for U. S. exploitation for twice £72,000—£144,000, which is 40 per cent of £360,000. . .

"The U. S. A. companies do not wish to produce in Britain. They do not wish to monopolize film production, but the Act prescribes that they shall."

The day after the Ostrer memorandum was presented John Maxwell, in a letter circulated to the trade press, lent the proposals his wholehearted support. Shelving for the time all his differences with the Gaumont British chief, Mr. Maxwell said:

"The reciprocity clause in the present Bill has been spoiled by the Board of Trade increasing the prescribed figure (as suggested by the FBI) from £15,000 to £20,000 and allowing a restriction that an American renter may only meet one-half of his quota needs in that way. At that high price they frankly say it is not attractive to them."

And that is as much as has been done about the matter.

Exhibitors are concentrating on their own problem, the supply of an adequate number of entertainment films and at such competitive figures as to be economic. Reciprocity means little or nothing to them in this regard. Independent producers are backing Norman Loudon's proposal for separate quotas for exhibitors and renters, a proposal likely to be supported by the FBI. The labour interests are inimical to any reciprocity save for the Empire.

The labor unions, which include practically every phase of activity in the industry, are strong for the exclusion of foreign technicians and will press through their Parliamentary representation for a clause under which only one major technician per film would be permitted.

Meanwhile, the exhibitors, who are lobbying Members of Parliament furiously, are joining with the labor groups in a demand for Films Commission as outlined by Lord Moyne's committee but entirely ignored in the proposed Act.

American readers should note that the Bill is a Government Bill and as such, for party loyalty in the British Parliament is immensely strong, is likely to have the support of the majority members. Any amendments are most likely to come from Opposition, that is, labor, members.

Amendments to the bill are being tabled every day. Nearly thirty have been officially printed.

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### Dropping Publicity Unit

Gaumont British has decided to disband its theatre publicity section and is to pass the job on to Charles Frederick Higham, independent publicity and advertising organization. This means that from January 1st or thereabouts Francis Meynell, who for sixteen months has been in charge of public relations for the company, will return and the Palmer Newbould company, with which the advertising and publicity affairs of the corporation have been associated, will virtually cease to function.

▽

### Newsreels and Censorships

An issue of some concern to newsreel interests has been raised in London by the action of the chairman of the London County Council Licensing Committee in objecting to the showing, at a West End newsreel house, of a sequence of semi-political tinge.

Though his objection was personal and informal, there is some concern lest it prelude a censorship of newsreels. The sequence, dealing with housing, was voluntarily removed by the theatre, the Eros Piccadilly Circus, unit in the Capital and Provincial circuit, but the views of the LCC official, Mr. Reginald Stamp, later given to the press, have attracted considerable attention. Mr. Stamp said the case raised the whole question of censorship.

Mr. Stamp is a leading figure in the London Labor Party, majority body in London municipal administration, and builder of many workers' and artisans' houses and apartments.

A diverting sequel for British political eyes was supplied a few days later in Commons.

Mr. Roland Robinson (Government member for Blackpool) asked the Minister of Health whether his attention had been drawn to a British Paramount News reel containing an attack upon the Goverments' slum-clearing policy.

Mr. Bernays, Paliamentary Secretary, replied,

(*Continued on following page*)

# NEWSREELS AGAIN FACE CENSORS

(*Continued from preceding page*)

"Yes, sir, but the Minister of Health sees no reason for any special action."

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Capital and Provincial News Theatres, owning newsreel houses in central railroad termini and elsewhere, in its annual report, records that efforts to launch successful newsreel houses in the provinces have failed. Houses in Portsmouth and Tooting have been sublet.

None the less Capital and Provincial declares a profit of $24,535 on the year's trading, but $40,450 loss on the unsuccessful ventures.

▽

## Protest Sunday Tax

Brighton circuit and independent exhibitors may present a united front to the town's corporation in the near future and, refusing to turn over any more money out of their takings, close their cinemas on Sundays. A spirit of unrest has swayed local theatre owners for some time over this compulsory charity tax.

Brighton exhibitors are threatened with an increase on the £1,050 which they pay at present.

▽

A. E. de B. Jennings, presiding at the annual meeting of United Picture Theatres, smaller circuit associated with Gaumont British-PCT, suggested that the net loss of £11,674 ($58,370) was due to increased competition. Mr. Jennings said the trading profit at £30,221 showed an improvement of £2,392.

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## Favor Longer Reel

A heavy vote in favor of the longer reel has been recorded by the Portsmouth branch of the CEA, one of the more virile and active of the exhibitor groups. Voting was 568 to 37.

▽

## NPFD Finances

That a debenture of $100,000 constituted a charge on the property of National Provincial Film Distributors, to which a receiver was recently appointed, was the judgment in High Court of Mr. Justice Simmonds.

C. T. Bowring and Co. (Insurance), Limited, on behalf of a group of insurers, were the plaintiffs in a debenture-holders' action. They claimed a declaration that the debenture was a charge on the whole of the property and that the services of a receiver and manager should be continued.

The defence was that the receiver was a trespasser and that the action was premature, as no moneys were due until after October 31, 1937.

## Dismisses Select Suit

Federal Judge John C. Knox last week dismissed the complaint of Select Theatres Corporation in a $10,000 copyright infringement suit against Warner Brothers on the ground that the complaint failed to set forth a cause of action. Select charged that the Warner picture "Ready, Willing and Able" was "pirated" from "The Audition," a play which the plaintiff allegedly owns. Judge Knox allowed Select 15 days to file an amended complaint.

## Defer Educational Meeting

The Educational Pictures Corporation's stockholders meeting, scheduled for last Friday, was postponed to November 19th, due to a lack of a quorum.

# IN THE NEWSREELS

**MOVIETONE NEWS—No. 20, Vol. 18.**—An interview with General Franco....Moscow celebrates its day of youth....The world mourns Ramsay MacDonald ....Aviation....Lew Lehr....Logging season gets underway....Stars of ice perform at Lake Placid.

**MOVIETONE NEWS—No. 20, Vol. 19.**—All Chapei in flames....Shanghai captured....Japan censured by nine-power conference....Notre Dame outplays Army in New York....Clint Frank gallops to four touchdowns as Yale defeats Princeton.

**NEWS OF THE DAY—No. 216, Vol. 9.**—Youth in iron lung faces fate with smile....Russian youth celebrates revolution's birthday....Ramsay MacDonald passes....President asks aid of jobless.... The Woman's Page....All-American plays of 1937.

**NEWS OF THE DAY—No. 217, Vol. 9.**—The fall of Shanghai....Last stand of China's suicide battalion. ...Vast Chapei area in flames, city in ring of fire.... Notre Dame beats Army in mud.

**PARAMOUNT NEWS—No. 29.**—That six-day bike mania....Next Mrs. Simpson....Furs go further.... Bar woman of mystery....News from abroad....Try new iron lung....Gay blades on ice....Roosevelt asks census aid.

**PARAMOUNT NEWS—No. 30.**—Hockey in swing.... Saved from the sea....Mary Garden....Damascus River floods leave 10,000 homeless....Rockefeller speaks approval of unemployment census....Congress comes in....Shanghai falls....Yale, Pittsburgh, Notre Dame win in football.

**PATHE NEWS—No. 33, Vol. 9.**—Gridiron heroes in slacks....Roosevelt plea on census....Ramsay MacDonald dies....A mattress for a river....New York struggles with P. R.....Beets sweeten harvest.... Rustlers go streamline....Plane progress parade.... Derby day "down under."

**PATHE NEWS—No. 34, Vol. 9.**—Congress faces big task....Epic of men against sea....Mystery golfer in debut....Mrs. Roosevelt presides....Falcons swoop on prey....Ladies in racing silks....Fascist nations sign pact....Grid season nears climax.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 614, Vol. 9.**—Roosevelt calls to unemployed....Ramsay MacDonald dead....Pageant shows air progress.... Britain speeds re-armament....Navy downs Columbia....Undergrads battle in mud....Coming swimstyles paraded....Thousands mark "youth day" in Moscow....Colors massed for parade.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 615, Vol. 9.**—Shanghai falls....Chinese suicide squad holds warehouse against drive. Japanese press forward through ruins....Football games.

## National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing of new pictures for the current week seven were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bulldog Drummond's Revenge," "Chico de la Prenza," "Courage of the West," "Love on Toast," "Old Wyoming Trail," "El Pobres Perez," "She Loved a Fireman." Class A-2, Unobjectionable for Adults: "Expensive Husbands," "The Hurricane," "Paid to Dance." Class B, Objectionable in Part: "Madame Bovary," "Second Honeymoon."

The contract of Jean Paul King as commentator for News of the Day, the newsreel released by Metro-Goldwyn-Mayer, has been renewed for one year.

# *Final Paramount Report Due Soon*

Charles D. Hilles, Paramount trustee, will make his final report and accounting to Federal Judge Alfred C. Coxe, New York, within the next few weeks, following the formal termination of the company's reorganization administration, ended last Wednesday. With the approval of the accounting by the court, Mr. Hilles will be legally discharged as trustee.

The reorganization administration ended with Judge Coxe's approval of the settlement terms of the two recovery suits brought by the trustees in 1934. These were the last matters remaining from the Paramount reorganization under court jurisdiction.

The $2,150,000 in cash and notes which Paramount will receive as a result of the settlement of the recovery suits will be reflected to a large extent in the company's year end financial report and may raise the company's 1937 net to approximately $11,000,000, inclusive of dividends from partially owned subsidiaries.

The estimate is based upon normal earnings expectancy for the fourth quarter, plus the amount of the settlement, which is payable in cash immediately. Paramount recently reported combined earnings and equities amounting to $6,696,000 for the first nine months of 1937.

## Johnston to Coast for Conferences With Dunlap

W. Ray Johnston, president of Monogram, left Pittsburgh Saturday bound for Hollywood to confer with Scott R. Dunlap, production vice-president, concerning exploitation of "Boy of the Streets," starring Jackie Cooper. Mr. Johnston, who planned to visit several Monogram midwestern exchanges en route to the coast, attended a luncheon in his and Edward A. Golden's honor in Pittsburgh Saturday. Mr. Golden is in charge of sales for the company.

About 250 exhibitors attended the luncheon which was tendered by D. J. Selznick. Among those present were William Jaffee, Ben Welansky and Steve Broidy, Boston; Joe Felder and George West, New York; William Hurlbut and Sam Decker, Detroit; Nate Schultz and Bill Onie, Cleveland, and Henri Elman and M. M. Birnbaum, Chicago.

Henry Novitsky of Republic's Omaha exchange said this week that he has no intention of selling his interest in the exchange, as had been rumored.

Frank Stuart was reappointed general manager of American Theatre Science, Inc., following the first annual election at the company's headquarters in Detroit last Friday. Also elected were J. C. Peck, vice-president; W. E. Lyons, secretary, and Charles Stern and J. C. Gibson, directors.

# IN THE BRITISH STUDIOS

*by AUBREY FLANAGAN*
*in London*

## G-B Active

Lest it should be assumed that the production activities of Gaumont British have ceased, here is a schedule of films either in production or awaiting trade show.

### In Production

*At Pinewood*

"Sailing Along." Director: Sonnie Hale. Star: Jessie Matthews. Cast: Roland Young, Noel Madison, Athene Seyler, etc. Camera: Mutz Greenbaum. Music: Arthur Johnson and Maurice Siegler.

*At Islington (Gainsborough)*

"Bank Holiday." Director: Carol Reed. Stars: John Lodge and Margaret Lockwood. Cast: Wally Patch, Rene Ray, etc. Cameraman: Arthur Crabtree. Story and script: Rodney Ackland and Hans Wilhelm.

### In the Cutting Room

*At Pinewood*

"Young and Innocent." Director: Alfred Hitchcock. Cast: Nova Pilbeam, Percy Marmont, Derrick De Marney, etc. Cameraman: Bernard Knowles.

*At Islington (Gainsborough)*

"Owd Bob." Director: Robert Stevenson. Cast: Will Fyffe, Margaret Lockwood, John Loder, etc. Cameraman: Jack Cox and Jack Perry.

### Awaiting Presentation

"Non Stop New York." Director: Robert Stevenson. Cast: Anna Lee, Francis, L. Sullivan, John Loder, Athene Seyler, Ellen Pollock, etc. Cameraman: Mutz Greenbaum. "Doctor Syn." Director: Roy Neill. Co-director: Maude Howell. Stars: George Arliss, Margaret Lockwood and John Loder. Cast: Muriel George, Wally Patch, etc.

## Laughton and Pommer

Within a week of writing Charles Laughton's first production, jointly with Erich Pommer, should have reached the cutting rooms.

For 11 weeks, four of them on location in the South of France, Laughton has been enacting the role of a beachcomber adopted by a woman missionary, played by his wife, Elsa Lanchester.

Pommer has been directing the film as well as taking full production responsibility, with Jules Kruger as his cameraman. Roland Gillett is production manager.

It is hoped to have "Vessel of Wrath" ready for trade show within five or six weeks, when it will be presented by Associated British.

The name under which Pommer has made the film is Mayflower Productions.

## Fields Films

Sam Engel, in charge of the Twentieth Century-Fox picture in which Gracie Fields is starring "He Was Her Man," already has set his mind on the next subject for the English star.

This is likely to be "Beloved Enemy," a story of war and postwar days, concerning the rivalry between a music hall star and a dramatic actress. It is very probable that Monty Banks will direct it. It is more than likely that it will be made in England.

Three weeks of work has been put in on "He was Her Man" and at the moment of writing the unit has forsaken the mud of the Johannesberg goldfields for the comparatively rustic peace of Kimberley. Brian Donlevy and Victor McLaglen are now well into their roles.

When the film is finished, and it is on a seven weeks schedule, it will have touched the $1,000,000 mark.

## Buchanan's Latest

Awaiting final touches prior to its trade show is Jack Buchanan's "Break the News," in which the English star is teamed with Maurice Chevalier. June Knight is the feminine lead.

Geoffrey Kerr adapted a story of Loic de Gouriadec for the film, which has a further asset in music by Cole Porter. Van Phillips, one of the brighter young men of English dance music, has arranged the score.

Lazare Meerson tended the art direction and the film was shot by Phil Tannura. Rene Hubert's dresses will be not the least of the film's attractive qualities.

## New Musical

Into production this week went a picture budgeted at £400,000, which Howard Welsh, American producer resident here, says is to be made into a musical to the standard of the best American productions, and to be finished in four weeks.

He chose a story by Tom Geraghty, "Kicking the Gong Around," and the cameras already have started to turn, on the largest stage at Pinewood, under direction of Walter Forde.

The star is Harry Richman, with Florence Desmond, leading British mimic and musical comedy princess, opposite him. Hal Thompson, a British youngster fresh from Hollywood, gets his first important role. Bert Ambrose, leader of Britain's premiere dance combination, will have an individual role and his band will play the music written especially by Jimmy Kennedy and Michael Carr.

A large chain store scene has been set up on Pinewood's largest stage and a typical English baronial hall on another.

Francis Carver is in charge of the camera and Herbert Wynne has been appointed production manager.

"Kicking the Gong Around" is set for release this side by General Film Distributors.

## Warner Pictures

Claude Hulbert, British screen radio and stage comedian, is due to make his bow before American audiences when "You Live and Learn" is screened on the Warner circuit. He co-stars with Glenda Farrell in the film.

A complete pictorial record of the development of the Highland costume, tartan and kilts, sporran and dirk and all, is to be shown in the Teddington-Warner-First National picture, "Thistledown."

## Wilcox's First

First of two pictures to be made by Herbert Wilcox Productions for British Lion release (the second will be "Nippy," with Jean Gillie in the part originally scheduled for Anna Neagle, "Blondes for Danger" has gone on the Beaconsfield floor.

Jack Raymond, who directed the successful "The Frog," is in charge of a company in which Gordon Harker stars, assisted by Enid Stamp-Taylor, Janet Johnson, Doris Hare, Ivan Brandt, Edgar Driver and Harry Hutchinson.

## Completes Schedule

The Jack Buchanan Productions unit at Pinewood has completed its schedule and will suspend activities until the Spring.

Final scenes for "Break the News" put the finishing touch to the four-picture program and its stars already are widely scattered. Buchanan is in New York, Maurice Chevalier has returned to Paris and June Knight is in Budapest on holiday. Rene Clair, who directed, is cutting the picture for a New Year premiere.

## Massacre at Denham

Rough stuff is the order of the day on the Denham stage, on which Zoltan Korda is directing "The Drum" for London Films. The set reproduces the exterior of the palace of a Khan, or chieftain, on the Northwest Frontier of India and the scene pictured is the entertainment of officers and men of the Gordon Highlanders at a native feast and display of snake-charming, interrupted by an attack by the treacherous natives.

## Biggest Pinewood Set

For Jessie Matthews' "Sailing Along," Pinewood has its biggest set on record. It is a theatre interior with 1,500 seats and a well-equipped stage. The seats have a story; they belonged to the old Alhambra, now demolished for Oscar Deutsch's key Odeon, in Leicester Square.

## "Over the Moon"

Merle Oberon's first scenes for her second all-color picture, "Over the Moon," introduce her as the mistress of a Yorkshire country musician, whose attempts to keep abreast of current fashion have curious, and colorful, results. In the first shots she wears a very "loud" plaid coat and skirt and her coiffure is very obviously home made. Also seen in these scenes will be Rex Harrison, her lover, a local doctor.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Little Miss Roughneck" | Original, Fred Niblo, Jr., Grace Neville. Screen play, Grace Neville, Fred Niblo, Jr., Michael Simmons. Director: Aubrey Scotto. | Edith Fellows, Leo Carrillo, Margaret Irving, Scott Colton, Jacqueline Wells, Thurston Hall. | Shooting |
| "No Time to Marry' | Director: Harry Lachman. | Richard Arlen, Mary Astor, Lionel Stander. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Everybody Sing" | From an original story, Florence Ryerson, Edgar Allen Wolf. Director: Edward L. Marin. | Allan Jones, Fanny Brice, Judy Garland, Billie Burke, Reginald Owen, Lynne Carver. | Shooting |
| "Benefits Forgot" | Original, Honore Willsie Morrow. Director: Clarence Brown. | Walter Huston, James Stewart, Beulah Bondi, Charles Grapewin, Guy Kibbee, Ann Rutherford, Leatrice Joy Gilbert. | Shooting |
| "Merrily We Live" | Original story, E. J. Rath. Screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod | Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly. | Shooting |
| "The Girl of the Golden West" | Director: Robert Z. Leonard. | Jeanette MacDonald, Nelson Eddy, Ray Bolger, Buddy Ebsen, Walter Pidgeon, Leo Carrillo, Leonard Penn. | Shooting |
| "Arsene Lupin Returns" | Original, Maurice LeBlanc. Director: George Fitzmaurice. | Virginia Bruce, Melvyn Douglas, Warren William, Nat Pendleton. | Shooting |
| **PARAMOUNT** | | | |
| **"The Big Broadcast of 1938"** | Screen play, Walter DeLeon, Francis Martin. Director: Mitchell Leisen. | W. C. Fields, Martha Raye, Dorothy Lamour, Ben Blue, Shirley Ross, Bob Hope, Leif Erikson, Kirsten Flagstad, Stanley Fields, Tito Guizar, Rufe Davis. | Shooting |
| **"Every Day's a Holiday"** | Original, Mae West. Screen play, Mae West. Director: A. Edward Sutherland. | Mae West, Edmund Lowe, Charles Winninger, Charles Butterworth, Walter Catlett, Roger Imhof. | Shooting |
| "Romance in the Dark" | Screen play, Frank Partos, Ann Morrison Chapin. Director: H. C. Potter. | Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Curt Bois, Fritz Feld. | Editing |
| "Doctor Rhythm" | From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle. | Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine. | Shooting |
| "Bluebeard's Eighth Wife" | Producing director: Ernst Lubitsch. | Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Luis Alberni. | Shooting |
| "Her Jungle Love" | Director: George Archainbaud. | Dorothy Lamour, Ray Milland, Lynne Overman, J. Carroll Naish. | Shooting |
| **PRINCIPAL** | | | |
| "Hawaii Calls" | Original, Don Blanding. Screen play, Wanda Tuchock. Director: Edward Cline. | Bobby Breen, Juanita Quigley, Ned Sparks, Gloria Holden, Irvin S. Cobb, Ward Bond. | Shooting |
| "Hawaiian Buckaroo" | Screen play, Dan Jarrett. Director: Ray Taylor. | Smith Ballew, Evalyn Knapp, George Regas, Lotus Long. | Shooting |
| **REPUBLIC** | | | |
| "Mama Runs Wild" | Original story, Gordon Kahn. Screen play, Hal Yates, Gordon Kahn, Paul Gerard Smith. Director: Ralph Staub. | Mary Boland, Ernest Truex, William Henry, Lynn Roberts. | Shooting |
| **RKO RADIO** | | | |
| **"Women Have a Way"** | Original story, Allan Scott, Charles Norman. Screen play, Allan Scott. Director: Leigh Jason. | Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams, Marie Osborne. | Shooting |
| "Bringing Up Baby" | Story, Hagar Wilde. Director: Howard Hawks. | Katharine Hepburn, Cary Grant, Charles Ruggles, George Irving, May Robson, George, the Dog. | Shooting |
| "Having Wonderful Time" | From the play by Arthur Kober. Director: Al Santell. | Ginger Rogers, Douglas Fairbanks, Jr., Red Skelton, Peggy Conklin, Ann Miller, Lucille Ball. | Shooting |
| **TWENTIETH CENT.-FOX** | | | |
| **"Checkers"** | Based on original by Lynn Root, Frank Fenton. Screen play, Lynn Root, Frank Fenton, Robert Chapin and Karen de Wolf. Director: H. Bruce Humberstone. | Jane Withers, Stuart Erwin, Una Merkel, Alan Dinehart. | Editing |
| "Happy Ending" | Original screen play, Milton Sperling, Boris Ingster. Director: Roy Del Ruth. | Sonja Henie, Don Ameche, Cesar Romero, Jean Hersholt, Ethel Merman, Raymond Scott Quintet. | Shooting |
| "Sally, Irene and Mary" | Director: William A. Seiter. | Alice Faye, Fred Allen, Joan Davis, Jimmy Durante, Portland Hoffa, Tony Martin, Gregory Ratoff, Raymond Scott Quintet, Peters Sisters, Barnett Parker. | Shooting |
| **UNITED ARTISTS** | | | |
| **"Goldwyn Follies"** | Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall. | Adolphe Menjou, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verrill, Zorina, George Ballachine and his American Ballet, Goldwyn Girls. | Shooting |
| **UNIVERSAL** | | | |
| "Deadlocked" | Original, Lester Cole. Screen play, Lester Cole, Newman Levy. Director: Ted Sloman. | Fay Wray, Kent Taylor, Larry Blake, Nan Grey, Jane Darwell. | Shooting |
| **WARNER BROTHERS-FIRST NATIONAL** | | | |
| **"The Adventures of Robin Hood"** | Original screen play, Norman Reilly Raine, Seton I. Miller. Director: William Keighley. | Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Melville Cooper, Herbert Mundin, Una O'Connor. | Shooting |
| "A Slight Case of Murder" | Based on a play by Damon Runyon, Howard Lindsay. Screen play, Joseph Schrank, Earl Baldwin. Director: Lloyd Bacon. | Edward G. Robinson, Jane Bryan, Edward Brophy, Allen Jenkins, Willard Parker. | Shooting |
| "Jezebel" | Based on a play by Owen Davis, Sr. Screen play, Clemens Ripley, Abem Finkel. Director: William Wyler. | Bette Davis, Henry Fonda, George Brent, Fay Bainter, Henry O'Neil, Donald Crisp, Gordon Oliver, Richard Cromwell, John Litel, Spring Byington, Margaret Early, Alan Clancy, Georgia Caine, Ann Cordee, Eddie Anderson, Stymie Beard. | Shooting |
| "The Mystery of Hunting's End" | From an original story by Mignon G. Eberhart. Screen play, Sherman Lowe. Director: Noel Smith. | Dick Purcell, Ann Sheridan, Elspeth Dudgeon, Anthony Averille, Ben Welden, Anne Nagel, William Hopper, Anderson Lawlor, Sheila Bromley, Hugh O'Connell, Trevor Bardette, Dennie Moore. | Shooting |



ALICE FAYE *as she looks in "You're a Sweetheart" according to Esquire Magazine's famous "Petty"*

*A New Universal Picture*



# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THOSE "OLD" IDEAS SHOW LOTS OF LIFE

It was in your Chairman's early theatre days down in Tennessee (the good ole days, eh?), and that's a long stretch of years, my children. The picture for next week was a Paramount, "Free, White and 21." Casting about for a hefty exploitation slant to put it over, we fell upon the even then venerable device of a teaser ad campaign, the copy to the effect that any reader, free, white and 21 was invited to phone a certain number (the theatre's, of course) to receive further information.

There was doubt in our young mind that the gag would go over, for it was old and grey a long time before Admiral Dewey ever heard of Manila, no less take it. But what the hell, they can't shoot a man for trying. And if nothing else, at least the Big Boss would know we were in there bucking that line.

Well, the afternoon papers came out and the phone started to ring. It rang, and rang, and rang, and rang. Seemed like every one in town was free, white and 21 and what about it. When the operators tipped off the stunt, the news spread all over the countryside, the title became a sort of community by-word and you'd be surprised how much extra business the stunt brought in. We were, and to tell the truth, so was the bossman.

* * *

Skimming the New York papers a few weeks back, lo and behold, up popped the oldtimer again, for big as life there it was in a two-column box: "If it's love you're after, phone CIrcle 7-5900." So for oldtime sake, we dialed the number. The busy signal sounded and kept on sounding for hours, it seemed, until there was a moment's clearance, and sure enough a voice announced that if that's what we were after, to come to the "Strand Theatre to see 'It's Love I'm After,' starting Wednesday, etc., etc., and etc."

For the rest of the yarn, we inquired politely among the Warner boys and discovered that the gag was suggested casually by Mort Blumenstock, who has been around long enough to know that lightning will keep on striking in the same spot if it has something to strike upon. The number of calls evoked by the ad ran up in the tens of thousands and more to the extent that leading columnists and other word-spreaders went hungrily for the story.

And if everyone who fell for the gag told someone else about it (and wager plenty of them did), you can just imagine the job the police had to do in front of the Strand on the opening day.

Wasn't so long ago that Bill Hendricks down in Memphis was arrested for blocking traffic with the street corner brick stunt used by P. T. Barnum some 75 years ago. And it's six, two and even that Barnum was tipped off to the gag by some wagon-show medicine man who used it years before that.

A good idea never dies. When it grows old, it becomes new all over again.

▽ ▽ ▽

## A NEW AWARDS "HIGH"

With the presentation of the Quigley October Silver Plaque to Philadelphia Warner-man Jules Seltzer during the activities of the Variety Club annual banquet in Pittsburgh last Sunday, the total of Awards credits touches a new "high". For Seltzer was signally honored not only by the participation of United States Senator from Pennsylvania James J. Davis, but also by the presence of Governors Hoffman of New Jersey, Nice of Maryland and former Governor Conley of West Virginia at the ceremonies, pictured in the news section of this issue.

Run through the list of States in our Union and it will be found that a majority have been concerned, through their Governors, in the formal presentations of Award Plaques. Thus hardly to be listed among the lesser accomplishments of the Quigley Competitions is the fine cooperation extended by State heads and other internationally known dignitaries in recognition of the theatreman's ever-important civic standing.

* * *

Harry Botwick, up in Portland, Me., invited the staff of the local *Press-Herald* over to the State to see just-arrived newsreel shots of the nearby Bangor encounter between G-men and the Brady gang. Newsmen could not make it in a body, so Harry toted over equipment and operator, ran the shots in the city room.

Result: Four-column cut of the special screening, topped by a three-line head in which subject and theatre were mentioned plus a half-column story that included further credits.

A. Mike Rose

# Rep



# MANHATTAN ME

PHIL REGAN
LEO CARRILLO
ANN DVORAK
TAMARA GEVA
JAMES GLEASON
GENE AUTRY
TED LEWIS
AND HIS ORCHESTRA
CAB CALLOW
AND HIS COTTON CLU

Republic
PICTURE

PRINTS NOW

5 HIT TUNES — "HAVE YOU EVER BEEN IN HEAVEN","MAMA, I WANNA

# ublic's



# RRY-GO-ROUND

AY
ORCHESTRA

KAY THOMPSON
AND HER RADIO CHOIR

JOE DiMAGGIO

HENRY ARMETTA

LUIS ALBERNI

MAX TERHUNE

SMILEY BURNETTE

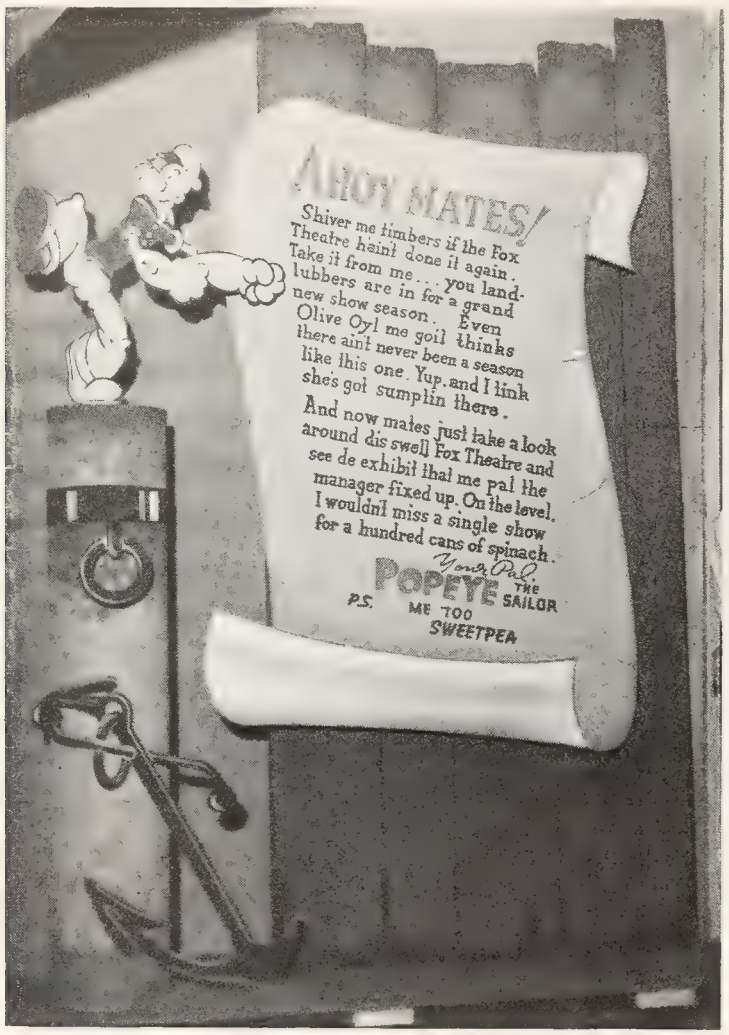
LOUIS PRIMA
AND HIS BAND

IN EXCHANGES

MAKE RHYTHM", "I OWE YOU", "ROUND-UP TIME IN RENO", "ALL OVER NOTHING AT ALL"

*Among the ideas used in his campaign on "They Won't Forget" at the Savoy Theatre, Jamaica, L. I., by Manager Irving Dashkin, was a prison cell erected in the lobby. Further atmosphere was provided by man resembling leading character in the picture.*

*New season campaign sponsored by Manager J. J. Baker at the Fox, Hackensack, N. J., was tied to idea of "Treasure Ship" bringing cargo of new screen hits. Included in lobby displays, detailed on another page, was a message from Pop Eye in which cartoon character was used to publicize coming attractions.*







# ROUND TABLE IN PICTURES

*Giant electrical illumination featured front of New York Astor Theatre for the two-a-day date on "Hurricane" measured 75 feet in length and* ⟿ *40 feet high, letters from 14 to 24 feet. Two large palm trees swaying in breeze and other storm effects created by staggered flasher system were used. 14,000 bulbs were said to have been employed in the display.*

*Parking signs made up for advance plugging on "Dead End" were scattered through the lobby, foyer, head of stairways and in front of the house for the date at the Fischer, Danville, Ill., and reported here by E. E. Crabtree, Publix Great States local city manager. Credited for the idea and execution of the signs was Leland Smith, house artist.*






*For "Elephant Boy" at the subsequent-run Ritz, Pittsburgh, Pa., Manager H. L. Friedman had two boys dressed in costume and resembling the boy in picture, on the streets carrying trays of peanuts distributed to passersby within an area of two blocks. Interest was heightened by bright red turbans worn by the lads who paraded the lobby from time to time for further buildup.*




*According to Manager Walter Hinks, New Alex Cinema, Paisley, Scotland, the local women are said to be very curious. Working on this angle for "She's Dangerous" Hinks placed about a dozen barrels out front and in prominent spots about town, each barrel covered with wire netting carrying copy reading "Don't touch, live snakes." When the curious took a peek their eyes met copy at the bottom of the barrel "Snakes Alive, She's Dangerous."*




*Reported to be a consistent attention-attractor, and maintained at no cost, is the bulletin board utilized by Manager Bob Russell for out-front display at Loew's Poli, New Haven, Conn. The material is obtained largely from* Motion Picture Herald *and Russell also clips newspaper reviews, plus local stories of football games or fights which he finds additionally interesting.*




*All-art front for his reissue date on "Viva Villa" at the Capitol, Dallas, was conceived by Louie Charninsky to call closer attention to Wallace Beery and Leo Carrillo who appeared in the picture. Center head was said to be one of the largest ever used locally, and all three heads were hand-painted. In typical Charninsky manner, man out front in Mexican costume was added for additional atmosphere.*



# Nation-wide Returns are

FLASH! --- NEW YORK

FLASH! --- CHICAGO

FLASH! – LOS ANGELES

FLASH! -- DENVER

FLASH! – LITERARY DIGEST

# coming in on "DR. SYN"

Ingenious tale, excitingly told, replete with thrills, suspense and full-blooded action.—Regina Crewe, *JOURNAL-AMERICAN* • Just what the doctor ordered . . . this whole production fairly shines with care and precision.—*DAILY NEWS* • Accomplished with brilliance . . . a gratifying authenticity of mood and atmosphere combined with a lot of fun.—*TIMES* • Tasteful and quite lusty tale.—*POST* • Fans will like it, for it is lively melodrama . . . played with zeal and relish by Mr. Arliss.—*DAILY MIRROR.*

---

It's a humdinger! If you skip this you'll have missed a real treat! "Dr. Syn" is one of the most suspenseful, blood-curdling fascinating adventure films that's been screened in a month of Sundays.—*DAILY TRIBUNE* • Corking good yarn . . . we are pleased to report that there is a good plots-worth for your money.—*AMERICAN* • The picture unreels in a fashion to keep you interested.—*TIMES.*

---

It has suspense and melodramatic plot and is performed in a lusty manner.—*TIMES* • George Arliss has what is possibly his most unusual role in the thrilling, action-packed hit, "Dr. Syn".—*EXAMINER.*

---

Packed with thrills, moves along faster than a timid soul on a dark street and is suspenseful enough to keep your spine tingling right up thru the last flicker.—*POST* • "Dr. Syn" should keep the most unemotional moviegoer on the edge of his chair.—*ROCKY MT. NEWS.*

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"Dr. Syn" is our choice for the picture of the week . . . a lusty thumping tale of high adventure made still more rousing by the sparkling presence of George Arliss.

---

## George ARLISS in "DR. SYN"

**MARGARET LOCKWOOD • JOHN LODER**

*Based on the novel by* **Russell Thorndyke**
*Directed by* **Roy Neill**

*A GB Production*

Canada Distributors,
Empire Films, Ltd.

# QUICK REPORTS FROM THE FIELD

## Radio

Smart showmanship was staged by Dave Idzal, manager of the Fox, Detroit, Mich., and publicists George Mitchell and H. Remington. Jimmy Fidler's Friday night broadcast, coinciding with their opening of "100 Men and a Girl," was devoted to a personality review of Deanna Durbin. Idzal arranged for a spot plug on the local station immediately following the Fidler broadcast, announcing the opening at the Fox.

Among other stunts was playing of overture by the theatre's orchestra week in advance, composed solely of numbers from the film, with a screen announcement to that effect.

Special letters were sent out to the mailing list of the Detroit Symphony Orchestra, plugging the music angle and fashion displays on Durbin clothes were landed in prominent Detroit department stores.

## Excuse It, Please

In a previous issue the wrong man was credited with a stunt originated by George McComber, New Lyceum Theatre, Port Arthur, Ontario. For "Mr. Dodds Takes the Air" George distributed small paper bags from which protruded bright yellow paper lettered "It's in the bag." Colored paper when drawn from bag proved to be herald which when unfolded measured some 23 inches in length.

## "Vogue" Week

To exploit "Vogue of 1938" David Dallas, Grand Theatre, Holdenville, Oklahoma, through cooperation of local merchants and the Holdenville Daily News, inaugurated a "Vogue Week." Through this community-wide event, entire vicinity was made style conscious by show windows depicting styles seen in the picture.

As a tribute of appreciation, the theatre played host to the personnel of store whose window was adjudged the best among those that tied up with the stunt. Largest department store ran a half-page ad heralding their display of Fieldcrest Fabrics, as featured in the film.

High school class injected further interest into the program by raffling off a Joan Bennett table cloth, the same type as shown in scene from the film. Cloth was on display for several days, and presented to the winner from the stage by the local high school football queen.

### *PRINT OF "ZENDA" IS PEACE TOKEN*

*When peace was declared out on the coast on the question as to which community would retain the name "Hollywood," Russell Birdwell wangled "Prisoner of Zenda" into the argument by having print of the picture produced in Selznick International Studios in Culver City presented to the Hollywood contingent.*

*Presentation was made in the presence of Governor Merriam in the foreground of the Chinese Theatre, where the picture was playing.*

## Jail Replica

Two weeks ahead of "They Won't Forget" at the Savoy, Jamaica, L. I., Irving Dashkin issued invitations to a preview where comment cards were distributed to audience of judges, lawyers, clergymen, school officials and newspapermen and opinions later used for publication.

Shown in the Round Table picture section is lobby display created by Irv, who used two 24-sheets, mounted on linen and hung them on either side of entrance. In the center of lobby was an exact replica of a jail cell in which was cot and stool and chap resembling Robert Hale, character in picture. Copy on cell read "Is he innocent or guilty?"

## Treasure Ship

In addition to the lobby display reproduced in the Round Table section to publicize his coming attractions, Johnny Baker, Skouras Fox Theatre, Hackensack, N. J., used other angles of the Treasure Ship idea to put it over. Entire staff was dressed in sailor uniforms, idea conveyed from the front to screen. All displays were tied into the Treasure Ship thought, gang planks planted in lobby, ticket box had large steering wheel attached, anchors and pennants further carrying out sea-going effect.

## Charmed, to Be Sure

What with the feminine rage for charms, Eddie McBride, Loew's State, Syracuse, for "The Bride Wore Red," distributed Leo the Lion charms in imprinted envelopes. Each carried a lucky number and to those whose number appeared on the bulletin board in front of theatre guest tickets were awarded.

## Fire Drill

What is reported to be a first time in that vicinity, was Ted De Grazia's recent fire drill for kids at the Lyric Theatre, Bisbee, Ariz., tied up with local fire department. With members of the fire department on stage, anouncements were made on the stunt, siren blown and theatre was emptied of all children in record time. Schoolboy patrolmen coached in their duties aided others in filing out in orderly fashion. Papers ran stories together with photos of the stunt.

## Institutional Gag

To achieve a closer relationship with his patrons, Pat McGee, General Manager, Standard Theatres, Oklahoma City, Okla., has made available in lobbies of all their houses stationery on which is printed his name, theatre address and salutation. Attached to each sheet and envelope is card reading "As your host, I am anxious to please you and to make your visit to our theatres most pleasant. However, some faults may occur to detract from your enjoyment. Won't you please use this stationery to tell me of anything which displeases you? I'll greatly appreciate the favor."

## Insurance

Through cooperation of local insurance company, Dick Moss, Fox Boulevard, Los Angeles distributed heralds tying in with "Make Way For Tomorrow" and stressing necessity of saving for old age by endowment policies. Contest run in local daily asked, "should parents live with their married children," and picture plugged as a surprise hit of 1937 in all advertising matter and radio announcements.

Getting away from the war angle of "Road Back," Moss planted full-width photo art on feminine members of cast in papers and libraries carried bulletin about the picture and book from which it was adapted.

## Toppers

Scouting around Baltimore, Bill Saxton at Loew's Century for "Topper" unearthed old-fashioned headgear including stovepipe toppers reported to have been worn by Henry Clay in 1850, Andrew Jackson in 1866 and Stephen Douglas in 1860. These were on display in the lobby in advance and in leading department store window, which also carried scene stills and playdates on the picture.

# PRODUCTION INSURANCE

**PRODUCERS need no longer rely upon approximate copies of original negatives. They can have true facsimiles, completely adequate for every purpose. Because the use of Eastman Fine-Grain Duplicating Films readily leads to duplicates that are actually indistinguishable from originals. Every production needs this insurance. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)**

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## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# Seltzer, Limerick Voted Plaques for October

*The effectiveness of the earliest reported popular price engagements on "Life of Emile Zola" is indicated in the results of the Quigley October Awards judging which finds the Silver Plaque going to Jules Seltzer, Warner Theatres publicist for the date at the Boyd Theatre, Philadelphia. Sharing the first prize honors, Manager Maurice K. Gable is awarded a Silver Citation certificate. The October Bronze Plaque goes to George Limerick, in recognition of his entry on Paramount's "Artists and Models" at the Yale Theatre, Cleburne, Texas. Seltzer and Gable are first-time Silver winners, but Limerick repeats his success of 1936, when he was voted the September Bronze on "Texas Rangers."*

## First Mentions

JOHNNY BARCROFT, Publicist, RKO Palace, Columbus, Ohio, "Varsity Show."

SID HOLLAND, City Manager, Elco Theatres, Elkhart, Ind., "Stella Dallas."

HARRY RUBIN, Manager, Tivoli, Michigan City, Ind., "Stella Dallas."

## Honorable Mentions

BILL BELL, Advt. Mgr., Majestic, Houston, Tex., "Emile Zola."

ED BENJII, Manager, Capitol, Madison, Wis., "Zola."

H. A. BISHOP, Manager, Capitol, Winnipeg, Can., "100 Men and a Girl."

WALLY CALDWELL, Manager, Loew's Valentine, Toledo, Ohio, "Broadway Melody."

MALCOLM GILBERT, Manager, Rialto, Morrilton, Ark., "Souls at Sea."

JACK LYKES, Manager, Loew's Stillman, Cleveland, "Elephant Boy."

HARRY MACDONALD, Manager, Warner's, Milwaukee, Wis., "Stella Dallas."

ED MILLER, Manager, MANNY PEARLSTEIN, Publicist, Warner's Hipp, Cleveland, Ohio, "Zola."

MEL MURPHY, Manager, Warner's Hollywood, Hollywood, Cal., "Stella Dallas."

L. NOVY, Manager, State, Austin, Tex., "Stella Dallas."

ED PENTECOST, Manager, Loew's Grand, Atlanta, Ga., "Vogues of 1938."

PEARCE PARKHURST, Manager, Brandon, Brandon, Vt., "Thin Ice."

FRED REETHS, Manager, Sheboygan, Sheboygan, Wis., "Stella Dallas."

ELMORE RHINES, Manager, Mayfair, Bridgton, Maine, "Heidi."

R. W. RHODES, Manager, Colonial, Akron, Ohio, "Zola."

J. H. ROBERTS, Manager, Star, Hereford, Tex., "Topper."

NAT SILVER, Manager, Strand, Lowell, Mass., "High, Wide and Handsome."

TED SMALLEY, Manager, Garde, New London, Conn., "100 Men and a Girl."

JOE STRIBLING, Manager, Kiowa, Hobart, Okla., "Jungle Menace."

DWIGHT VAN METER, Manager, Astor, Reading, Pa.., "Ali Baba."

HARRY VAN NOY, Manager, Paramount, Anderson, Ind., "Borneo."

*Three First Mentions and 22 "Honorables" were voted in October, the Awards being taken down both by newcomers as well as repeaters, with the latter in the majority. Various producers are represented in the listings above, and it is interesting to note that entrants in the United Artists "Stella Dallas" contest are still running strongly, represented by two of the First Mentions and quite a few "Honorables." Deadline for the November Quigley Awards has been set for midnight of December 7th, and thus two months still remain before the end of the 1937 Competitions.*

# *Full Ad Coverage Sells "Hurricane"*

Full newspaper coverage was accorded the New York opening of "Hurricane" at the Astor Theatre with stories in Sunday book sections to appeal to readers of the book on which the picture was based. Ads run on women's, financial and sports pages started with two-column teasers and expanded to display copy and full pages in the tabloids.

Another effective stunt was use of coupons with admission prices run in suburban papers to stimulate advance sales of reservations. Window displays were planted throughout the city, outstanding being approximately 1,000 windows of chain drug stores which used blowups of Dorothy Lamour in each of their stores throughout Greater New York. National tieups were effected including doll copied from one used by the star in the picture, insurance companies and Chevrolet tied in through the use of their cars by the technical crew that made location shots in Samoa. Weather instrument company also cooperated.

To herald the opening, one of the largest signs reported ever to have been constructed for a theatrical attraction was designed for the Astor front. See photo in Round Table picture section.

*"Tell Us What You Did"*

## Gilbert Enters Float In Festival Parade

Highlight of Malcolm Golbert's "Lost Horizon" campaign at the Rialto Theatre, Morrilton, Ark., was a float which he entered in the local Junior Chamber of Commerce fall festival parade. Malcolm says he used a sedan which he covered with cloth soaked in kalsomine and wheat paste which was then sprinkled with artificial snow and atop this a huge model of the airliner used in the picture. Car was properly bannered with playdates, cast, etc. and since the parade was held three consecutive days, the theatreman reports getting his message before thousands of people whom he might not otherwise have reached. After the parade the ship was planted atop marquee where it remained during entire run.

*"Tell Us What You Did"*

## Ralston Gives Patrons Air at the Ritz

Out in San Bernardino, Cal., Howard Ralston at the Warner Ritz Theatre for "Mr. Dodds Takes the Air" placed cards on all air pumps at local filling stations reading "Take the air; it's free," followed by title, playdates, etc.

For "Varsity Show," four cheer leaders with sweaters, freshman caps and megaphones led group of boys in yells on busiest street corners. Staff was dressed similarly with pennants across chests. Opening day boys carrying banners and pennants marched through streets and bally car with cheer leaders announced opening through megaphones. At theatre usher played collegiate and fight music over p.a. system and promoted doughnuts were distributed.

# HERE IT IS!

## *Showmen's*
## BOOKING CALENDAR

**The annual 1938 Booking Calendar of Quigley Publications with handy special tie-up dates is now available. You've been waiting for it and here it is. Send for it today.**

•

NO OFFICE SHOULD BE WITHOUT ONE

*Price*—25c

USE THIS BLANK

*Managers' Round Table*
MOTION PICTURE HERALD
ROCKEFELLER CENTER - NEW YORK

Kindly send me one Booking Calendar for 1938. I enclose 25c to cover cost of calendar and postage.

*Name*.....

*Theatre*.....

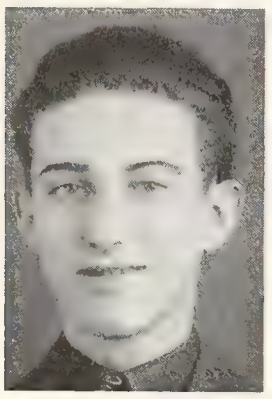
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*City*..... *State*.....

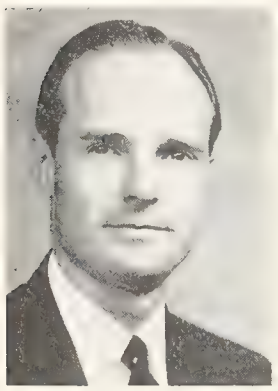
# MEET UP WITH SOME NEW MEMBERS



J. Gordon Bason
(above)
Assistant Manager
Criterion Theatre
Greensboro, N. C.



Robert Black
Assistant Manager
Majestic Theatre
Mansfield, Ohio



Robert Busch
Circle Theatre
Oklahoma City, Okla.



Bob DeLaneo
Empire Theatre
Hilo, Hawaii

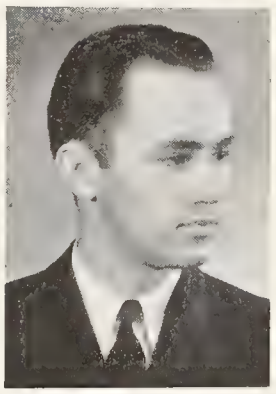
Harry Ellis
(below)
Franklin Theatre
Bay City, Texas



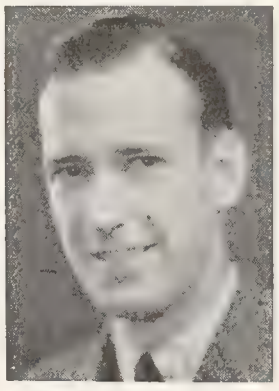
Stan Gartside
Palace Theatre
Burkburnett, Tex.



Malcolm Gilbert
Rialto Theatre
Morrilton, Ark.

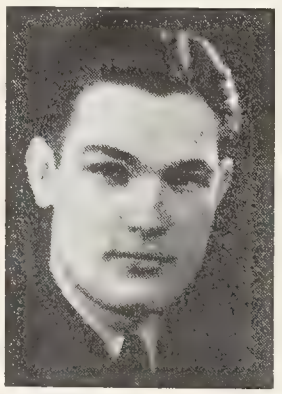


Larry Graburn
Capitol Theatre
Halifax, N. S.

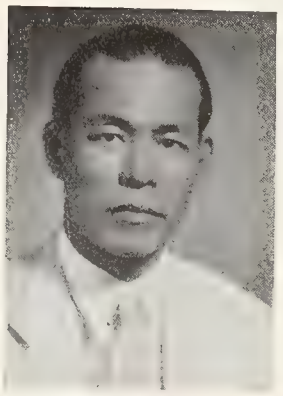




Sherman Hart
(above)
Palace & Ritz
Colorado, Tex.



Leo Kulick
Gateway Theatre
Kenosha, Wis.



Terry Leung
Queens Theatre
Hong Kong, China



Otis V. Loyd
Rivoli Theatre
Two Rivers, Wis.

Ken Lunn
(below)
Strand Theatre
Aliquippa, Pa.



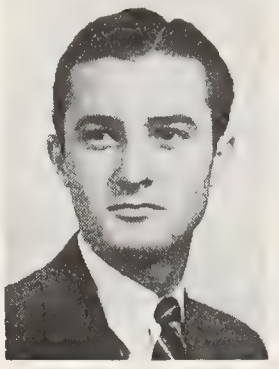
Charles Martin
Dickinson Theatre
Fayette, Mo.



William Moody
Ritz Theatre
Port Carbon, Pa.



Gerson Nadell
Assistant Mgr.
Criterion Theatre
Roxbury, Mass.

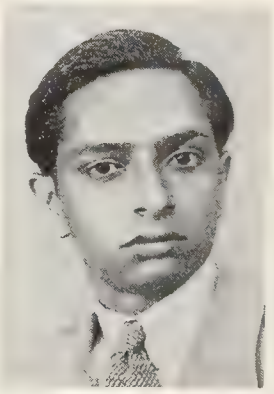




Tom North, Jr.
(above)
Rockbridge Theatre
Buena Vista, Va.



Donald Palmquist
Assistant Mgr.
Loring Theatre
Minneapolis, Minn.



Gunvantry M. Patel
Model Talkies
Ahmedabad, India



Jonas Perlberg
Paramount Theatres
Miami, Fla.

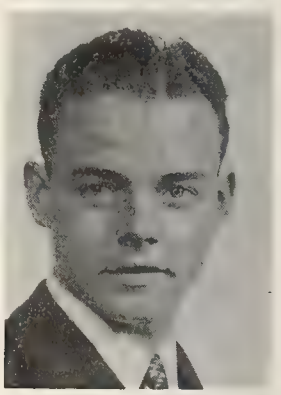
Truman Riley
(below)
Rialto & Star
Denison, Tex.



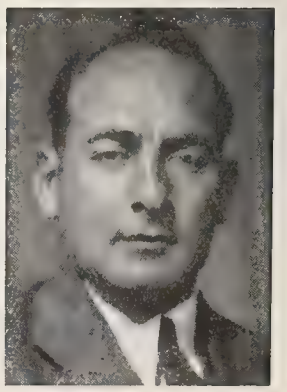
Vern Trembley
Rialto Theatre
Three Rivers, Mich.



Guy Williams, Jr.
Assistant Manager
Apollo & Central
Martinsburg, W. W. Va.



Stanley Zerbey
Ritz Theatre
Benton, Penna.



# *Theatremen Greet Hallowe'en with Ace Exploitations*

The colorful entertainment values and the celebration of Hallowe'en were as to be expected capitalized on by Round Tablers, and since the celebration this year came on Saturday, allowed them to present late shows with all the trimmings. Among the earliest reports are detailed accounts from Les Pollock up in Rochester and Stanley Gartside down in Burkburnett, Tex. What they did and how are explained herewith:

Pollock started his drive two weeks ahead with atmospheric trailers containing copy about the black cats, witches, owls, skeletons, ghosts, goblins, etc., all of which he promised at the big show. Les stressed the date in advising patrons that they could sleep late on Sunday, etc. On this page are found two of the stunts found highly enjoyable among the raft of others at Pollock's show. Directly below is what Les terms a spook or dancing doll act. The faces were cut out of cardboard and painted, bodies consisting of two thicknesses of cheese cloth covering boys who supported the faces. Boys flittered, swayed and staggered to accompaniment of organ music. To right, below, is shown a string of cutout cats slowly drawn across stage on a pulley in a green spot. Loose, dangling skeleton at the end of a 26-foot pole was swung back and forth in the direction of the audience to make it appear as though skeleton were coming right at them.

Musical accompaniment was supplied by Maurice, house organist who presented his holiday solo addressed in devil costume. The organ was decorated with Hallowe'en atmosphere such as corn stalks, pumpkins, cutout cats, etc. The entire set being enclosed in a flame effect to make it more authentic.

Stage schedule and cues are supplied by Pollock as follows:

Spook trailer at end of feature followed by organ solo with slides. Flame effect on organ all through program, close in and open on finish on cue from organist to take horns away. This is followed by parade of cats across stage left to right in green strip. Blackout when cats are off stage. Skeleton air dance, next number, skeleton in green spot, which in turn is followed by spook dance for which traveler opens on cue from organ. Green flood used on spooks until closing to blackout at finale.



*One of Pollock's Hallowe'en Acts*

Last act on program was a devil magician who came on stage jumping through paper hoop center at the direct cue "the devil himself" accompanied by flare. Stage is lighted up as devil does his act in white spot.

### Ties Show to "Topper"

At the Dallas in Burkburnett, Tex., Manager Stanley Gartside had booked in "Topper" and started it off with a special showing at his Hallowe'en Jamboree, tying in the picture to the party. Since the picture was adapted to the occasion Gartside combined selling copy on both.

To publicize the novelties and gifts to be distributed at the jamboree, Stanley filled barrels with hats, horns novelties, etc., placing these out front and using "barrel of fun" copy. He distributed heralds in towns, school and through the trade area and five days ahead mailed letters to a select group attaching heralds on the picture in each. To further convey an idea of the entertainment, Gartside posted regulation three sheets on the picture with the center sheet upside down and as he expected was informed of the "error" from different quarters.

Boxoffice and foyer were hung with serpentine, horns, novelties, illuminated lanterns and all the other appropriate decorations. House staff wore Hallowe'en hats a week ahead. Life-size skeleton was mounted on 40 by 60 on black background, panel placed in shadow box, copy tying in both spook show and picture. Announcements were made over loudspeaker, and leading windows secured for display of novelties at store which cooperated with the manager.

### Exton Stages Usher Contest

It was Bill Exton's unique idea to celebrate Hallowe'en by having the ushers at the Kenosha, Kenosha, Wis., stage a contest among themselves for a cash prize offered by Bill for the best costume. Exton turned the gang loose on the stage and allowed the audience an opportunity to decide for themselves. Photo to be run in next week's issue, showed an amusing array of holiday attire.

# SHOWMEN'S LOBBY LAFFS




This cartoon was created by club cartoonist Milt Rosenfeld

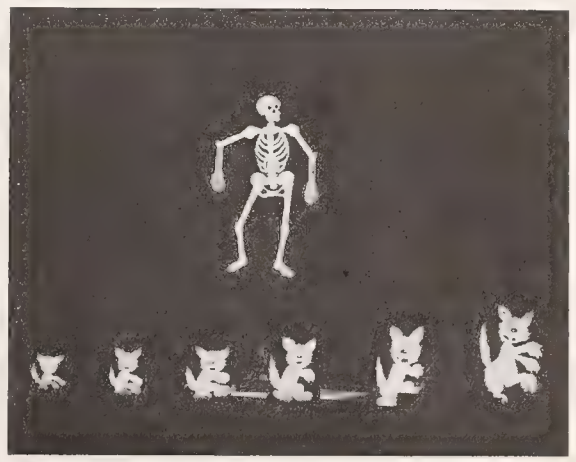
## Double Weddings Held in Cleveland

As part of the advance publicity on "Double Wedding" at Loew's State, Cleveland, Division Manager Harry Long and Publicist Milt Harris arranged with manager of the Cleveland Auto Show to marry two couples in a "double wedding" on the revolving stage of the Auto Show in the presence of all visitors. The two couples emerged from a trailer while the orchestra played the wedding march, and two ministers conducted the ceremony.

Couples were presented with gifts presented from the various auto dealers in the show and all-expense trip to Washington. Harris reports this the first time two couples have ever been married from an auto trailer.

## Atmosphere

When the Little Theatre, Baltimore, played "Borneo," publicity director Maxwell Weinberg arranged a special display of native implements, secured through local Academy of Sciences, together with a group of books on the subject of Borneo in library window. Card announced playdates and stills completed the display, and letters were sent to schools, clubs, organizations, etc., offering special rates for groups.



*Another Pollock Hallowe'en Act*

# YOU ARE INVITED TO JOIN UP

### G. GRIFFITH, SR.

and GEORGE GRIFFITH, JR., both join the club, the former as circuit director of Hoyts Theatres, Ltd., Melbourne, Australia, and George, Jr., as manager for the theatres in Victoria. We wish that we could welcome all our overseas members as we did George, Jr., who is now visiting America and felt that his visit would not be complete without speaking with us. Come again and often and please keep in touch on your return.

▽

### LEO KULIK

is out in Kenosha, Wis., managing the Gateway Theatre for Standard Theatres, Inc., and says he started in 1929 as usher for the Fox Gateway and gradually worked into chief of service position, after which he left showbusiness for a time. Later we find Kulik again contacting the theatres and again joined Standard Theatres, since which time he has been working with our good member Bill Exton on promotions, many reports on which have been duly recorded in our section.

▽

### MORRIS GLAZER

is the assistant manager of the Tivoli Theatre in Brooklyn, N. Y., and is another of the Randforce Circuit to join us. Since so many of you boys are active members of the Club, Morris, and you doubtless have read of their activities reproduced in our pages, how about helping to swell the number and also drop in to see us on your next day off?

▽

### WILLIAM A. CHERRY

manages the Elton Theatre in Norfolk, Va., and started at the Colony in Portsmouth, Va., as extra usher, then head usher and relief doorman. After two months on the door Bill was promoted to assistant and then to his present job and location from where we look forward to reports on how he exploits his pictures.

▽

### VERN TREMBLEY

resident manager at the Rialto Theatre, Three Rivers, Mich., says he has known us since early childhood, being the son of a former showman. Trembley's dad was with Famous Players Canadian twenty years ago and Vern has grown up in the business. From what he tells us, we anticipate that he shall become an active Round Tabler and look forward to his frequent contributions to our pages.

▽

### STANLEY GARTSIDE

in Burkburnett, Texas, manages the Palace Theatre for the R. E. Griffith circuit; obtained his first job in 1926 in Tipton, Okla., and worked as projectionist; continued his work in the booth until joining Griffith in Oklahoma City. Then worked as doorman, operator and artist and was transferred and promoted as artist and assistant in Hobart, Okla., then to Cleburne, Tex., as assistant; to Spur, Tex., as manager, then Clovis, N. M., and on to his present spot.

## *THE BUREAU OF MISSING PERSONS*

*For the purpose of ascertaining the present whereabouts of the inactive members listed below a request is made for the information from our readers acquainted with or having knowledge of these long silent and erring brothers:*

John J. Revels
John J. Revolt, Jr.
Bernard Rhodes
Charles D. Rice
H. E. Rice
Lloyd Richmond
James Risk
George C. Ritch
Thomas E. Roberts, Jr.
W. A. Roberts
Allan D. Robertson
H. C. Robertson
M. Robertson
J. Kenneth Robertson
D. W. Rodgers
Hyman Rodman
H. Conrad Roemer
R. C. Rogers
S. P. Roman
Carl P. Rose
Charles J. Rose
Harry F. Rose
Robert Rose
Russell O. Ross
Walter B. Rose
D. Rosen
George H. Rosenbaum
Harry Rosenbaum
Maurice Rosenfield
Gilbert Rosenthal
Bob Rothrock
Clyde J. Rowe
Arnold Rubin
David Rubin
Jack Rubin
Ashton Rudd
Roland H. Ruden
Harry H. Rush
R. J. Ryan
Don Saegser
Charles Salisbury
R. E. Salisbury
A. M. Samuels
David Samuels
Jerry Samuels
Harry Sandeler

## *Birthday Greetings*

Samuel Alster
E. E. Bair
Billings Booth
Charles A. Boshert
Clifford Boyd
Fred Brown
J. O. Campion
Lawrence Capillo
Kermit B. Carr
Charles P. Carroll
Louis Charninsky
R. N. Christopher
Erving B. Conant
Maurice M. Corkery
Emma Cox
B. Cunningham
Edward O. Dosek
James F. Doyle
L. F. Eick
Harry J. Ellis
Morris Epstein
Tillie Freedman
Roy E. Glidewell
Edward Goodman
Joseph Jay Greene
Howard Hansen
Derald Hart
John C. Hart
Elmer W. Hecht
Elmer Holmberg
Milton F. Honeck
Joseph Kalusky
Harry Karp
Jack Kember
Leo Kulik
Charles E. Lancaster
J. La Vender
John M. Lehane
Terry C. W. Leung
Henry Lowry
Nevin McCord
Jennings McDonald
C. W. Mills
Floyd D. Morrow
Fred Nelson
Philip Rand
Jack Reis
C. E. ReQua
Ed Rosen
Walter J. Sargent
Harry Schwartz
Joseph K. Shanahan
Edward J. Shea
John C. Sheridan
Forrest F. Shontz
Sammy Siegel
Dave Sinton
E. T. Sizemore
F. X. Storino
Flynn Stubblefield
Donald N. Tuller
Ted Turrell
Harry C. Valentine
Lonnie Avery Wallis
Earle Webb Willbern
Wells Witt

### MEYER PHILLIPS

works for Skouras, managing the Englewood Theatre, Englewood, N. J. Meyer began his career as usher at the Fabian Regent Theatre, Paterson, N. J., then Warner took over the house and he was promoted to assistant. Phillips remained there until the house closed and joined Skouras in Hackensack at the Fox as assistant, later was transferred to the Plaza in Englewood as assistant and from that point was promoted to his present job.

▽

### PETER N. CHAGARIS

is the assistant manager of Warner's Stanley Theatre in Utica, N. Y., and also assists W. Haynes with publicity and ballyhoo stunts. Peter started working as part time usher at the Modern in Boston and then to the Fenway on full time. From there he left Boston to go to the RKO Plaza in Schenectady as chief of service. Shortly after the Plaza was opened RKO was taken over by Fabian and Chagaris went to Albany at the Fabian Grand to organize the service staff. A year later we find him at the Fabian Palace, also in Albany, to assist Harry Black, and from there he went to his present assignment.

▽

### ERNEST G. PASCHOAL

down in Hawaii manages the Iao Theatre in Kahului Maui for the Maui Amusement Co. Ernest says his father, too, has always been in showbusiness and when his dad's health precluded his carrying on, Ernie jumped in and took over. We are always interested in what brother showmen are doing outside the States.

▽

### HARALD GUSTAFSON

is the booker for the Svensk Talfilm in Stockholm, Sweden, and we welcome him into the Club. Remember, Harald, signing on the dotted line doesn't fulfill your obligation to the Club; we expect that we shall be hearing from you as to how showmen put over their pictures in Sweden.

▽

### STANLEY C. ZERBEY

is the manager-projectionist at the Ritz Theatre, Benton, Pa., owned by P. A. Magazzu. Stan started as apprentice projectionist in Port Carbon, Pa., and when he got his license was sent up to Benton, which, he says, is a farming community. Zerbey reports that when he first got there they only showed pictures once a week, then twice and now six times, and business is good.

▽

### JACK K. RANDALL

manages the College Theatre, Winnipeg, Man., Can., for the Western Theatres, Ltd., and has been in the game for five years. Jack started as assistant manager of the Lyceum in Winnipeg where he spent two years and was then promoted to manager of his present house. His first two years were spent under the banner of the Canadian Universal Film Company.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 13, 1937, from 63 theatres in 13 major cities of the country was $887,035, a decrease of $10,576 from the total for the preceding week ended November 6, 1937, when 63 theatres in 13 large cities aggregated $897,611.

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| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | |
| Boston | 3,246 | 35c-75c | $17,700 | "Living on Love" (RKO) (stage: Chick Webb) | 22,000 | "Fight for Your Lady" (RKO) (stage: Morton Downey) | 19,000 |
| RKO Memorial | 2,907 | 25c-65c | 13,600 | "Victoria the Great" (RKO) and "A Girl with Ideas" (Univ.) | 15,500 | "Lancer Spy" (20th Cent.-Fox) and "Breakfast for Two" (RKO) (2nd week) | 14,200 |
| Loew's Orpheum | 2,970 | 25c-65c | 14,500 | "The Prisoner of Zenda" (U.A.) and "The League of Frightened Men" (Col.) (2nd week) | 11,000 | "The Prisoner of Zenda" (U.A.) and "The League of Frightened Men" (Col.) (1st week) | 19,000 |
| Metropolitan | 4,332 | 35c-75c | 26,200 | "The Perfect Specimen" (W.B.) (stage: Mary Brian and Dave Apollon) | 21,500 | "Angel" (Para.) (stage: Jimmy Savo-Helen Morgan) | 19,000 |
| Paramount | 1,793 | 25c-50c | 8,000 | "Alcatraz Island" (W.B.) and "Danger, Love at Work" (20th Cent.-Fox) | 7,000 | "The Life of Emile Zola" (W.B.) and "Over the Goal" (W.B.) | 9,100 |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-75c | 35,500 | "The Life of Emile Zola" (W.B.) (plus stage show) (2nd week) | 24,000 | "The Life of Emile Zola" (W.B.) (plus stage show) (1st week) | 34,600 |
| Garrick | 900 | 35c-75c | 6,800 | "Alcatraz Island" (F.N.) (2nd week) | 6,700 | "Alcatraz Island" (W.B.) (1st week) | 8,800 |
| Oriental | 3,490 | 35c-75c | 17,500 | "Angel" (Para.) (plus stage show) (6 days) | 15,000 | "The Perfect Specimen" (W.B.) (plus vaudeville revue) | 24,000 |
| Palace | 2,509 | 35c-75c | 19,900 | "Victoria the Great" (RKO) (stage: Morton Downey) | 16,000 | "There Goes the Groom" (RKO) (stage: Willie and Eugene Howard) | 17,000 |
| Roosevelt | 1,591 | 35c-75c | 13,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (2nd week) | 14,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (1st week) | 18,500 |
| State-Lake | 2,776 | 20c-55c | 14,800 | "Wild and Woolly" (20th Cent.-Fox) (plus stage show) | 16,200 | "The Man Who Cried Wolf" (Univ.) (stage: Toby Wing and revue) | 14,800 |
| United Artists | 1,700 | 35c-75c | 17,500 | "The Bride Wore Red" (MGM) (2nd week) | 12,000 | "The Bride Who Wore Red" (MGM) (1st week) | 18,900 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 30c-55c | 5,700 | "The Awful Truth" (Col.) | 8,500 | "Charlie Chan on Broadway" (20th Cent.-Fox) | 6,000 |
| Hippodrome | 3,800 | 30c-55c | 12,700 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 16,000 | "The Awful Truth" (Col.) (2nd week) | 15,000 |
| RKO Palace | 3,100 | 30c-75c | 17,800 | "Something to Sing About" (G.N.) (plus stage show) | 17,000 | "Breakfast for Two" (RKO) (stage: Fred Waring and Orch.) | 26,000 |
| State | 3,400 | 30c-55c | 17,200 | "High, Wide and Handsome" (Para.) | 8,000 | "The Bride Wore Red" (MGM) | 12,000 |
| **Denver** | | | | | | | |
| Denham | 1,500 | 25c-40c | 6,700 | "Hold 'Em Navy" (Para.) | 5,000 | "Angel" (Para.) | 5,000 |
| Denver | 2,500 | 25c-40c | 9,600 | "The Life of Emile Zola" (W.B.) (plus stage show) | 9,000 | "Life Begins in College" (20th Cent.-Fox) (plus stage band) | 12,000 |
| Orpheum | 2,500 | 25c-40c | 7,300 | "West of Shanghai" (F.N.) and "Dance, Charlie, Dance" (F.N.) | 3,500 | "Breakfast for Two" (RKO) and "Bad Guy" (MGM) | 7,500 |
| **Los Angeles and Hollywood** | | | | | | | |
| Carthay | 1,518 | 50c-$1.50 | 11,800 | "The Hurricane" (U.A.) (6 days) | 17,000 | | |
| Chinese | 2,500 | 30c-55c | 11,600 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Borrowing Trouble" (20th Cent.-Fox) | 12,561 | "Double Wedding" (MGM) and "45 Fathers" (20th Cent.-Fox) | 14,732 |
| Four Star | 900 | 40c-55c | 4,000 | "Madame X" (MGM) (3rd week) | 2,305 | "Madame X" (MGM) (2nd week) | 2,335 |
| Hillstreet | 2,700 | 30c-65c | 8,000 | "Stage Door" (RKO) (3rd week) and "Murder in Greenwich Village" (Col.) | 7,000 | "Stage Door" (RKO) (2nd week) and "There Goes the Groom" (RKO) | 8,707 |
| Loew's State | 2,500 | 30c-55c | 14,700 | "Ali Baba Goes to Town" 20th Cent.-Fox) and "Borrowing Trouble" (20th Cent.-Fox) | 15,337 | "Double Wedding" (MGM) and "45 Fathers" (20th Cent.-Fox) | 18,883 |
| Pantages | 3,000 | 30c-65c | 8,100 | "Stage Door" (RKO) (3rd week) and "Murder in Greenwich Village" (Col.) | 6,800 | "Stage Door" (RKO) (2nd week) and "There Goes the Groom" (RKO) | 10,204 |
| Paramount | 3,595 | 30c-65c | 18,400 | "High, Wide and Handsome" (Para.) (plus stage show) | 17,500 | "Hold 'Em Navy" (Para.) (stage: Rudy Valle and Orch.) | 27,000 |
| W. B. Hollywood | 3,000 | 30c-65c | 10,400 | "The Perfect Specimen" (W.B.) and "Escape by Night" (Rep.) | 16,632 | "They Won't Forget" (W.B.) and "Love Is On the Air" (W.B.) | 11,200 |
| **Minneapolis** | | | | | | | |
| Minnesota | 4,000 | 25c-55c | 12,200 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 8,000 | "Double Wedding" (MGM) | 11,000 |
| RKO Orpheum | 2,900 | 25c-55c | 7,200 | "Breakfast for Two" (RKO) (plus stage band) | 18,000 | "Life Begins in College" (20th Cent.-Fox) (plus stage show) | 12,000 |
| State | 2,400 | 25c-40c | 5,600 | "Double Wedding" (MGM) | 6,000 | "Stage Door" (RKO) | 6,500 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | 9,300 | "Lancer Spy" (20th Cent.-Fox) and "Wild and Woolly" (20th Cent.-Fox) | 10,500 | "Double Wedding" (MGM) and "London By Night" (MGM) | 9,000 |
| Loew's | 3,115 | 25c-50c | 11,000 | "The Life of the Party" (RKO) and "Talk of the Devil" (GB) | 6,500 | "100 Men and a Girl" (Univ.) and "Love in a Bungalow" (Univ.) (3rd week) | 5,500 |
| Palace | 2,600 | 25c-65c | 10,500 | "The Firefly" (MGM) | 13,500 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 13,500 |
| Princess | 2,272 | 25c-65c | 7,600 | "Music for Madame" (RKO) and "Borneo" (20th Cent.-Fox) | 8,000 | "Life Begins in College" (20th Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (2nd week) | 6,000 |

# [THEATRE RECEIPTS—CONTINUED]

| Theatres | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **New York** | | | | | | | |
| Astor | 1,142 | 55c-$2.20 | 15,600 | "The Hurricane" (U.A.) | 17,000 | ..... | ..... |
| Capitol | 4,700 | 25c-85c | 33,400 | "Conquest" (MGM) | 50,000 | "Double Wedding" (MGM) (2nd week) | 25,000 |
| Criterion | 1,700 | 25c-75c | 12,000 | "Hold 'Em Navy" (Para.) | 7,500 | "West of Shanghai" (F.N.) | 8,000 |
| Paramount | 3,700 | 25c-99c | 36,100 | "Angel" (Para.) (stage: Tommy Dorsey and Orch.) (2nd week) | 35,000 | "Angel" (Para.) (stage: Tommy Dorsey and Orch.) (1st week) | 40,000 |
| Rialto | 594 | 25c-55c | 7,700 | "Trapped by G-Men" (Col.) | 7,500 | "Murder in Greenwich Village" (Col.) | 7,000 |
| Rivoli | 2,200 | 25c-99c | 23,100 | "Lancer Spy" (20th Cent.-Fox) (3 days-2nd week) | 5,000 | "Lancer Spy" (20th Cent.-Fox) (1st week) | 17,500 |
| RKO Music Hall | 6,200 | 40c-$1.65 | 79,000 | "The Awful Truth" (Col.) (plus stage show) | 94,000 | "Victoria the Great" (RKO) (plus stage show) | 85,500 |
| Roxy | 5,954 | 25c-75c | 35,400 | "Heidi" (20th Cent.-Fox) (plus stage show) | 42,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (plus stage show) (2nd week) | 43,350 |
| Strand | 3,000 | 40c-99c | 20,800 | "The Perfect Specimen" (W.B.) (2nd week) | 15,000 | "The Perfect Specimen" (W. B.) (1st week) | 25,000 |
| **Oklahoma City** | | | | | | | |
| Criterion | 1,700 | 10c-40c | 5,300 | "Stella Dallas" (U.A.) | 7,000 | "Stage Door" (RKO) | 5,100 |
| Midwest | 1,500 | 10c-40c | 4,300 | "The Perfect Specimen" (W.B.) | 4,800 | "Double Wedding" (MGM) (9 days) | 7,300 |
| Tower | 1,100 | 10c-35c | .... | "This Way, Please" (Para.) | 2,500 | "Danger, Love at Work" (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox) | 1,800 |
| **Omaha** | | | | | | | |
| Brandeis | 1,200 | 25c-40c | 4,900 | "Breakfast for Two" (RKO) and "Over the Goal" (F.N.) | 4,900 | "Stage Door" (RKO) and "Love Is on the Air" (F.N.) (2nd week) | 4,700 |
| Omaha | 2,200 | 25c-40c | 6,900 | "The Life of Emile Zola" (W.B.) and "Charlie Chan on Broadway" (20th Cent.-Fox) | 8,400 | "Double Wedding" (MGM) and "Wine, Women and Horses" (W.B.) | 8,800 |
| Orpheum | 3,000 | 25c-40c | 9,200 | "Heidi" (20th Cent.-Fox) and "My Dear Miss Aldrich" (MGM) | 9,700 | "Something to Sing About" (G.N.) and "Madame X" (MGM) | 9,100 |
| **Philadelphia** | | | | | | | |
| Aldine | 1,300 | 40c-65c | 9,200 | "52nd Street" (U.A.) | 8,300 | "Stand-In" (U.A.) | 8,500 |
| Boyd | 2,400 | 40c-65c | 14,800 | "Conquest" (MGM) | 19,000 | "The Awful Truth" (Col.) (2nd week) | 14,500 |
| Fox | 3,000 | 40c-65c | 17,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (9 days) | 19,000 | "Angel" (Para.) | 9,500 |
| Stanley | 3,700 | 40c-65c | 15,700 | "Stage Door" (RKO) (2nd week) | 13,000 | "Stage Door" (RKO) (1st week) | 21,500 |
| **San Francisco** | | | | | | | |
| Fox | 5,651 | 15c-75c | 11,000 | "The Life of Emile Zola" (W.B.) and "Adventurous Blonde" (F.N.) | 16,500 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Dangerously Yours" (20th Cent.-Fox) | 15,500 |
| Golden Gate | 2,850 | 15c-55c | 16,600 | "Annapolis Salute" (RKO) (stage: Major Bowes' Amateurs) (15c-75c) | 15,500 | "Breakfast for Two" (RKO) (plus vaudeville) | 16,500 |
| Orpheum | 2,440 | 15c-75c | 8,200 | "The Awful Truth" (Col.) (3rd wk.) and "Dangerously Yours" (20th Cent.-Fox) | 12,000 | "The Awful Truth" (Col.) and "The Man Who Cried Wolf" (Univ.) (2nd week) | 6,800 |
| Paramount | 2,670 | 15c-75c | 13,300 | "Conquest" (MGM) | 15,000 | "The Perfect Specimen" (F.N.) and "Hold 'Em Navy" (Para.) (6 days) | 10,000 |
| United Artists | 1,200 | 15c-75c | 6,900 | "Dead End" (U.A.) (4th week) | 6,500 | "Dead End" (U.A.) (3rd week) | 6,500 |
| Warfield | 2,680 | 15c-75c | 15,300 | "Angel" (Para.) and "Night Club Scandal" (Para.) | 11,000 | "Something to Sing About" (G.N.) and "Bulldog Drummond Comes Back" (Para.) | 13,000 |
| **Seattle** | | | | | | | |
| Fifth Avenue | 2,500 | 30c-55c | 7,700 | "Double Wedding" (MGM) | 7,450 | "Stage Door" (RKO) | 8,100 |
| Liberty | 1,800 | 25c-55c | 7,700 | "Walter Wanger's Vogues of 1938" (U.A.) | 5,100 | "Dead End" (U.A.) (4th week) | 4,600 |
| Orpheum | 2,450 | 30c-55c | 6,000 | "Back in Circulation" (F.N.) and "Charlie Chan on Broadway" (20th Cent.-Fox) | 5,600 | "Big City" (MGM) and "Sophie Lang Goes West" (Para.) (2nd week) | 5,200 |
| Paramount | 3,050 | 30c-55c | 5,200 | "The Barrier" (Para.) and "Hold 'Em Navy" (Para.) | 9,250 | "The Life of the Party" (RKO) (plus stage show) | 7,300 |

# WHAT THE PICTURE DID FOR ME

## Columbia

**AWFUL TRUTH, THE:** Irene Dunne, Cary Grant—A very pleasing comedy. Dunne and Grant do grand work.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**IT'S ALL YOURS:** Francis Lederer, Madeleine Carroll—A light, pleasing little story. Madeleine Carroll was beautiful, but seemed out of place. Lederer was likeable. Mischa Auer, as a popeyed ninnyish Count, was amusing. The business was average to good. One could sleep well after seeing it; and even sleep through it, content that what one saw of it was fair. Played Oct. 24.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—A splendid production. Will please the people who are fussy about their movie fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**OUTLAWS OF THE ORIENT:** Jack Holt, Mae Clarke—Just a fair programer. Not up to the other Jack Holt pictures. Columbia will have to give Jack better stories if they want him to do business. Running time, 61 minutes. Played October 20.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

## First National

**ALCATRAZ ISLAND:** John Litel, Ann Sheridan—Here is a program picture that I played as to top half of a double bill which gave good satisfaction. Just goes to show again that crime does not pay. Running time, 64 minutes. Played November 6.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**MR. DODD TAKES THE AIR:** Kenny Baker, Jane Wyman—Just a programer that pleased. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**OVER THE GOAL:** June Travis, William Hopper—It is not even double-bill rating, just about as bad as they come. It is the kind that they laugh in the wrong places. The false heroics are laughable, if it was not so tragic that an exhibitor has to run pictures such as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**OVER THE GOAL:** June Travis, William Hopper—A very clever little football story that will go well on a double bill. Johnny Davis, of the Waring Band, steals the show. The football scenes seem to be authentic and the show pleased all. Running time, 56 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PERFECT SPECIMEN, THE:** Errol Flynn, Joan Blondell—Advance reports of people who had seen "The Perfect Specimen" gave this picture a good buildup, and my audience was thoroughly pleased when we played it. It seemed that everything clicked. The cast was perfect, the story fine, the dialogue very well done, and the direction okay. Errol Flynn in this role has made many new friends at the box-office, and I hope that succeeding efforts from Warner Bros. will be as clever and well done as "The Perfect Specimen."—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**PRAIRIE THUNDER:** Dick Foran, Ellen Clancy—Just a western programer. Did not please many.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SAN QUENTIN:** Pat O'Brien, Humphrey Bogart—Good action picture. Good cast, good acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SAN QUENTIN:** Pat O'Brien, Humphrey Bogart—Very good prison story with a spectacular prison break that furnished plenty of excitement. Humphrey Bogart is very good. Running time, 70 minutes. Played Oct. 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**THAT CERTAIN WOMAN:** Bette Davis, Henry Fonda—Was very much surprised at the business this did. Did not give it average advertising and broke all Sunday, Monday records since "Little Women." Many patrons told me how good it was. Even the men liked it and came back to see it second time. Running time, 93 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*
MOTION PICTURE HERALD
Rockefeller Center, New York

**THEY WON'T FORGET:** Claude Rains, Gloria Dickson—This is the picture that, according to the trade papers, Vitagraph dare not release in the South. Built around a lynching, and if that is entertainment, I ask you. Their program pictures have been way below par. Six or seven poor pictures and you know where your audience is: they are by the radio. Business is below 1936 the last 90 days.—A. E. Hancock, Columbia Theatre, Columbia, Ind.

## Gaumont-British

**DR. SYN:** George Arliss, Margaret Lockwood—Business above average. Arliss draws well here. Older people, especially ladies, attend from a radius of 75 miles, as a sort of ritual when he is on the screen. The fact that Mr. Arliss might be a finished actor in more ways than one would never enter their minds (if it were so). Arliss is Arliss in any picture whether he be a hobo or a king, and as Arliss he is still loved, apparently. "Dr. Syn" was well attended and well received. A good supporting cast moved with Arliss through an old-fashioned story-book tale of pirates, priests, smugglers and general swashbuckling in a quaint little make-believe town by the sea. Played Oct. 17-18.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

## Grand National

**GIRL SAID NO, THE:** Robert Armstrong, Irene Hervey—Very good little picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SMALL TOWN BOY, THE:** Stuart Erwin, Joyce Compton—Although I have read some favorable reports on this one, it didn't go over for us. If you play double bills use this on one of them. Erwin does pretty well, but didn't have much of a story to work with. Hope these Stuart Erwins turn out better than this one.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**SOMETHING TO SING ABOUT:** James Cagney, Evelyn Daw—An excellent picture that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Metro-Goldwyn-Mayer

**BAD GUY:** Bruce Cabot, Virginia Grey—A rather somber story that went over with a bang here. Our audiences like these kind once in a while, but with "San Quentin," "Bad Guy" and then "Alcatraz" we are getting too many prison stories all in such a short space of time. This Virginia Grey is destined to go places after appearing before the public a little more. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**BIG CITY:** Spencer Tracy, Luise Rainer—Fine picture, good story, two good stars and well produced. The climax is a bang-up good fight both funny and actionful that left them satisfied.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**BIG CITY:** Spencer Tracy, Luise Rainer—A swell picture which we played on Saturday for various reasons but which is best for Sunday. Tracy is one grand guy and Rainer is fast acquiring a dandy following. Running time, 80 minutes. Played Oct. 22-23.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—Just as good as any of the previous Melodies so far as we could see. It drew extra business, but really it should, considering the cost. It has a swell cast of dancers and singers. Running time, 110 minutes. Played Oct. 31-Nov. 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**CAPTAINS COURAGEOUS:** Freddie Bartholomew, Spencer Tracy—Here is another excellent picture which flopped at the box office. I don't know why. Too many of Metro's good pictures don't mean a thing in our town. Entire cast do fine work and those who came to see went away satisfied—but not enough came to see.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**DANGEROUS NUMBER:** Robert Young, Ann Sothern—Just a program picture that needed another picture to save it. Buck Jones was the answer in this case.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**DOUBLE WEDDING:** William Powell, Myrna Loy—Metro will spoil the drawing power of this team, if they persist in putting them in comedies, which would only be good as slapstick comedies. "Double Wedding" is altogether too silly for entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GOOD EARTH, THE:** Paul Muni, Luise Rainer—From the critics' standpoint here is a perfect picture. But from the small town box-office standpoint, mediocre. Business was below the average. Our people don't go for this type of picture, although those who said they did not like it were more than willing to give just due to the marvelous acting of Muni and Rainer.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**LONDON BY NIGHT:** George Murphy, Rita Johnson—Quite interesting murder mystery.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MADAME X:** Gladys George, Warren William—Very well received, and splendidly acted.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MARRIED BEFORE BREAKFAST:** Robert Young, Florence Rice—Light little comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MY DEAR MISS ALDRICH:** Edna May Oliver, Maureen O'Sullivan—Very good comedy. Edna May steals the honors in the picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**NIGHT MUST FALL:** Robert Montgomery, Rosalind Russell—Here is the worst picture I have seen this year. A tiresome and gloomy story that is far from entertainment. Robert Montgomery very badly miscast, although he tries hard to put over the part. Business far below average.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**PARNELL:** Clark Gable, Myrna Loy—This one is so good I would like to say it pleased 100 per cent, but after seven years I will have to admit I cannot make 80 per cent of my patrons like this type of picture. It is too good for a small town. Those who came were enthusiastic in their praise, but not enough came. However, it is a great show. Running time, 119 minutes. Played Oct. 23-24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**ROMEO AND JULIET:** Leslie Howard, Norma Shearer—We played this one night only. It would have been a flop in our small town except for a tieup with the Junior Women's Club. They really put it over for us. We did nice business. A very good picture. If you can get them in to see it, they will go away pleased. There isn't an actress in the business who could play Juliet as Norma Shearer did. Howard very good also.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**THEY GAVE HIM A GUN:** Spencer Tracy, Gladys George, Franchot Tone—A down-to-the-minute story and a sermon against war in one. Fine cast, with thrills, tears and comedy enough to make a very satisfactory evening's entertainment. Running time, 94 minutes. Played Oct. 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TOPPER:** Constance Bennett—There's plenty of fun in this one, but does not hold up very good on the 25-cent night. Running time, 90 minutes. Played October 17-18.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**WOMEN MEN MARRY:** George Murphy, Josephine Hutchinson—Just a picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Paramount

**ANGEL:** Marlene Dietrich, Herbert Marshall—Very entertaining. Should satisfy anywhere.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ARTISTS AND MODELS:** Jack Benny, Gail Patrick, Martha Raye, Ida Lupino—It has its clever spots and is a timothy mixture of acts and skits that seemed to go over, with the high spot, outside of Benny and Lupino, being Judy Canova. The lady captured the audience in her one skit in the bathtub. But Martha Raye's "Public Melody No. 1" was not cared for and seemed superfluous to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**BLONDE TROUBLE:** Johnny Downs, Eleanore Whitney—Not so hot, only a fair program picture that fell flat at the box-office. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**BULLDOG DRUMMOND ESCAPES:** Ray Milland, Heather Angel—A fair little program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—This one is very good, the kind that will get them in and please about as near 100 per cent as possible. Better than average business. Running time, 91 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—It has some good numbers, but it starts so deadly slow, it dragged so much that we had a number of walkouts half way through the picture. Paramount drags in superfluous numbers for some reason. The Calgary Bros. could have been left out, for it did not have a thing to do with the picture. The final three reels had all the pep that was in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HIGH, WIDE AND HANDSOME:** Irene Dunne, Randolph Scott—Very good, and interesting right through. Fine performance by every one in the cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HIGH, WIDE AND HANDSOME:** Irene Dunne, Randolph Scott—Just got by on extended run. Barely pleased. Running time, 114 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**HOPALONG CASSIDY RIDES AGAIN:** William Boyd, George Hayes—The Hopalongs please the western fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HOPALONG RIDES AGAIN:** William Boyd, George Hayes—I never knew he stopped riding, but apparently as long as "Hoppy" can negotiate a horse, they'll ride to see him to do it. Played Oct. 27.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine.

**HOTEL HAYWIRE:** Leo Carrillo, Mary Carlisle—Nothing to this one. Silly from start to finish. Just so much wasted film. Why do they do it?—L. E. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**PARTNERS IN CRIME:** Lynne Overman, Roscoe Karns—No drawing power. Picture just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PARTNERS IN CRIME:** Lynne Overman, Roscoe Karns—Just a programer that pleased all.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**SHE ASKED FOR IT:** William Gargan, Orien Hayward—Words fail me. Why producers can put out such pictures is beyond my comment. No star, no plot and no acting. My advice is to shelve it. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SHE'S NO LADY:** Ann Dvorak, John Trent—Will get by on bargain night.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SOPHIE LANG GOES WEST:** Gertrude Michael, Larry Crabbe—It goes west at the box office. No draw names in the picture and one of those that if double-billed would undoubtedly be put on the weak end of the bill.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**SOULS AT SEA:** Gary Cooper, George Raft—This is a well produced picture, wonderful acting, but too much blood and thunder to suit the ladies. No good at the box office. Why do the producers make these rough sea pictures? I have yet to play one that was a drawing card. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**THIS WAY, PLEASE:** C. Buddy Rogers, Betty Grable—Just a fair little musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**TURN OFF THE MOON:** Charles Ruggles, Eleanore Whitney, Johnny Downs—Dandy program musical comedy which we used immediately following "Broadway Melody" and, while we didn't do the business on it that "Melody" did, it was liked equally as well. Running time, 80 minutes. Played Nov. 3-4.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**TURN OFF THE MOON:** Charles Ruggles, Eleanore Whitney—Very good to rather ordinary business on account of rainy weather. Played Oct. 27-28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WILD MONEY:** Edward Everett Horton—A typical Horton vehicle which was good as usual and satisfied on Pal Nights. Running time, 69 minutes. Played Oct. 27-28.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

### *FOUR CONTRIBUTORS JOIN REPORTERS*

*From four states have come new contributors to "What the Picture Did for Me" in the past week.*

*Reporting for the first time are these:*

Bill Simon, Rialto Theatre, Saguache, Colo.

R. Schaber, Senator Theatre, Ashley, N. D.

*Returning to the reportorial forces after a year of absence are the following:*

H. R. Cromwell, Bedford Theatre, Bedford, Pa.

C. R. Gregg, Liberty Theatre, Caney, Kan.

*First reports from Mr. Schaber appeared in last week's issue.*

## Republic

**MICHAEL O'HALLORAN:** Wynne Gibson, Warren Hull—Good for family trade.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ROOTIN' TOOTIN' RHYTHM:** Gene Autry, Armida—Another Autry that did exceptional business. Largest Saturday matinee in 20 years. The only trouble with these Autry pictures is that you can't get the kids out as long as you run the show. Some stayed from 10:30 A. M. to 5 P. M. Many of my patrons know Autry personally, as he was raised near here. However, his pictures are not as good as some other westerns we play.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**THREE MESQUITEERS, THE:** Bob Livingston, Ray Corrigan—We took a vote on serials and had this picked by popular vote. Looks okay so far. Our public seems to like them.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## RKO-Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—A good picture with no names to draw them in. Running time, 65 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—Nice little programer that pleased all. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**BORDER CAFE:** John Beal, Armida—Nice programer. Will go over nicely where westerns are liked. Very good sound. Played to a nice house. Running time, 67 minutes. Played October 27.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**BORDER CAFE:** John Beal, Armida—Here is a good western. A little different and no impossible scenes. Your western fans will enjoy it.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**FLIGHT FROM GLORY:** Chester Morris, Whitney Bourne—Fairly good program picture, but a little too slow. Only good for the middle of the week. Running time, 60 minutes. Played October 30-31.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**FORTY NAUGHTY GIRLS:** Zasu Pitts, James Gleason—This production was liked, but it did not do business. Running time, 63 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**HIDEAWAY:** Fred Stone, Marjorie Lord—A Saturday night audience was agreeably surprised by "Hideaway." While not a pretentious picture, the comedy was so good in it that it was fine for the small town audience.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**HOLLYWOOD COWBOY:** George O'Brien, Cecilia Parker—A fair western. Pleased the western fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**LIFE OF THE PARTY:** Gene Raymond, Harriet Hilliard—Good program comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**LIFE OF THE PARTY, THE:** Gene Raymond, Harriet Hilliard—Here is a nice little picture with lots of money names and will stand right up and please in any spot. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**MAKE A WISH:** Bobby Breen—Good family picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MUSIC FOR MADAME:** Nino Martini, Joan Fontaine—Business was way below average on this one, but we had more enthusiastic comment on it than on any film we have shown in a long while. Nino Martini has a beautiful voice in comparison to which other Hollywood singing is simple, expressionless, warbling. Played Oct. 31.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

**ON AGAIN, OFF AGAIN:** Wheeler and Woolsey—Very good. This pair always makes a little money for us. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**ON AGAIN, OFF AGAIN:** Wheeler and Woolsey—Comedy to please young people. Too silly for adult fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**RIDING ON AIR:** Joe E. Brown, Florence Rice—Personally think this the best Joe E. Brown under RKO banner. Joe always pulls them in for us. Business good.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**SUPER SLEUTH:** Jack Oakie, Ann Sothern—Nothing to brag about. Just a fair comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**TOAST OF NEW YORK:** Edward Arnold, Frances Farmer—Fair. Not as big as RKO led you to believe. Stars not drawing cards.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Twentieth Century-Fox

**BORNEO:** Mr. and Mrs. Martin Johnson—Good only for a double bill.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**BORNEO:** Mr. and Mrs. Martin Johnson—It is just a travelogue with some few shots of other animals, but mostly monkeys and they had one monkey that Johnson did not capture, that was Lew Lehr that was supposed to furnish the comedy in the narration. If Johnson had heard him, he would have shot him on sight and I wouldn't have blamed the audience if they had reached for their guns. He is so unfunny.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**BORNEO:** Mr. and Mrs. Martin Johnson—Gave a sack of pecans to each adult customer and did a nice business on this African jungle picture. A good many were disappointed because there weren't many animals in it. It was just a scenic trip. Running time, 75 minutes. Played November 2-3.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**CHARLIE CHAN ON BROADWAY:** Warner Oland, Joan Marsh—Not as good as some of the other Chan pictures, but no kicks. These are just pictures, not much drawing power. Good only on Bargain Nights or with plenty of good shorts. Running time, 68 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**FIFTY ROADS TO TOWN:** Don Ameche, Ann Sothern—A very clever comedy drama which was enjoyed by an audience of good size. Played Oct. 23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**HANDY ANDY:** Will Rogers—This Will Rogers reissue did a nice weekend business. In the small town I believe it will get most exhibitors more money than the majority of the program pictures released today. Running time, 81 minutes. Played October 16.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

**LANCER SPY:** Dolores Del Rio, George Sanders—We planned on a good house, but box office receipts took an unprecedented drop. The picture was well liked by those who did come. Sanders drew much favorable comment. Played Oct. 30.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

**LANCER SPY:** Dolores Del Rio, George Sanders—An excellent production that is gripping and well made. Running time, 80 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**OFF TO THE RACES:** Shirley Deane, Jed Prouty—We had a very enthusiastic audience of 610 children for this performance. It was a Hallowe'en party given by the Community Chest sponsors. This is one of the best of the Jones Family series. Played Oct. 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—We went back and picked this up out of last year's group and, believe me, we are glad that we did. It's a honey and surely established that little Henie gal for "Thin Ice," which we play at the close of this month. She is just as cute as a bug's ear and, if you have not played it but can do so, it would be smart. Running time, 94 minutes. Played Oct. 24-25.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**PIGSKIN PARADE:** Stuart Erwin, Patsy Kelly—Another Fox musical which is "tops" in entertainment. Good songs, uproarious comedy, and a cast that "goes to town." Patsy Kelly, Stuart Erwin, Jack Haley all combine their talents to make this college football comedy the hit of the year. Then there is little Judy Garland, a comer if there ever was one. She sings two songs with "gusto" and "verve" and Fox should yield to public opinion and bring her back more often. Just one little fault to find. The Yacht Club Boys of course are good, but there is too much of them in this picture. Running time, 95 minutes. Played Nov. 6.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**WEE WILLIE WINKIE:** Shirley Temple, Victor McLaglan—Shirley is always well received here, but is showing a gradual box office decline, but enjoyed good business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**WIFE, DOCTOR AND NURSE:** Warner Baxter, Loretta Young, Virginia Bruce—Swell picture due to the work of the stars. All three sink their teeth into their roles and make a picture of the eternal triangle that is used so often. Baxter, Young and Bruce have never been to better advantage than in this picture. They fitted and put it over. Teamwork made a good picture of an old theme.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WIFE, DOCTOR AND NURSE:** Warner Baxter, Loretta Young, Virginia Bruce—An excellent picture that pleased and drew above normal business. Running time, 85 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**WILD AND WOOLLY:** Jane Withers—Jane Withers, who admits only one peer as a child drawing card (Shirley Temple), is in a fast moving, amusing and pleasing little film. Her side kick "Zero" (Carl "Alfalfa" Switzer) steals the show. Played Nov. 1-2.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers—This had a little of everything and the audience seemed to enjoy the show very much. Some thought the Ritz Brothers just overdid their part a little, but you know how hard it is to please an audience nowadays. Running time, 99 minutes. Played October 24-25.—C. R. Gregg, Liberty Theatre, Caney, Kan. Small town patronage.

## United Artists

**DARK JOURNEY:** Conrad Veidt, Vivien Leigh—The acting of the entire cast was superb and the detail in and realism of every scene noteworthy. We did way below average business and expected to. But we hope that by playing such films and not shying clear of them, we will eventually (as we already have) find more and more people attending because the picture is English, will be free from all Barnum and Baileyishness and hot air ballyhoo, and will offer meat for the mind. The camera flatted from scene to scene somewhat bewilderingly at times and the English do not seem to know how to create real suspense, but the incidental street sounds, noises at railroad stations, all sound effects in general could well be imitated by Hollywood. "Dark Journey" is strange and exciting, approaching "The Thirty-Nine Steps." Running time, 80 minutes. Played October 25.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**HISTORY IS MADE AT NIGHT:** Charles Boyer, Jean Arthur—This picture failed to click in our situation. Boyer is no draw with our patrons. The iceberg catastrophe was exceptionally good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**KNIGHT WITHOUT ARMOR:** Marlene Dietrich, Robert Donat—If I had it to do over I would pay for this one and let United Artists keep it. Too many kicks from the few that saw it the first night and I was really lonesome on the second night. Running time, 107 minutes. Played October 26-27.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**PRISONER OF ZENDA, THE:** Ronald Colman, Madelein Carroll—A fine picture that failed to click for me. Running time, 88 minutes. Played October 21-22.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**PRISONER OF ZENDA:** Ronald Colman, Madeleine Carroll, Raymond Massey, C. Aubrey Smith, Douglas Fairbanks, Jr.—Ronald Colman smoothly engineers a dual role and is assisted by Madeleine Carroll, plus polished and accomplished actors such as C. Aubrey Smith, Raymond Massey and Douglas Fairbanks, Jr. (at last in a suitable role). Mr. Colman does more than justice to Anthony Hope's yarn. The settings are lavish, the humor subtle. It is definitely a high class expensive production as smooth-running as a drop of blue blood on a blade of shining steel. We played it too late. Our summer patronage would have been highly amused and well entertained. Played Oct. 28-29.—C. T. Cooney, Waldo Theatre, Waldoboro, Maine. General patronage.

**STAR IS BORN, A:** Fredric March, Janet Gaynor—Although we played this one plenty late it really made the box office soar. We gave this plenty of push and did far above average business. An excellent picture; color is good and so was the sound. Back this one to the limit and you won't be wrong. It will please 99% and you'll make some money. Especially good for the small town.—Bill Simon, Rialto Theatre, Saguache, Col. Rural and small town patronage.

**STELLA DALLAS:** Barbara Stanwyck, John Boles, Anne Shirley—Here is one grand show and the whole cast does fine work. I had to furnish a few extra handkerchiefs for the ladies as the majority of them shed a few tears. But they liked it very much. Running time, 104 minutes. Played November 4-5.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**WOMAN CHASES MAN:** Joel McCrea, Mirian Hopkins—A very good comedy picture, but somehow didn't do so good at the box office. Will go over good where these stars are liked. Running time, 70 minutes. Played October 23-24.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

## Universal

**BLACK ACES:** Buck Jones, Kay Linaker—Not as good as many of his previous ones. Too many dark scenes. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**BOSS RIDER OF GUN CREEK:** Buck Jones—You can have your Garbos, Robert Taylors, Deanna Durbins, Clark Gables or Crawfords, but give me Buck Jones for a weekend and we're always happy. This picture was no exception.—Harland Rankin, Plaza Theatre, Tillbury, Ont., Can.

**IDOLS OF THE CROWD:** John Wayne, Sheila Bromley—An excellent action picture. Will pleas and is different.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**LEFT HANDED LAW:** Buck Jones—A fair western to a little less than normal business. Played Oct. 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## Warner Brothers

**DEVIL'S SADDLE LEGION, THE:** Dick Foran, Anne Nagel. These Foran pictures are very good. His voice, the direction and photography are all that could be expected from any producer. Too bad Warners saw fit to stop making these. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**GO GETTER, THE:** George Brent, Anita Louise—An outstanding picture. George Brent very popular with my patrons. Pleased 100 per cent. Made a mistake in not playing it on a Sunday date. Business above average for Friday-Saturday. A pleasure to run such a production. The part of Cappy Ricks, played by Charles Winninger, steals the show. Running time, 92 minutes. Played Oct. 15-16.—Frank Ross, Majestic Theatre, Joliet, Ill. General patronage.

**KID GALAHAD:** Edward G. Robinson, Bette Davis—A swell picture but how could it help be with Edward G. Robinson and Bette Davis, plus an excellent story. Robinson is becoming popular here. The fight picture pleased the men. Struck a very rainy night Saturday so that cut the box office in two, but it pleased those who came. Running time, 101 minutes. Played Oct. 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—An excellent production that brings out people who ordinarily do not come, but certainly not a commercial success. Running time, 116 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—Well, boys, here is a grand show that failed to get me any business but no fault of the picture. It's just that they won't go for this type of show. Running time, 116 minutes. Played October 31-November 1.—C. R. Gregg, Liberty Theatre, Caney, Kansas. Small town patronage.

**SINGING MARINE, THE:** Dick Powell—Much improvement over Powell pictures. Pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SLIM:** Pat O'Brien, Henry Fonda—This is one of the best family pictures I have ever run. Well acted and story value above average. Just the type for the working class. Don't fail to run it and give it plenty advertising. It will please all who see it. Running time, 80 minutesc.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**VARSITY SHOW:** Dick Powell, Fred Waring and orchestra, Ted Healy, Lane Sisters—Too long drawn out. It has its moments alright and a couple of catchy tunes but they have a bird in there, Johnny Davis, with his "Old King Cole," that they dragged in three times. If he is supposed to be good I'd hate to see something really bad. It builds up, then sags, and the final is okay with Waring and his college songs sequences.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**VARSITY SHOW:** Dick Powell, Fred Waring—Dick Powell is through here, and from what I hear his drawing power is about gone. We can do no business with Powell. Running time, 120 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa.

**VARSITY SHOW:** Priscilla Lane, Ted Healy—You will notice the two we named as stars. They are, as they took the entire show. This is the best musical we have run in two seasons. Young, fresh, good-looking girls; good songs; clever settings; and the lines are fast and furious. Warners have come into their place in the sun again with this show. Pleased all who saw it but they were not many. Running time, 120 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WINE, WOMEN AND HORSES:** Barton MacLane, Ann Sheridan—A dandy race horse picture that pleased and did good business. Only fault it's too short. Like most of the pictures this year you have to buy so many short subjects that you have nothing left even when you do good business. Running time, 64 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

# Short Features

## Columbia

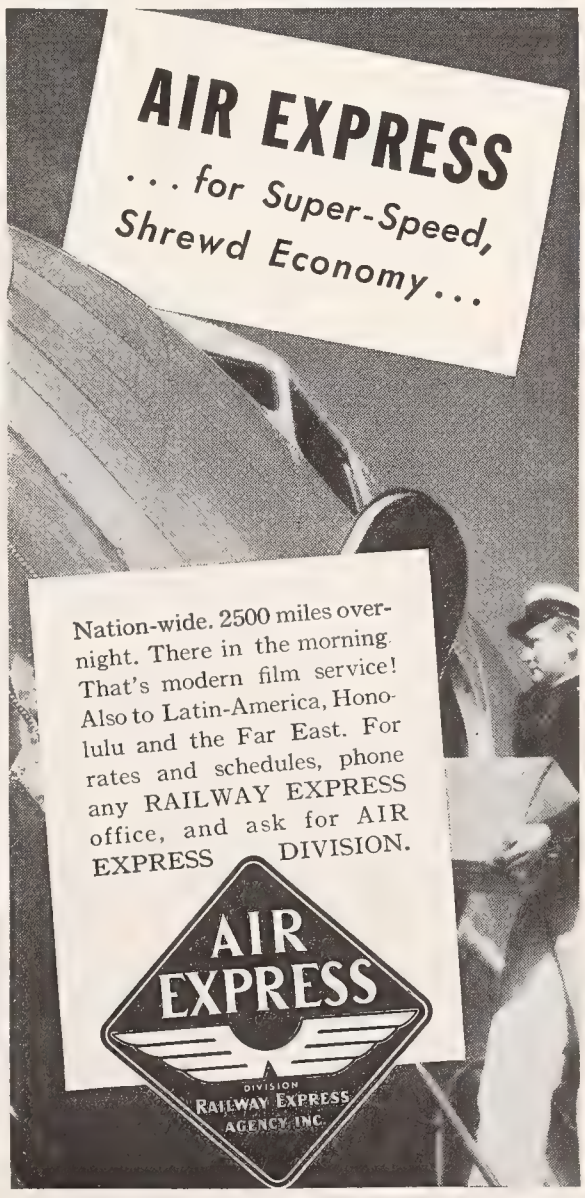
**CLOCK GOES ROUND AND ROUND, THE:** Scrappy Cartoon—Okay; a good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Educational

**BIG APPLE, THE:** Song and Comedy Hits—A very pleasing reel and well liked by our audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**OFF THE HORSES:** Two-reel Comedies—A pretty good two-reeler featuring the radio comedian, Bert Lahr. Has several shots of horse races and some

(*Continued on following page, column 2*)



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good comedy. Good program filler. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J.

**POTLUCK:** Song and Comedy Hits—A good single-reel musical. Lacks something that keeps it out of the top class.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**TIN CAN TOURIST, THE:** Terry-toon—All of these Terrytoons are good. This one features a trailer with innumerable comical gadgets. Worth a spot on any program. Running time, six minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J.

## Metro-Goldwyn-Mayer

**FRAMING YOUTH:** Our Gang Comedies—Another knockout gang comedy. Good in any man's theatre any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**GLIMPSES OF JAVA AND CEYLON**—FitzPatrick's Travel Talks—FitzPatrick seems to have travel talks in class by itself. These should be played in every theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**GLOVE TAPS:** Our Gang Comedies—Another screamingly funny comedy from the Our Gang kiddies. These comedies please the grownups almost as much as the children. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**JUNGLE JUVENILES:** Pete Smith Specialties—A pleasing novelty reel with two monkeys and a little boy.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**LITTLE CHEESER:** Harman-Ising—Second run and our audience enjoyed it as much as the first time. —C. L. Niles, Niles Theatre, Anamosa, Iowa.

**PENNY WISDOM:** Pete Smith Specialties—Good. Housewives will find in it many useful hints.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**RAINBOW PASS:** MGM Miniatures—A story of the Chinese theatre. Excellent and educational. Will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**ROCKY MOUNTAIN GRANDEUR:** FitzPatrick Travel Talks—Magnificent shots of the Rockies in beautiful natural color, causing murmurs of appreciation again and again throughout the audience. Why did Metro score it with such poorly recorded and stupid music? Running time, 10 minutes.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**ROMANCE OF RADIUM:** Pete Smith Specialty—One of the finest single reels of the year; educational, interesting and fascinating. Many good comments from patrons.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**TENNIS TACTICS:** Pete Smith Specialty—Good visual and vocal description of tennis skill.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**THREE SMART BOYS:** Our Gang Comedies—Very good, always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**TORTURE MONEY:** Crime Doesn't Pay Series—These "Crime Doesn't Pay" series are always interesting and help along an otherwise poor feature. Gruesome in spots, but they liked it.—R. Schaber, Jr., Senator Theatre, Ashley, N. D. Small town patronage.

**WAYWARD PUPS:** Happy Harmonies—This series of cartoons are growing more in the public favor with each showing and this one is no exception. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Paramount

**EDUCATED FISH:** Color Classics—Excellent cartoon. When a sawfish at an undersea school sneezed and cut his desk right in half, a patron here claimed he burst a blood vessel. Running time, 10 minutes.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**FOOTBALL TOUCHER DOWNER:** Popeye the Sailor—We see Popeye playing football as a boy while Olive Oyl cheers from the stands, with bloomers on, and Wimpy keeps score by means of chalk and a brush tied to his little hind quarters. Popeye shorts are on the upswing again. This one is good plus.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**INVENTOR, THE:** Paragraphics—Flat, dull and definitely one of Paramount's poorest shorts.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**ORGAN GRINDERS SWING:** Popeye Cartoon—Popeye makes another hit and usually brings a good hand.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**PICK YOUR FAVORITE:** Grantland Rice Sportlights—Poor. Ted Husing reads a terrible poem by Grantland Rice as though he realizes the poem and the jerky photography make up the most amateurish short Paramount has made in many a moon.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**POPULAR SCIENCE:** Very good, always instructive and well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## RKO-Radio

**CLOCK CLEANERS, THE:** Mickey Mouse—Another fine Mickey Mouse.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**HAWAIIAN HOLIDAY:** Mickey Mouse—One of the finest of the Mickeys. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

**MORNING JUDGE:** Edgar Kennedy—One of the outstanding two-reel comedies of the year. Give it your preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Twentieth Century-Fox

**FILMING MODERN YOUTH:** Adventures of the Newsreel Cameraman Series—A pleasing interlude in any program I think these "Adventures of the Newsreel Cameraman" singles are the best short Fox releases. Running time, 10 minutes.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

## United Artists

**THROUGH THE MIRROR:** Mickey Mouse—A very good Mickey Mouse comedy. Running time, seven minutes.—Fischer & Bichler, Mattray Theatre, Strasburg, S. D. Small town patronage.

## Universal

**KEEPER OF THE LIONS:** Oswald Cartoon—Good cartoon comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa.

## Vitaphone

**CRADLE OF CIVILIZATION:** Colortour Adventure—These travel talks, for some reason, lack color and seem pale and washed out. They in no way compare to MGM's. The subject matter is interesting, but the color is bad and the sound only fair. The audience seems glad when it is over. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**DOCTOR CUPID:** Ken Murray, Oswald—This series of shorts always made a hit on our weekend bill and this one is no exception. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**JOE PALOOKA IN "THIRST AID":** Robert Norton, Beverly Phalen—Everyone likes Joe Palooka and this is no exception. A good short with plenty of action. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**NUT GUILTY:** Edgar Bergen—Much enjoyed by my patrons. Play it. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**PLAY STREET:** Broadway Brevities—Very good entertainment. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**PORKY'S BUILDING:** Looney Tunes—A great cartoon for the kids. These cartoons are getting better and better. Running time seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PORKY'S BAD TIME STORY:** Looney Tunes—This series are not good. There seems to be something lacking in the fat porker to capture the audience as other cartoons do.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**RUSS MORGAN AND ORCHESTRA:** Melody Masters—This is a very good band short. The little girl singer is good in her two numbers and the dance team is excellent. Good for any day of the week. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PORKY'S DUCK HUNT:** Looney Tune—These Looney Tunes are getting better and better. The grownups as well as the kids go for them. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**SPEAKING OF THE WEATHER:** Merry Melody —Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**SWEET SIOUX:** Merrie Melodies—Not quite so good as most of this series. Running time, one reel. Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**VAUDEVILLE HITS:** Big Time Vaudeville Reel—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |

## AMBASSADOR-CONN-MELODY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-Kane Richmond | June 15,'37 | | |
| Devil Diamond, The | Kane Richmond-Frankie Darro | Jan. 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Sing While You're Able | Pinky Tomlin | Mar. 20,'37 | 66 | |
| Thanks for Listening | Pinky Tomlin | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Valley of Terror | Kermit Maynard-Harlene Wood | Jan. 20,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| *Coming* | | | | |
| Fighting Cadet | Frankie Darro | | | |
| Roaring Six Guns | Kermit Maynard-Mary Hayes | | | |
| Rough Riding Rhythm | Kermit Maynard-Beryl Wallace | | | |
| Swing It, Professor (G) | Pinky Tomlin, Paula Stone | | *60. | Nov. 13,'37 |
| Young Dynamite | Frankie Darro-Kane Richmond | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Awful Truth, The (G) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92. | Oct. 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62. | Oct. 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61. | Nov. 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) | Richard Dix-Joan Perry | June 25,'37 | 68. | July 24,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | | | | |
| Devil's Playground (A) | Dolores Del Rio-Richard Dix | Jan. 24,'37 | 74. | Feb. 27,'37 |
| Fight to the Finish, A | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| (See "Taxi War," "In the Cutting Room," May 1,'37.) | | | | |
| Find the Witness (G) | Rosalind Keith-Chas. Quigley | Jan. 8,'37 | 57. | Mar. 6,'37 |
| Frame Up, The | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| (See "Right Guy," "In the Cutting Room," May 1,'37.) | | | | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64. | Oct. 23,'37 |
| I Promise to Pay (G) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65. | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 64.) | | | | |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68. | Aug. 14,'37 |
| It Happened in Hollywood | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | | | | |
| It's All Yours (G) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80. | Aug. 7,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65. | July 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69. | May 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68. | Oct. 9,'37 |
| Lost Horizon (A) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118. | Feb. 27,'37 |
| (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p.80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 87.) | | | | |
| Motor Madness | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | | | | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68. | Nov. 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 8,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62. | Apr. 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67. | Apr. 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65. | Aug. 28,'37 |
| Speed to Spare | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | | | | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76. | Feb. 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65. | Nov. 13,'37 |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62. | Mar. 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Venus Makes Trouble | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| (See "In the Cutting Room," Apr. 3,'37.) | | | | |
| Westbound Mail | Charles Starrett-Rosalind Keith | Jan. 22,'37 | 54 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104. | Feb. 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68. | Feb. 13,'37 |
| Women of Glamour (G) | Melvyn Douglas-Virginia Bruce | Jan. 28,'37 | 72. | Mar. 20,'37 |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| *Coming* | | | | |
| Absent Without Leave | Dolly Haas | | | |
| All American Sweetheart | Scott Colton-Patricia Farr | Nov. 30,'37† | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| American Legion, The | Don Terry-Mary Russell | | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Forgotten Women | Wyn Cahoon-Scott Colton | | | |
| Headin' East | Buck Jones-Ruth Coleman | Dec. 13,'37† | | |
| I'll Take Romance | Grace Moore-M. Douglas | Dec. 1,'37† | 85 | |
| (See "In the Cutting Room," July 24,'37.) | | | | |
| Little Miss Roughneck | Edith Fellows-Leo Carrillo | | | |
| Murder in Swingtime | Wyn Cahoon-Robert Paige | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Shadow, The | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | | |
| She Married an Artist | John Boles-Luli Deste | Nov. 25,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Ranger | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Start Cheering | Jimmy Durante-Joan Perry | | | |
| (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |
| Under Suspicion | Jack Holt | Dec. 16,'37† | | |
| (See "Murderers Welcome," "In the Cutting Room," Nov. 6,'37.) | | | | |
| Wide Open Faces | Joe E. Brown | | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Battle of Greed (G) | Tom Keene-Gwynne Shipman | Jan. 18,'37 | 65. | Jan. 9,'37 |
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60. | June 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64. | Mar. 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Blue Danube Romance | Zita Perczel | Jan. 20,'37 | 85 | |
| Dreams of Love | Frank Taray | Jan. 3,'37 | 103 | |
| (English titles) | | | | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radal | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komear | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. | Oct. 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |
| *Coming* | | | | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70. | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55. | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Guns of Pecos 960 | Dick Foran-Anne Nagel | Jan. 2,'37 | 65. | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men in Exile 174 | Richard Purcell-June Travis | Apr. 4,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Once a Doctor (G) 171 | Donald Woods-Jean Muir | Jan. 23,'37 | 65. | Mar. 6,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| Sing Me a Love Song (G) 160 | James Melton-Patricia Ellis | Jan. 9,'37 | 79. | Oct. 17,'36 |
| (Exploitation: Dec. 26,'36, p. 70.) | | | | |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254 | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Gold Is Where You Find It | George Brent-O. de Havilland | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Hollywood Hotel | Dick Powell-Frances Langford | Jan. 1,'38† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. 11,'37† | 61. | Oct. 30,'37 |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | | |
| Sh! the Octupus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. 11,'37† | *60. | Nov. 13,'37 |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57. | Oct. 16,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105. | Nov. 13,'37 |
| Women Are Like That | Kay Francis-Pat O'Brien | | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90. | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82. | |
| Kainourgea Zoe | Rita Karmen | Nov. 7,'37† | 115. | |
| Ftohea Toy Mpoam | Vasoula Manolidoy | Sept. 5,'37† | 96. | |
| True Love | Sophea Damogloy | Oct. 3,'37† | 85. | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Reborn | Elene Papadake | Dec. 5,'37† | 90. | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65. | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels in Love (G) 3604 | Jessie Matthews-Louis Berrell | Feb. 29,'37 | 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 70. | Oct. 2,'37 |
| Sez O'Reilly to McNab (G) | Will Fyffe-Will Mahoney | Nov. 20,'37† | 83. | July 17,'37 |
| (Reviewed under the title, "Said O'Reilly to McNab.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64. | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74. | |
| Woman Alone, The (G) 3601 | Sylvia Sidney-John Loder | Jan. 12,'37 | 76. | Jan. 2,'37 |
| (Reviewed under the title, "Sabotage.") | | | | |
| You're in the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The | Nova Pilbeam | Feb. 17,'38† | | |
| (See production article, Oct. 30,37, p. 16.) | | | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20, '38† | | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Days (G) 147 | Tex Ritter-Eleanor Stewart | Jan. 30,'37 | 52. | Feb. 13,'37 |
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63. | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56. | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60. | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77. | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 20,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 65½. | May 1,'37 |
| Great Guy (G) 101 | James Cagney-Mae Clarke | Jan. 2,'37 | 73. | Dec. 19,'36 |
| (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.) | | | | |
| Hats Off (G) 108 | Mae Clarke-John Payne | Dec. 6,'37 | 66½. | Jan. 2,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 10,'36 |
| (Reviewed under the title, "Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58. | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mr. Boggs Steps Out 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | | |
| (See "Mr. Boggs Buys a Barrel," "In the Cutting Room," Sept. 25,'37.) | | | | |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60. | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56. | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 66. | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy, The 205 | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61. | |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 123 | Eric Linden-Cecilia Parker | June 8,'37† | 61. | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. 5,'37† | *65. | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57. | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 5,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61. | |
| We're in the Legion Now (G) 129 | Reginald Denny-Esther Ralston | Jan. 16,'37 | 55½. | Feb. 15,'36 |
| (Reviewed under the title, "Rest Cure.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead with Your Heart | Anna Sten | | | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | Nov. 26,'37† | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter in the Sky | | | | |
| Photo Finish | Conrad Nagel-Eleanor Hunt | | | |
| Rollin' Plains 217 | Tex Ritter | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. | Oct. 10,'36 |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63. | |
| Luck of the Irish | Richard Hayward | Feb. 1,'37 | 68. | |
| Phantom Ship | Bela Lugosi-Shirley Grey | Jan. 10,'37 | 65. | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69. | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| Early Bird, The | Richard Hayward | | | |
| Irish and Proud of It | Richard Hayward | | | |
| Jeanne | Gaby Morlay | | | |

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. | 15,'37† 82 | |
| Business in Distress | Czech Film | Oct. | 15,'37† 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. | 10,'37 62 | Jan. 26,'35 |
| Fire Trap, The | Norman Foster-Evalyn Knapp | Jan. | 10,'37 58 | Dec. 7,'35 |
| I Give My Heart | Gitta Alpar | Nov. | 5,'37† 78 | |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. | 1,'37† 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. | 10,'37 82 | |
| Student's Romance, The (G) | Patric Knowles | Oct. | 10,'37† 78 | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. | 1,'37† 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. | 1,'37 85 | Mar. 20,'37 |
| *Coming* | | | | |
| Invitation to the Waltz | Lilian Harvey | Nov. | 10,'37† 74 | |
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. | 5,'37† 75 | |
| Song of the Lark | Czech Film | Dec. | 8,'37† 90 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. | 11,'37† 9 rls | |
| All Men Are Wild | Paul Javor | Oct. | 21,'37† 9 rls | |
| Bride from Toroeke | Paul Javor | Oct. | 1,'37† 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. | 19,'37† 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June | 11,'37 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. | 20,'37 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. | 6,'37 8 rls | |
| I Picked You for My Husband | Paul Javor | Nov. | 4,'37† 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. | 21,'37† 9 rls | |
| Pay, Madame | Paul Javor | May | 30,'37 8 rls | |
| Two Prisoners | Paul Javor | Oct. | 12,'37† 10 rls | |
| *Coming* | | | | |
| Anniversary | Imre Raday-Ida Turay | Dec. | 10,'37† 10 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. | 30,'37† 10 rls | |
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. | 24,'37† 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. | 15,'37† 73 | Sept. 11,'37 |
| High Hat | Frank Luther-Dorothy Dare | Jan. | 1,'37 90 | |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. | 1,'37 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. | 15,'37 90 | |
| *Coming* | | | | |
| Back from Reno | | | | |
| Beauty Racket | | | | |
| Deerslayer | | | | |
| Honor Among Women | | | | |
| I Demand Payment | Betty Burgess-Jack LaRue | | | |
| Night of Crime | | | | |
| Sky Girl | | | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.) | William Powell-Myrna Loy | Dec. | 25,'36 112 | Dec. 12,'36 |
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. | 27,'37 69 | Aug. 28,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July | 9,'37 89 | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. | 3,'37† 80 | Sept. 4,'37 |
| Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62.) | Joan Crawford-Franchot Tone | Oct. | 8,'37† 103 | Oct. 2,'37 |
| Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.) | Eleanor Powell-Robt. Taylor | Aug. | 20,'37 110 | Aug. 21,'37 |
| Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.) | Greta Garbo-Robert Taylor | Jan. | 1,'37 108 | Dec. 19,'36 |
| Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | F. Bartholomew-Spencer Tracy | June | 25,'37 116 | Apr. 3,'37 |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. | 22,'37† 112 | Oct. 30,'37 |
| Dangerous Number (G) 718 | Robert Young-Ann Sothern | Jan. | 22,'37 71 | Feb. 6,'37 |
| Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | Marx Brothers-Allan Jones | June | 11,'37 111 | June 19,'37 |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. | 15,'37† 87 | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July | 2,'37 89 | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. | 26,'37 67 | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. | 12,'37 69 | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. | 5,'37† 138 | July 24,'37 |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. | 11,'36 72 | Oct. 31,'36 |
| Good Earth, The (A) 741 (See production article, July 11,'36 p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | Paul Muni-Luise Rainer | Aug. | 6,'37 139 | Feb. 6,'37 |
| Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | Wallace Beery-Betty Furness | Apr. | 23,'37 76 | Apr. 24,'37 |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June | 4,'37 109 | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. | 12,'37† 81 | Nov. 13,'37 |
| Last of Mrs. Cheyney, The 719 (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | Joan Crawford-William Powell | Feb. | 19,'37 98 | Feb. 27,'37 |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. | 29,'37† 78 | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July | 30,'37 69 | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. | 1,'37† 72 | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. | 5,'37 65 | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July | 2,'37 90 | Apr. 28,'34 |
| Man of the People (G) 716 | Joseph Calleia-Florence Rice | Jan. | 29,'37 81 | Jan. 30,'37 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June | 18,'37 70 | June 26,'37 |
| Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | J. MacDonald-Nelson Eddy | Mar. | 26,'37 132 | Mar. 13,'37 |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. | 17,'37† 73 | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. | 6,'37 105 | Mar. 2,'35 |
| Navy, Blue and Gold 811 (See "In the Cutting Room," Nov. 6,'37.) | Lionel Barrymore-Robt. Young | Nov. | 19,'37† 94 | |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. | 30,'37 117 | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. | 23,'37 67 | Feb. 6,'37 |
| Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.) | Clark Gable-Myrna Loy | June | 4,'37 119 | June 12,'37 |
| Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | Jean Harlow-Robert Taylor | Mar. | 19,'37 84 | Mar. 20,'37 |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May | 21,'37 70 | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | Norma Shearer-Leslie Howard | Apr. | 16,'37 127 | July 18,'36 |
| Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.) | Clark Gable-Jean Harlow | July | 23,'37 94 | July 24,'37 |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. | 18,'36 74 | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. | 2,'37 69 | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May | 14,'37 94 | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May | 7,'37 66 | May 8,'37 |
| Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86.) | Constance Bennett-Cary Grant | July | 16,'37 97 | July 17,'37 |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May | reissue 126 | Jan. 24,'31 |
| Under Cover of Night (G) 715 | Edmund Lowe-Florence Rice | Jan. | 8,'37 72 | Jan. 9,'37 |
| Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.) | Laurel and Hardy | Apr. | 16,'37 64 | Jan. 2,'37 |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. | 10,'37† 61 | Sept. 11,'37 |
| *Coming* | | | | |
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. | 11,'38† | |
| Beg, Borrow or Steal | Frank Morgan-Florence Rice | Dec. | 10,'37† | |
| Benefits Forgot | Walter Huston-James Stewart | Jan. | 28,'38† | |
| Bad Man of Brimstone 812 (See "In the Cutting Room," Oct. 23,'37.) | Wallace Beery-V. Bruce | Dec. | 3,'37† | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. | 7,'38† | |
| Four Marys, The (See "In the Cutting Room," Nov. 13,'37.) | Myrna Loy-Franchot Tone | Dec. | 31,'37† | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | | | |
| Mannequin (See "In the Cutting Room," Nov. 13,'37.) | Joan Crawford-Spencer Tracy | Feb. | 4,'38† | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Rosalie (See production article, Nov. 6,'37, p. 34.) | Eleanor Powell-Nelson Eddy | Dec. | 24,'37† | |
| Second Family Affair | Lewis Stone-Mickey Rooney | Dec. | 17,'37† | |
| Thoroughbreds Don't Cry 813 (See "In the Cutting Room," Oct. 30,'37.) | Mickey Rooney-Sophie Tucker | Nov. | 26,'37† 80 | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. | 18,'38† | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. | 25,'37† 59 | Sept. 25,'37 |
| Blazing Barriers | Edw. Arnold, Jr.-F. McKinney | July | 4,'37† 65 | |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. | 29,'37† 58 | Oct. 2,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. | 3,'37† 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. | 30,'37† 61 | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. | 2,'37† 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July | 7,'37† 62 | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July | 28,'37† 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. | 17,'37† | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. | 4,'37† 62 | |
| Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.) | Warren Hull-Movita | July | 21,'37† 73 | Aug. 14,'37 |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July | 14,'37† 55 | Aug. 21, 37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. | 18,'37† 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. | 22,'37† 62 | Sept. 25,'37 |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June | 30,'37† 70 | |
| Where Trails Divide | Tom Keene | Oct. | 13,'37† 59 | |
| *Coming* | | | | |
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. | 25,'37† | |
| Code of the Range | Tim McCoy | | | |
| County Fair | John Arledge-Mary Lou Lender | Nov. | 24,'37† | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. | 15,'37† | |
| Rose of the Rio Grande | Movita | | | |
| Telephone Operator | Judith Allen-Grant Withers | Dec. | 8,'37† | |

# (THE RELEASE CHART--CONT'D)

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98 | Sept. 25,'37 |
| Artists and Models (G) 3702 (Exploitation: Sept. 18,37, p. 83.) | Jack Benny-Gail Patrick | Aug. 13,'37† | 97 | Aug. 7,'37 |
| Barrier, The (G) (See production article, Sept. 18,'37, p. 14.) | Leo Carrillo-Jean Parker | Nov. 12,'37† | *93 | Nov. 6,'37 |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67 | Aug. 7,'37 |
| Blossoms on Broadway (See production article, Sept. 25,'37, p. 16.) | Edward Arnold-Shirley Ross | Nov. 19,'37† | | |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82 | Feb. 13,'37 |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64 | Sept. 11,'37 |
| Bulldog Drummond Escapes (G) 3626 | Ray Milland-Heather Angel | Jan. 22,'37 | 65 | Mar. 13,'37 |
| Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.) | Gladys Swarthout-F. MacMurray | Jan. 29,'37 | 85 | Dec. 12,'36 |
| Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.) | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60 | Apr. 17,'37 |
| Doctor's Diary, A (G) 3627 | John Trent-Helen Burgess | Jan. 15,'37 | 77 | Jan. 30,'37 |
| Double Or Nothing (G) 3707 (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84.) | Bing Crosby-Martha Raye | Sept. 17,'37† | 95 | Aug. 21,'37 |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88 | July 10,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85 | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56 | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70 | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76 | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142 | July 24,'37 |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79 | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65 | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67 | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66 | May 22,'37 |
| I Met Him in Paris (G) 3644 (Exploitation: Oct. 9,'37, p. 67.) | Claudette Colbert-M. Douglas | May 28,'37 | 86 | May 29,'37 |
| Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.) | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79 | Apr. 17,'37 |
| John Meade's Woman (A 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87 | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78 | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77 | June 12,'37 |
| Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86 | Jan. 30,'37 |
| Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88.) | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92 | May 1,'37 |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65 | June 12,'37 |
| Mind Your Own Business (G) 3625 | Charles Ruggles-Alice Brady | Jan. 8,'37 | 75 | Dec. 19,'36 |
| Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.) | Bob Burns-Martha Raye | June 18,'37 | 77 | June 19,'37 |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71 | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70 | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75 | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70 | June 26,'37 |
| On Such a Night (A) 3704 (Exploitation: Nov. 6,'37, p. 66.) | Karen Morley-Grant Richards | Aug. 27,'37† | 73 | Aug. 21,'37 |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79 | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113 | Nov. 28,'36 |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60 | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Heyward | Sept. 17,'37† | 68 | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62 | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65 | Sept. 4,'37 |
| Souls at Sea (G) 3705 (See production article, Jan. 30,'37, p. 16.) | Gary Cooper-George Raft | Sept. 3,'37† | 92 | Aug. 14,'37 |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97 | Mar. 20,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63 | Sept. 18,'37 |
| Thunder Trail (G) 3713 (Exploitation: May 29,'37, p. 67.) | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58 | Oct. 2,'37 |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80 | May 29,'37 |
| Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89 | Apr. 3,'37 |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Dec. 31,'37† | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 17,'37† | | |
| Buccaneer, The (See production article, Oct. 23,'37, p. 14.) | Fredric March-Franciska Gaal | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55 | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| Daughter of Shanghai (See "In the Cutting Room," Oct. 30,'37.) | Anna May Wong-Chas. Bickford | Jan. 21,'38† | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94 | Oct. 2,'37 |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 28,'38† | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Love on Toast | Stella Ardler-John Payne | Dec. 10,'37† | | |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 21,'38† | | |
| Romance in the Dark (See "In the Cutting Room," Nov. 13,'37.) | Gladys Swarthout-John Boles | | | |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62 | Oct. 9,'37 |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Dec. 3,'37† | *75 | Nov. 13,'37 |
| They Knew What Happened | Lew Ayres-Louise Campbell | | | |
| True Confession (See "In the Cutting Room," Oct. 16,'37.) | C. Lombard-Fred MacMurray | Dec. 24,'37† | | |
| Wells Fargo | Joel McCrea-Frances Dee | Jan. 14,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56 | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61 | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61 | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 50 | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59 | Nov. 13,'37 |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62 | July 31,'37 |
| Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.) | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57 | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57 | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64 | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62 | Apr. 3,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.) | Frances Langford-Phil Regan | Apr. 26,'37 | 83 | Apr. 10,'37 |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.) | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67 | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67 | Feb. 6,'37 |
| Lady Misbehaves, The | Sally Eilers-Neil Hamilton | Nov. 13,'37† | | |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60 | Jan. 18,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56 | Jan. 16,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63 | July 31,'37 |
| Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68 | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58 | Mar. 13,'37 |
| Portia on Trial 6001 (A) | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72 | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59 | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56 | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62 | July 3,'37 |
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55 | |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Rootin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. | May 8,'37 |
| Round-up Time in Texas 6306. | Gene Autry-Smiley Burnette | Feb. 28,'37 | 58. | |
| Sea Racketeers (G) 6019. | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006. | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66. | July 31,'37 |
| Springtime in the Rockies 7101. | Gene Autry-Polly Rowles | Nov. 15,'37† | | |
| Trail of Vengeance 6325. | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54. | |
| Trigger Trio 7112. | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56. | |
| Trusted Outlaw, The 6334. | Bob Steele-Lois January | Feb. 1,'37 | 52. | |
| Two Wise Maids (G) 6004. | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68. | Feb. 6,'37 |
| Wrong Road, The (G) 7016. | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. | Sept. 25,'37 |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022. | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |
| ***Coming*** | | | | |
| Colorado Kid 7123. | Bob Steele-Marian Weldon | Dec. 13,'37† | | |
| Duke Comes Back, The. (See "In the Cutting Room," Oct. 16,'37.) | Allan Lane-Heather Angel | Nov. 29,'37† | | |
| Glamorous Nights (G) 6023. | Mary Ellis-Victor Jory | Dec. 6,'37† | 80. | May 15,'37 |
| Manhattan Merry-Go-Round (G) | Phil Regan-Ann Dvorak | | *78. | Nov. 13,'37 |
| Mama Runs Wild | Mary Boland-Ernest Truex | | | |
| News in the Air | June Travis-Wallace Ford | | | |
| Outside of Paradise. | Phil Regan-Dorothy McNulty | | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |
| Wild Horse Rodeo 7113 | Three Mesketeers | Nov. 29,'37† | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802. | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. | Aug. 21,'37 |
| Behind the Headlines (G) 727. | Lee Tracy-Diana Gibson | May 14,'37 | 58. | June 12,'37 |
| Big Shot, The (G) 735. | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. | July 31,'37 |
| Border Cafe (G) 730. | John Beal-Armida | June 4,'37 | 67. | May 29,'37 |
| Breakfast for Two (G) 737. | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. | Oct. 9,'37 |
| China Passage (G) 718. | Constance Worth-V. Haworth | Mar. 12,'37 | 65. | Apr. 24,'37 |
| Criminal Lawyer (G) 713. (Exploitation: Feb. 27,'37, p. 81.) | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. | Apr. 10,'37 |
| Damsel In Distress, A. (See "In the Cutting Room," Oct. 9,'37.) | Fred Astaire-Burns & Allen | Nov. 19,'37† | | |
| Don't Tell the Wife (G) 720. | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. | Feb. 27,'37 |
| Fight for Your Lady (G) 808. | John Boles-Ida Lupino | Nov. 5,'37† | 67. | Oct. 2,'37 |
| Fit for a King (G) 848. | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. | Sept. 4,'37 |
| Flight from Glory (G) 736. | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. | Aug. 14,'37 |
| Forty Naughty Girls (G) 803. | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. | Sept. 4,'37 |
| Hideaway (G) 733. | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. | July 31,'37 |
| Hollywood Cowboy (G) 733. | George O'Brien-Cecilia Parker | May 28,'37 | 64. | July 31,'37 |
| Life of the Party, The (G) 801. (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. | Aug. 28,'37 |
| Living on Love (G). | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. | Oct. 30,'37 |
| Make a Wish (G) 745. | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. | Sept. 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. | Mar. 13,'37 |
| Meet the Missus (G) 729. | Victor Moore-Helen Broderick | June 4,'37 | 60. | May 29,'37 |
| Music for Madame (G) 804. | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. | Sept. 18,'37 |
| New Faces of 1937 (G) 732. (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July 2,'37 | 100. | July 10,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. | July 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. | Mar. 20,'37 |
| Park Avenue Logger (G) 787. | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. | Jan. 30,'37 |
| Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.) | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. | Jan. 2,'37 |
| Quality Street (G) 709. | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. | Mar. 30,'37 |
| Racing Lady (G) 707. | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. | Dec. 12,'36 |
| Riding On Air (G) 771. | Joe E. Brown-Florence Rice | June 18,'37 | 71. | June 12,'37 |
| Saturday's Heroes (G) 805. | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. | Sept. 18,'37 |
| Sea Devils (G) 714. | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. | Feb. 20,'37 |
| Shall We Dance (G) 724. (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May 7,'37 | 116. | May 8,'37 |
| Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. | Feb. 27,'37 |
| Stage Door (G) 806. (See production article, Aug. 14,'37, p. 16.) | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. | Sept. 18,'37 |
| Super Sleuth (G) 734. | Jack Oakie-Ann Sothern | July 16,'37 | 70. | July 17,'37 |
| That Girl from Paris (G) 712. (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. | Dec. 19,'36 |
| There Goes My Girl (G) 728. | Ann Sothern-Gene Raymond | May 21,'37 | 74. | June 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. | Oct. 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. | Dec. 26,'36 |
| Toast of New York (G) 719. (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.) | Edward Arnold-Frances Farmer | July 30,'37 | 109. | July 17,'37 |
| Too Many Wives (G) 723. | Anne Shirley-John Morley | Apr. 9,'37 | 61. | Apr. 17,'37 |
| Victoria the Great (G) 861. (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Oct. 22,'37† | 113. | Sept. 25,'37 |
| We're on the Jury (G) 716. | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. | Jan. 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 6,'37 | 82. | Oct. 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. | Feb. 20,'37 |
| Windjammer 783 (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. 6,'37 | 58. | |
| Woman I Love, The (G) 721. | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. | Apr. 24,'37 |
| You Can't Beat Love (G) 731. | Preston Foster-Joan Fontaine | June 25,'37 | 62. | June 5,'37 |
| You Can't Buy Luck (G) 726. | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. | May 1,'37 |
| ***Coming*** | | | | |
| Bringing Up Baby. (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | | | |
| Danger Patrol (See "In the Cutting Room," Oct. 9,'37.) | John Beal-Sally Eilers | Dec. 10,'37† | | |
| Easy Millions (See "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | | | |
| Having Wonderful Time. (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | | | |
| Hawaii Calls | Bobby Breen-Juanita Quigley | | | |
| High Flyers | Wheeler and Woolsey | Nov. 26,'37† | 70. | |
| Hitting a New High. (See "In the Cutting Room," Oct. 23,'37.) | Lily Pons-John Howard | Dec. 24,'37† | | |
| Lights Out | Lee Tracy-Joan Woodbury | | | |
| Radio City Revels. | Bob Burns-Jack Oakie | | | |
| She's Got Everything. (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | Gene Raymond-Ann Sothern | | | |
| Taking the Town. (See "In the Cutting Room," Nov. 6,'37.) | Fred Stone-Dorothy Moore | | | |
| Women Have a Way. | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G). | Earl Hodgins | Sunset | Aug. 19,'37. | *75. | Aug. 7,'37 |
| Love Life of a Gorilla, The (A) | | Jewel | Nov. 6,'37. | 80. | Nov. 6,'37 |
| Melody of the Plains (G). | Fred Scott | Spectrum | Apr. 15,'37. | *55. | Apr. 10,'37 |
| Nation Aflame (G). | Noel Madison | Treasure | Oct. 16,'37. | 76. | Oct. 23,'37 |
| Singing Buckaroo, The. (See "In the Cutting Room," Nov. 21,'36.) | Fred Scott | Spectrum | Jan. 15,'37. | | |
| Three Legionnaires (G). | Robt. Armstrong | General | June 15,'37. | *60. | Mar. 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37. | 57. | June 12,'37 |
| Zamboanga (G) | Native Cast | | July 17,'37. | *65. | July 17,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815. | Eddie Cantor-June Lang | Oct. 29,'37† | 81. | Oct. 23,'37 |
| Angel's Holiday (G) 754. | Jane Withers-Robert Kent | June 4,'37 | 71. | May 8,'37 |
| As You Like It (G) 711. (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. | Sept. 19,'36 |
| Big Business (G) 759. | Jed Prouty-Spring Byington | June 18,'37 | 61. | Apr. 17,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½. | |
| Born Reckless (G) 758. | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. | June 26,'37 |
| Cafe Metropole (G) 750. (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May 7,'37 | 83. | May 8,'37 |
| Californian, The (G) 753. | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. | July 10,'37 |
| Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May 21,'37 | 71. | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. | Nov. 29,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. | Aug. 7,'37 |
| Crack-Up (G) 727. | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. | Jan. 16,'37 |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. | Oct. 2,'37 |
| Dangerously Yours (G) 817. | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| David Harum (G) 769. (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. | Mar. 3,'34 |
| Doctor Bull (G) 768. (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. | Oct. 16,'36 |
| Fair Warning (G) 740. | Betty Furness-John Payne | Mar. 5,'37 | 68. | Jan. 23,'37 |
| Fifty Roads to Town (G) 748. (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. | Apr. 3,'37 |
| Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May 14,'37 | 59. | Mar. 6,'37 |
| Handy Andy (G) 871. (re-issue) | Will Rogers | Aug. 13,'37† | 81. | May 5,'34 |
| Heidi (G) 816. | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. | Oct. 16,'37 |
| Holy Terror, The (G) 734. | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. | Jan. 9,'37 |
| Hot Water (G). | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. | July 17,'37 |
| Judge Priest (reissue) 872. | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 28,'34 |
| It Happened Out West 745. | Paul Kelly-Judith Allen | May 7,'37 | 56. | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28. | |
| Lady Escapes, The (G) 747. | Gloria Stuart-Michael Whalen | July 23,'37 | 63. | June 5,'37 |
| Lancer Spy (G) 809. | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. | Oct. 9,'37 |
| Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. | Oct. 2,'37 |
| Lloyds of London (G) 735. (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. | Nov. 26,'36 |
| Love Is News (G) 729. (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. | Feb. 27,'37 |
| Love Under Fire (G) 803. | Loretta Young-Don Ameche | Aug. 20,'37† | 75. | Aug. 14,'37 |
| Midnight Taxi (G) 744. | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. | Mar. 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. | Mar. 20,'37 |
| Off to the Races (G) 736. | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. | Jan. 16,'37 |
| On the Avenue (G) 732. (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| One in a Million (G) 722 | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | | | | |
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75. | |
| Second Honeymoon (G) 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | 79. | Nov. 13,'37 |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| (Exploitation: June 5,'37, p. 64.) | | | | |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 | Anthony Martin-Dixie Dunbar | June 25,'37 | 64. | |
| (See "In the Cutting Room," May 1,'37.) | | | | |
| Slave Ship (G) 748 | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| (See production article, Mar. 13,'37, p. 16.) | | | | |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| (Exploitation: Oct. 9,'37, p. 66.) | | | | |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99. | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 748 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | | | | |
| Wee Willie Winkie (G) 760 | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| (Expoitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | | | | |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 891 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Big Town Girl (G) 822 | Claire Trevor-Donald Woods | Dec. 3,'37† | *65. | Nov. 13,'37 |
| Blonde Moll | Ricardo Cortez-Phyllis Brooks | | | |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Feb. 15,'38† | *65. | Nov. 6,'37 |
| Checkers | Jane Withers-Stuart Erwin | | | |
| Dinner at the Ritz (G) 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | Nov. 13,'37 |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Happy Ending 830 | Sonja Henie-Don Ameche | Jan. 28,'38† | | |
| Hawaiian Buckaroo 828 | Smith Bellew-Evalyn Knapp | Jan. 14,'38† | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Jan. 21,'38† | | |
| In Old Chicago | Tyrone Power-Alice Faye | | | |
| (See production article, Sept. 4,'37, p. 48.) | | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | | *60. | Oct. 30,'37 |
| Love and Hisses 825 | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Feb. 11,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Sally, Irene and Mary 827 | Alice Faye-Fred Allen | Jan. 14,'38† | | |
| Shanghai Deadline 826 | Cesar Romero-June Lang | Jan. 7,'37† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Dec. 17,'37† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Thank You, Mr. Moto 831 | Peter Lorre-Jane Ragan | Dec. 24,'37† | | |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.) | | | | |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.) | | | | |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| (Exploitation: Mar. 27,'37, p. 79.) | | | | |
| History Is Made at Night (G) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 87. | Mar. 13,'37 |
| (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.) | | | | |
| Hurricane, The (G) | Dorothy Lamour-Jon Hall | Nov. 9,'37† | *103. | Nov. 13,'37 |
| (See production article, Aug. 7,'37, p. 16.) | | | | |
| Knight Without Armor (G) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | | | | |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G) | Edmund Lowe-Ann Todd | Nov. 12,'37† | 77. | Sept. 11,'37 |
| (Reviewed under the title, "The Squeaker.") | | | | |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| Star Is Born, A (G) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | | | | |
| Stella Dallas (A) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66.) | | | | |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44. | |
| Walter Wanger's Vogues of 1938 (G) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.) | | | | |
| When Thief Meets Thief (A) | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| (Reviewed under the title, "Jump for Glory.") | | | | |
| Woman Chases Man (G) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | | | | |
| You Only Live Once (A) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Dec. 17,'37† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | | | |
| Adventures of Tom Sawyer | Tommy Kelly-Walter Brennan | | | |
| (See production article, Oct. 9,'37, p. 16.) | | | | |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | | | |
| (See production article, Nov. 13,'37, p. 14.) | | | | |
| I Met My Love Again | Joan Bennett-Henry Fonda | | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Nothing Sacred | Carole Lombard-Fredric March | Nov. 26,'37† | | |
| (See production article, Aug. 21,'37, p. 16.) | | | | |
| Paradise for Two (G) | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | | 90. | Nov. 13,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Jan. 22,'38† | 86. | June 12,'37 |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68. | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58. | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59. | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 68. | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59. | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| Oh, Doctor! (G) 1013 | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| 100 Men and a Girl (G) 2001 | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66. | | | | |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | | | | |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68. | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59. | |
| That's My Story 2034 | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62. | |
| (See "In the Cutting Room," July 3,'37.) | | | | |
| Top of the Town (G) 1007 | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | | | | |
| Trouble at Midnight 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunne | Mar. 28,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66. | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 76. | Apr. 24,'37 |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 58. | |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63. | Nov. 13,'37 |
| Courage of the West | Bob Baker-Lois January | Dec. 5,'37† | 57. | |
| (See "In the Cutting Room," Sept. 11,'37.) | | | | |
| Deadlocked | Fay Wray-Kent Taylor | | | |
| International Spy | Wm. Hall-Jane Wyman | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Prescription for Romance | Wendy Barrie-Kent Taylor | Dec. 12,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | | | |
| Some Blondes Are Dangerous | | | | |
| 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Fued of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket | Herman Brix-Joan Barclay | Oct. 1,'37† | 63 | |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |
| *Coming* | | | | |
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Lost Ranch | Tom Tyler | Nov. 30,'37† | | |
| Orphan of the Pecos | Tom Tyler | Dec. 30,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73. | Apr. 10,'37 |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83. | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89. | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60. | June 12,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85. | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92. | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95. | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71. | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90. | July 31,'37 |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101. | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95. | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116. | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68. | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60. | Jan. 16,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60. | Mar. 13,'37 |
| Public Wedding 128 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93. | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105. | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80. | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59. | Dec. 5,'36 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121. | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60. | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64. | July 24,'37 |
| *Coming* | | | | |
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Evidence | Dick Foran-June Travis | | | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62. | Sept. 11,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82. | Sept. 11,'37 |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers in Paris | | | | |
| Highway Pirates | Dick Purcell-Beverly Roberts | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | | *60. | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| Patient in Room 18, The | Ann Sheridan-Patric Knowles | | | |
| Penrod and His Twin Brother | Billy and Bobby Mauch | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady | H. Bogart-Dorothy McNulty | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Too Much of Everything | Bonita Granville-Dolores Costello | | | |
| Tovarich 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | | |
| Without Warning (G) 218 | Boris Karloff-Marie Wilson | | *56. | Oct. 23,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Tibe Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78. | July 8,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95. | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |
| *Coming* | | | | |
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven | Harry Baur | | | |
| Love on Skiis | Walter Rimil | | | |
| Monks, The | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Dec. 1,'37† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Angel's Pit, The (A) | Amedo Nazzari | | | June | 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103. | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90. | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73. | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | Oct. | 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89. | Oct. 23,'37 |
| Dominant Sex, The (A) | Phillips Holmes | Assoc. British | | 82. | Feb. 26,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80. | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90. | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55. | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | May | 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74. | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88. | Mar. 27,'37 |
| Gypsy (A) | Roland Young | Warner | | Feb. | 13,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81. | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90. | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77. | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73. | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70. | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120. | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90. | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | Apr. | 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80. | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95. | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78. | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105. | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70. | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91. | Sept. 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77. | June 5,'37 |
| Mill on the Floss, The (G) | Frank Lawton | National | | 90. | Feb. 13,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90. | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77. | Sept. 18,'37 |
| Ora Ponciano (G) | Chueno Solozano | Prod. Soria | | 105. | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77. | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75. | May 8,'37 |
| Pagliacci (G) | Richard Tauber | United Artists | | 90. | Feb. 8,'37 |
| (See production article, Jan. 9,'37, p. 16.) | | | | | |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115. | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100. | Mar. 20,'37 |
| Prisoners (G) | A. I. Chaban | Amkino | Feb. 16,'37 | 93. | Feb. 27,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95. | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120. | Oct. 30,'37 |
| Sensation (A) | John Lodge | Wardour | | 75. | Jan. 23,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70. | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | | Apr. 13,'37 | 73. | Apr. 24,'37 |
| Southern Mail (A) | Richard-Wilm | Solar | | 100. | Feb. 20,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58. | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85. | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85. | July 17,'37 |
| 30 Seconds of Love (G) | Elsa Merlini | E. J. A. | | 80. | Jan. 2,'37 |
| This'll Make You Whistle (A) | Jack Buchanan | Wilcox | | 78. | Jan. 9,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68. | Mar. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60. | May 1,'37 |
| White Squadron (G) | Antonio Centa | E. N. I. C. | | 85. | Dec. 26,'36 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 90. | May 29,'37 |
| Yiddle with His Fiddle | Molly Picon | Sphinx | Dec. 31,'36 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Woods (3 Stooges) | May 14,'37 | 19½ |
| Big Squirt, The (10-2-37) Charlie Chase | Sept.17,'37† | 18 |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19 |
| Calling All Curtains | Oct. 1,'37† | 16 |
| Calling All Doctors | July 22,'37 | 19½ |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½ |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½ |
| Fiddling Around | Jan. 21,'38† | 2 rls. |
| From Bad to Worse Charlie Chase | June 4,'37 | 17 |
| Goofs and Saddles | July 2,'37 | 17½ |
| Gracie at the Bat Andy Clyde | Oct. 29,'37† | 17½ |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½ |
| Grips, Grunts and Groans (3-27-37) (3 Stooges) | Jan. 15,'37 | 19 |
| He Done His Duty Andy Clyde | Dec. 10,'37† | 17½ |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17 |
| Lodge Night Andy Clyde | June 11,'37 | 18 |
| Man Bites Love Bug Charlie Chase | Dec. 24,'37† | 18 |
| My Little Feller Andy Clyde | May 21,'37 | 18 |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½ |
| Oh What a Knight | Nov. 22,'37† | 16½ |
| Playing the Ponies (3 Stooges) | Oct. 15,'37† | 17 |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19 |
| Sitter Downers, The (3 Stooges) | Nov. 26,'37† | 16½ |
| Stuck in the Sticks Andy Clyde | Mar.26,'37 | 18 |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½ |
| Termites of 1938 | Jan. 7,'38† | 2 rls. |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17 |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17 |
| **BROADWAY FOLLIES** | | |
| Brokers Follies | Dec. 3,'37† | 1 rl. |
| Drug Store Follies | Sept. 3,'37† | 9½ |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11 |
| Timberland Revels | Nov. 5,'37† | 10 |
| **COLOR RHAPSODIES** | | |
| Air Hostess, The | Oct. 22,'37† | 8 |
| Foxy Pup, The (6-5-37) | May 21,'37 | 6½ |
| Gifts from the Air (re-issue) | Dec. 18,'37† | 7½ |
| Indian Serenade | July 16,'37 | 8 |
| Let's Go (4-17-37) | Apr. 10,'37 | 7½ |
| Little Match Girl | Nov. 5,'37† | 8½ |
| Merry Mannequins | Mar. 19,'37 | 6½ |
| Mother Hen's Holiday | May 7,'37 | 7 |
| Sad Little Guinea Pigs | Dec. 18,'37† | 1 rl. |
| Scary Crows (9-11-37) | Aug.20,'37 | 8 |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | 7½ |
| Spring Festival (8-21-37) | Aug. 6,'37 | 8 |
| Stork Takes a Holiday, The | June 11,'37 | 8 |
| Swing, Monkey, Swing (10-2-37) | Sept.10,'37 | 7½ |
| **COLUMBIA TOURS** | | |
| Gold Quest of the Ages (2-27-37) | Jan. 28,'37 | 10 |
| Fifty Years of Barter | May 28,'37 | 9½ |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | 9 |
| Pirate Parts of the Caribbean | July 2,'37 | 9 |
| When the West Was Young (3-20-37) | Mar.12,'37 | 9 |
| **COMMUNITY SING (1st Series)** | | |
| Community Sing (No. 1) (2-27-37) | Jan. 17,'37 | 10 |
| Community Sing (No. 2) | Feb. 19,'37 | 11 |
| Community Sing (No. 3) (6-5-37) | May 20,'37 | 10 |
| Community Sing (No. 4) | June 18,'37 | 10½ |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | 10½ |
| **(2nd Series)** | | |
| No. 1 (9-11-37) | Aug.20,'37† | 10 |
| No. 2 (10-16-37) | Sept.17,'37† | 10 |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½ |
| No. 4— | Nov. 28,'37† | 1 rl. |
| **COURT OF HUMAN RELATIONS** | | |
| Wedding Deal, The | Feb. 26,'37 | 11½ |
| **FEATURETTES** | | |
| Herald of the Skies | Apr. 2,'37 | 9½ |
| **HAPPY HOUR** | | |
| Goose Girl, The | May 30,'37 | 3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | 3 rls. |
| **KRAZY KAT CARTOONS** | | |
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | 7 |
| 18. Krazy's Race of Time (6-26-37) | May 6,'37 | 7 |
| 19. Masque Raid, The | June 25,'37 | 7 |
| 20. Railroad Rhythm | Nov. 20,'37† | 1 rl. |
| **SCRAPPY CARTOONS** | | |
| Canine Capers | Sept.16,'37† | 6½ |
| Clock Goes 'Round and 'Round | Oct. 16,'37† | 6 |
| Dizzy Ducks (12-19-36) | July 18,'37 | 6½ |
| Fire Plug, The (11-13-37) | Oct. 16,'37† | 6 |
| Puttin' Out the Kitten | Mar.26,'37 | 7 |
| Scrappy's Band Concert | Apr. 29,'37 | 7 |
| Scrappy's Music Lesson | June 4,'37 | 7 |
| Scrappy's News Flashes | Dec. 8,'37† | 1 rl. |
| **SCREEN SNAPSHOTS** | | |
| No. 5—(2-27-37) | Jan. 22,'37 | 10 |
| No. 6— | Feb. 19,'37 | 10 |
| No. 7— | Mar.23,'37 | 9½ |
| No. 8—(5-29-37) | Apr. 30,'37 | 9½ |
| No. 9— | May 22,'37 | 10 |
| No. 10— | June 4,'37 | 9 |
| No. 11— | June 25,'37 | 10½ |
| No. 12—(10-16-37) | Aug.13,'37 | 10 |
| No. 13—(10-16-37) | Sept.10,'37 | 10 |
| **(New Series)** | | |
| No. 1—(10-16-37) | Sept.17,'37† | 10 |
| No. 2— | Oct. 15,'37† | 9½ |
| No. 3— | Nov. 18,'37† | 1 rl. |
| **SPECIAL** | | |
| Cadet Champions | Nov. 26,'37† | 1 rl. |
| Fishing Thrills (2-13-37) | Jan. 22,'37 | 9 |
| Fit to Win (6-12-37) | May 7,'37 | 9½ |
| Fleet Hoofs (4-17-37) | Mar. 5'37 | 10 |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10 |
| Future Stars | Aug.30,'37 | |
| Golf Magic (9-11-37) | Aug. 16,'37 | 9 |
| Riding the Waves | June 4,'37 | 10 |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | 9 |
| Set 'Em Up | Oct. 29,'37† | 1 rl. |
| Sport of the Seasons | June 25,'37 | 9 |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | 9 |
| Trotting Thoroughbreds (10-16-37) | Sept. 30,'37† | 9½ |
| **STRANGE AS IT SEEMS** | | |
| Little Jack Horner (10-2-37) | Sept.16,'37† | 6½ |
| Silver Threads | Nov. 12,'37† | 1 rl. |
| **WORLD IN COLOR** | | |
| Beautiful Bermuda | Sept.10,'37† | |
| City of the Golden Gate | Oct. 10,'37† | 9½ |

### EDUCATIONAL
### [Distributed through Twentieth Century-Fox]

| Title | Rel. Date | Min. |
|---|---|---|
| **SONG AND COMEDY HITS** | | |
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11 |
| Big Apple, The (10-2-37) | Sept.17,'37† | 9 |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11 |
| Miss Lonely Hearts (10-30-37) | Sept.24,'37† | 10½ |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11 |
| Rhythm Saves the Day | Oct. 29,'37† | 11 |
| See Uncle Sol (2-6-37) | Jan. 29,'37 | 11 |
| **TERRY-TOONS** | | |
| Big Game Hunt, The | Feb. 19,'37 | 7 |
| Book Shop, The (1-30-37) | Feb. 5,'37 | 6 |
| Bug Carnival (4-17-37) | Apr. 16,'37 | 7 |
| Close Shave, A | Oct. 1,'37† | 7 |
| Dancing Bear, The (11-6-37) | Oct. 15,'37† | 6½ |
| Dog and the Bone, The | Nov.12,'37† | 6 |
| Farmer Al Falfa in Trailer Life | Aug.20,'37† | 6 |
| Flying South | Mar.19,'37 | 7 |
| Hay Ride, The | Apr. 2,'37 | 6 |
| Homeless Pup, The | July 23,'37 | 7 |
| Kiko's Cleaning Day (10-2-37) | Sept.17,'37† | 6½ |
| Mechanical Cow, The | June 25,'37 | 7 |
| Ozzie Ostrich Comes to Town | May 28,'37 | 7 |
| Paper Hangers, The (8-14-37) | July 30,'37 | 7 |
| Pink Elephants | July 9,'37 | 7 |
| Play Ball | June 11,'37 | 6 |
| Puddy's Coronation | May 14,'37 | 7 |
| Red Hot Music | Mar. 5,'37 | 6 |
| Salty McGuire | Jan. 6,'37 | 7 |
| Saw Mill Mystery, The | Oct. 29,'37† | 6½ |
| School Birds | Apr. 30,'37 | 7 |
| Timid Rabbit, The | Nov. 26,'37† | 1 rl. |
| Tin Can Tourist, The (2-6-37) | Jan. 22,'37 | 7 |
| Villain Still Pursued Her, The | Sept. 3,'37† | 6½ |
| **TREASURE CHEST** | | |
| Calling All Crooners | Nov. 19,'37† | 1 rl. |
| Crystal Ballet | May 28,'37 | 11 |
| How to Ski | Aug.20,'37† | 11 |
| Ornamental Swimming | June 4,'37 | 10 |
| Private Life of the Gannets (9-25-37) | Sept.10,'37† | 11 |
| Songs of the Danube | May 7,'37 | 9 |
| Trailer Paradise | Nov. 26,'37† | 1 rl. |
| **TWO-REEL COMEDIES** | | |
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19 |
| Bashful Ballerina (10-2-37) | Sept.17,'37† | 20 |
| Big Courtship, The | Feb. 19,'37 | 17 |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18 |
| Ditto | Feb. 12,'37 | 17 |
| Freshies | May 7,'37 | 17 |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19 |
| Girls Ahoy! | June 11,'37 | 17 |
| Going, Going, Gone | Oct. 8,'37† | 18 |
| Hamlet and Eggs | June 18,'37 | 16 |
| Heir Today | Nov. 5,'37† | 18 |
| Her Accidental Hero | May 21,'37 | 17 |
| High-C Honeymoon | Jan. 1,'37 | 21 |
| His Pest Girl | Apr. 30,'37 | 18 |
| Hi-ya Doc? | Apr. 23,'37 | 20 |
| Holding the Bag | May 14,'37 | 19 |
| Hold It | Jan. 29,'37 | 17 |
| Hurray for Hooligan | Nov. 19,'37† | |
| Jail Bait | Jan. 8,'37 | 19 |
| Just the Type | Dec. 4,'36 | 20 |
| Koo-Koo Korrespondence Skool, The | Nov. 19,'37† | 2 rls. |
| Love in Arms | May 28,'37 | 18 |
| Love Nest on Wheels | Mar.26,'37 | 18 |
| Man to Man | Feb. 26,'37 | 17 |
| Meet the Bride | Oct. 29,'37† | 17 |
| Melody Girl | Apr. 16,'37 | 17 |
| Mixed Magic (12-9-36) | Nov. 20,'36 | 17 |
| Modern Home (11-28-36) | Nov. 13,'36 | 19 |
| Montague the Magnificent (8-14-37) | Aug.27,'37† | 17 |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19 |
| Pixilated | Mar.19,'37 | 18 |
| Playboy Number One | Nov. 26,'37† | 2 rls. |
| Practically Perfect (1-30-37) | Jan. 15,'37 | 21 |
| Ready to Serve (4-10-37) | Mar.12,'37 | 15 |
| Screen Test, The (12-19-36) | Dec. 13,'36 | 19 |
| Silly Night (10-23-37) | Oct. 1,'37† | 19 |
| Slacks Appeal | Aug.13,'37† | 19 |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18 |
| Sweeties | Sept. 3,'37† | 15 |
| That's the Spirit | June 25,'37 | 17 |
| Timid Ghost, The | Sept.24,'37† | 16 |
| Transatlantic Love | Dec. 25,'36 | 20 |
| Uncle Sol Solves It | | |
| Who's Crazy? | Aug.20,'37† | 19 |
| Will You Stop! (10-2-37) | Sept.10,'37† | 17 |
| Who's Who? | Oct. 22,'37† | 20 |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10 |
| Broadway Dance Parade | June 15,'37 | 10 |
| Busy Spots in Florida | Jan. 20,'37 | 12 |
| Hollywood Magic (5-29-37) | | 10 |
| In Shanghai (6-5-37) | July 16,'37 | 12 |
| Isle of Paradise | July 30,'37 | 20 |
| Spanish Interlude, A | June 15,'37 | |
| **MAGNACOLOR** | | |
| Blow, Bugle, Blow | | |
| Catalina Island | Nov. 12,'37† | |
| Personalities on Parade | | |
| Skiing on Your Feet | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | 8 |
| Old Prospector, The | | 8 |
| **NOVELTIES** | | |
| Nero | | 8 |
| Hobo Hero | | 9 |
| **PORT O' CALL** | | |
| City of the Sun | | 9 |
| Seventh Wonder | | 9 |
| **WORLD IN COLOR** | | |
| Dream Harbor | | 8 |
| Under the Southern Cross | | 8 |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21 |
| No. 11—Soak the Poor (10-2-37) | Aug.21,'37 | 16 |
| No. 12—Give Till It Hurts (11-13-37) | Sept.18,'37 | 20 |
| No. 13—Behind the Criminal | Oct. 30,'37 | 21 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm | Oct. 30,'37† | 9 |
| Colorful Bombay (5-8-37) | | 8 |
| Copenhagen | Nov. 27,'37† | 9 |
| Floral Japan | July 24,'37 | 8 |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | 9 |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | 8 |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | 8 |
| Land of Incas | Dec. 25,'37† | |
| Rocky Mountain Grandeur (7-24-37) | June 26,'37 | 8 |
| Serene Siam (6-26-37) | May 29,'37 | 9 |
| Stockholm, Pride of Sweden (11-13-37) | Oct. 2,'37† | 9 |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 28—Swing Wedding | Feb. 13,'37 | 8 |
| 29—Bosko's Easter Eggs (4-3-37) | Mar.20,'37 | 8 |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | 8 |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | 8 |
| 32—Wayward Pups (8-14-37) | July 10,'37 | 9 |
| 33—Bosko and the Cannibals | Aug.28,'37 | 10 |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The | Oct. 9,'37† | 9 |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10 |
| Have Courage (7-24-37) | June 12,'37 | 10 |
| Pacific Paradise (10-16-37) | Aug.28,'37 | 10 |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10 |
| Romance of Digestion | Mar.13,'37 | 11 |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21 |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19 |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21 |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20 |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20 |
| **OUR GANG** | | |
| Fishy Tales | Aug.28,'37 | 11 |
| Framing Youth (10-2-37) | Sept.11,'37† | 11 |
| Glove Taps (4-10-37) | Feb. 20,'37 | 11 |
| Hearts Are Thumps | Apr. 3,'37 | 11 |
| Mail and Female | Nov. 13,'37† | |
| Night 'n' Gales | July 24,'37 | 11 |
| Pigskin Palooka | Oct. 23,'37† | 11 |
| Reunion in Rhythm | Jan. 9,'37 | 11 |
| Roamin' Holiday (7-31-37) | June 12,'37 | 11 |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | 11 |
| Three Smart Boys (5-8-37) | Mar.13,'37 | 11 |
| **PETE SMITH SPECIALTIES** | | |
| Bar-Rac's Night Out | Feb. 27,'37 | 10 |
| Decathlon Champion | Nov. 20,'37† | 10 |
| Dexterity (2-27-37) | Jan. 16,'37 | 9 |
| Equestrian Acrobatics | Aug.14,'37 | 8 |
| Gilding the Lily | Feb. 6,'37 | 8 |
| Golf Mistakes (6-26-37) | June 12,'37 | 10 |
| Grand Bounce, The (6-26-37) | May 22,'37 | 11 |
| Jungle Juveniles (11-6-37) | Oct. 2,'37† | 9 |
| Minimaniacs | Nov. 20,'37† | |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10 |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10 |
| Pigskin Champions (9-25-37) | Aug. 14,'37 | 11 |

(Exploitation: Oct. 30,'37, p. 87.)

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| Romance of Radium (10-23-37) | Oct. 23,'37 | 10 |
| Ski Skill (4-10-37) (Reviewed under the title, "Ski Thrill") | Oct. 23,'37 | 10 |
| Sports on Ice | July 24,'37 | 10 |
| Tennis Tactics (5-8-37) | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| Beau Hunks (9-5-31) | Sept.18,'37† | 37 |
| Blotto (2-15-30) | Oct. 30,'37† | 26 |
| County Hospital (4-23-32) | Jan. 22,'38† | 17 |
| Perfect Day, The (3-18-27) | Dec. 11,'37† | 20 |
| **ROBERT BENCHLEY** | | |
| How to Start the Day (10-16-37) | Sept.11,'37† | 10 |
| Night at the Movies, A | Nov. 6,'37† | 10 |
| **SPECIAL** | | |
| Servant of the People (3-20-37) (Exploitation: Feb. 27,'37, p. 87.) | Apr. 9,'37 | 21 |
| **TABLOID MUSICALS** | | |
| Bars and Stripes (5-8-37) | Feb. 20,'37 | 11 |
| Little Maestro (4-17-37) | Mar. 27,'37 | 11 |
| Song of Revolt (7-24-37) | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Candid Candidate, The (9-25-37) | Aug. 27,'37† | 7 |
| Ding Dong Doggie | July 23,'37† | 7 |
| Foxy Hunter, The | Nov. 26,'37† | 1 rl. |
| Hello Hawaii | Dec. 24,'37† | |
| House Cleaning Blues | Jan. 15,'37 | 7 |
| Hot Air Salesman, The (3-20-37) | Mar. 12,'37 | 7 |
| Impractical Joker, The (7-3-37) | June 18,'37 | 7 |
| New Deal Show, The (10-16-37) | Oct. 22,'37† | 7 |
| Pudgy Takes a Bow-Wow | Apr. 9,'37 | 7 |
| Pudgy Picks a Fight (5-22-37) | May 14,'37 | 8 |
| Service With a Smile | Sept.24,'37† | 7 |
| Whoops! I'm a Cowboy | Feb. 12,'37 | 7 |
| **COLOR CLASSICS** | | |
| Bunny-Mooning (3-13-37) | Feb. 12,'37 | 7 |
| Car-Tune Portrait, A (7-3-37) | June 25,'37 | 7 |
| Chicken a la King | Apr. 16,'37 | 8 |
| Educated Fish (11-13-37) | Oct. 29,'37† | 7 |
| Peeping Penguins (9-18-37) | Aug. 27,'37† | 7 |
| **HEADLINERS** | | |
| Blue Velvet Music — Mark Warnow and Orch. | Apr. 9,'37 | 10 |
| Friml Favorites (7-3-37) — Rudolf Friml, Jr., and Orch. | June 4,'37 | 11 |
| From the Minuet to the Big Apple | Nov. 19,'37† | |
| Hollywood Star Reporter, No. 2 (10-16-37) | Oct. 29,'37† | 11 |
| Hula Heaven (10-16-37) — Eddie Peabody | Oct. 1,'37† | 11 |
| Installment Collector, The — Fred Allen | July 2,'37 | 10 |
| Let's Go Latin (9-25-37) — Xavier Cugat and Orch. | Sept.10,'37† | 11 |
| Meet the Maestros | Dec. 17,'37† | |
| Music by Morgan — Russ Morgan and Orch. | Feb.12,'37 | 11 |
| Night in Manhattan | July 30,'37 | 11 |
| Queens of Harmony — Phil Spitalny and Girl Orch. | Aug. 20,'37† | 11 |
| Song Hits on Parade — Freddie Rich and Orch. | Jan. 15,'37 | 10 |
| Star Reporter, The, No. 2 (3-27-37) — Vincent Lopez and Orch. Boswell Sisters | Mar. 12,'37 | 11 |
| Swing, Hutton, Swing — Ina Ray Hutton and Orch. | May 7,'37 | 11 |
| **MUSICAL ROMANCE (In Color)** | | |
| Schubert's Serenade | July 23,'37 | 9 |
| Song of the Islands (5-22-37) | May 21,'37 | 10 |
| Trees (3-20-37) | Mar. 19,'37 | 9 |
| **PARAGRAPHICS** | | |
| Aviator Shorty | July 23,'37 | 10 |
| Circus Comes to Town, The (7-3-37) | June 25,'37 | 10 |
| Cowboy Shorty (10-16-37) | Oct. 8,'37† | 10 |
| Game Trails | Apr. 30,'37 | 10 |
| Inventor, The (10-23-37) | Nov. 5,'37† | 11 |
| It's a Good Stunt (9-25-37) | Sept.10,'37† | 10 |
| It's a Living | Mar. 5,'37 | 11 |
| Killer of the Tonto | Aug. 13,'37† | 10 |
| Make Up and Live | Dec. 31,'37† | |
| Nobody Home | Apr. 2,'37 | 10 |
| Safety in the Air (5-22-37) | May 28,'37 | 10 |
| Tuna | Dec. 3,'37† | |
| Where Snow Is King | Feb. 5,'37 | 9 |
| **PARAMOUNT PICTORIAL** | | |
| No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions | Feb. 12,'37 | 9 |
| No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerlas | Mar. 12,'37 | 10 |
| No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie | Apr. 9,'37 | 10 |
| No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37) | May 7,'37 | 10 |
| No. 11—Fishing Highlights | June 4,'37 | 11 |
| No. 12—(7-3-37) | July 2,'37 | 10 |
| **NEW SERIES** | | |
| No. 1—Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man | Aug. 6,'37† | 1 rl. |
| No. 2—Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37) | Sept. 3,'37† | 10 |
| No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37) | Oct. 1,'37† | 10 |
| No. 4—Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37) | Nov. 5,'37† | 10 |
| No. 5— | Dec. 3,'37 | |
| **POPEYE THE SAILOR** | | |
| Football Toucher Downer | Oct. 15,'37† | |
| Foul Play | Dec. 17,'37† | |
| Hospitaliky | Apr. 16,'37† | 7 |
| I Like Babies and Infints (10-2-37) | Sept.17,'37† | 7 |
| I Never Change My Altitude | Aug. 20,'37† | 7 |
| Lost and Foundry | July 16,'37 | 7 |
| Morning, Noon and Night Club (6-26-37) | June 18,'37 | 7 |
| My Artistical Temperature | Mar. 19,'37 | 7 |
| Organ Grinder's Swing (3-6-37) | Feb. 19,'37 | 7 |
| Paneless Window Washer, The (2-27-37) | Jan. 22,'37 | 7 |
| Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) | Nov. 26,'37† | 2 rls. |
| Protex the Weakerist | Nov. 19,'37† | 1 rl. |
| Twisker Pitcher, The | May 21,'37 | 7 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **POPULAR SCIENCE (In Color)** | | |
| No. 3 | Dec. 25,'36 | 11 |
| No. 4 (3-27-37) | Feb. 26,'37 | 11 |
| No. 5 | Apr. 30,'37 | 11 |
| No. 6 | July 2,'37 | 11 |
| **NEW SERIES** | | |
| No. 1 (9-18-37) | Sept. 3,'37† | 10 |
| No. 2 | Nov. 12,'37† | |
| No. 3 | Jan. 14,'38† | |
| **SCREEN SONGS** | | |
| Magic on Broadway — Jay Freeman and Orch. | Nov. 26,'37† | 1 rl. |
| Never Should Have Told You (3-6-37) — Nat Brandwynne and Orch. | Jan. 29,'37 | 8 |
| Please Keep Me In Your Dreams (5-22-37) — Henry King and Orch. | May 28,'37 | 8 |
| Twilight on the Trail — The Westerners | Mar. 26,'37 | 7 |
| Whispers in the Dark (10-9-37) | Sept.24,'37† | 7 |
| You Came to My Rescue — Shep Fields and Orch. | July 30,'37 | 8 |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 33—An Underwater Romance (3-6-37) | Jan. 29,'37 | 10 |
| No. 34—On the Nose (3-13-37) | Feb. 26,'37 | 10 |
| No. 35—King Soccer | Mar. 26,'37 | 10 |
| No. 36—Wrestling (It's a Laugh) | Apr. 23,'37 | 10 |
| No. 37—Swing Stars (5-22-37) | May 14,'37 | 10 |
| No. 38—Pan-American Champions (7-3-37) | June 11,'37 | 10 |
| No. 39—Rhythm of the Game (7-10-37) | July 9,'37 | 10 |
| No. 40—Aquabats | Aug. 13,'37† | 10 |
| No. 41—Picking Pets (10-2-37) | Sept.10,'37† | 10 |
| No. 42—Four Smart Dogs (10-16-37) | Oct. 8,'37† | 10 |
| No. 43—Pick Your Favorite (11-6-37) | Nov. 5,'37† | |
| No. 44—Ball Tossers | Dec. 3,'37† | |
| No. 45—Water, Water Everywhere | Dec. 31,'37† | |
| **UNUSUAL OCCUPATIONS (In Color)** | | |
| No. 1 | Aug. 6,'37† | 1 rl. |
| No. 2 (10-16-37) | Oct. 8,'37† | 10 |
| No. 3 | Dec. 10,'37† | |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| Frozen Affair, A (8-28-37) | Sept.17,'37† | 10 |
| Murder in Swing Time (9-4-37) | Sept.27,'37† | 10 |
| **LEON ERROL COMEDIES** | | |
| Rented Riot, A | Nov. 5,'37† | 17 |
| Should Wives Work (10-9-37) | Sept.10,'37† | 19 |
| **HEADLINER SERIES** | | |
| 2—Singing in the Air | Feb. 19,'37 | 19 |
| 3—Rhythm on the Rampage (4-24-37) | Apr. 2,'37 | 18½ |
| 4—Swing Fever | July 25,'37 | 20 |
| **1937-38** | | |
| No. 1—Trailing Along (10-16-37) | Oct. 8,'37† | 16 |
| **EDGAR KENNEDY COMEDIES** | | |
| Bad Housekeeping (4-10-37) | Mar. 5,'37 | 19 |
| Dumb's the Word | June 11,'37 | 18 |
| Edgar and Goliath | Nov. 19,'37† | |
| Locks and Bonds | Apr. 16,'37 | 19 |
| Morning Judge (10-16-37) | Sept.24,'37† | 18 |
| Tramp Trouble | Aug. 6,'37 | 16 |
| **MARCH OF TIME** | | |
| No. 7 | Feb. 19,'37 | 21 |
| No. 8 | Mar. 19,'37 | 20 |
| No. 9 (4-17-37) | Apr. 16,'37 | 21 |
| No. 10 | May 14,'37 | 18 |
| No. 11 | June 11,'37 | 18 |
| No. 12 | July 9,'37 | 18 |
| No. 13 | Aug. 6,'37 | 18 |
| **1937-38** | | |
| No. 1 (9-11-37) | Sept. 3,'37† | 17 |
| No. 2 | Oct. 1,'37† | 20 |
| No. 3 | Oct. 29,'37† | 21 |
| No. 4 | Nov. 26,'37† | |
| **MICKEY MOUSE** | | |
| Clock Cleaners, The (8-28-37) | Oct. 15,'37† | 8 |
| Donald's Ostrich | Dec. 10,'37† | 9 |
| Hawaiian Holiday (9-4-37) | Sept.24,'37† | 8 |
| Lonesome Ghosts | Dec. 24,'37† | 9 |
| Old Mill, The | Nov. 5,'37† | 9 |
| Pluto's Quintuplets | Nov. 26,'37† | 9 |
| **NU-ATLAS PRODUCTIONS** | | |
| Phoney Boy | Nov. 19,'37† | |
| Rhythm in a Night Court (9-4-37) | Sept.24,'37† | 9 |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE PARADE** | | |
| No. 1 (10-16-37) | Sept.10,'37† | 13 |
| No. 2 | Nov. 5,'37† | |
| **PATHE REVIEWS** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RADIO FLASH COMEDIES** | | |
| Horse Play (4-3-37) | Mar. 13,'37 | 18 |
| Many Unhappy Returns | Oct. 22,'37† | |
| **RADIO MUSICAL COMEDIES** | | |
| Mississippi Moods (7-31-37) | July 23,'37 | 17 |
| That Man Samson | May 28,'37 | 19 |
| **SMART SET** | | |
| Inlawful | Apr. 30,'37 | 17 |
| **SPECIAL** | | |
| Day With the Dionne Quintuplets, A (4-24-37) | Mar. 26,'37 | 18 |
| **SPORTS WITH BILL CORUM** | | |
| Beach Sports | June 4,'37 | 9½ |
| Big League | May 7,'37 | 11 |
| Foreign Sports | Apr. 9,'37 | 10 |
| Golf Timing (8-21-37) | July 23,'37 | 11 |
| Iceman, The | Jan. 15,'37 | 9 |
| Putting on the Dog | Feb. 12,'37 | 11 |
| Royal Steeds | July 2,'37 | 10 |
| Saratoga Summers (3-27-37) | Mar. 12,'37 | 11 |
| **STRUGGLE TO LIVE** | | |
| Desert Land | Apr. 5,'37 | 9 |
| Forest Gangsters (1-23-37) | Jan. 8,'37 | 9 |
| **SUPERBA COMEDIES** | | |
| Bridal Grief | Feb. 5,'37 | 19 |
| Wife Insurance (8-14-37) | July 9,'37 | 16 |
| Wrong Romance, The | May 14,'37 | 19 |
| **WORLD ON PARADE** | | |
| California Missions (4-24-37) | Apr. 16,'37 | 11 |
| Circus Winter Quarters | May 14,'37 | 11 |
| Florida Cowboy | June 11,'37 | 9½ |
| Jungle Playmate | July 30,'37 | 9 |
| Manhattan Waterfront (3-27-37) | Feb. 19,'37 | 11 |
| Mt. Vernon | Mar. 19,'37 | 10 |
| Romantic Mexico | Jan. 22,'37 | 10 |
| Workshops of Old Mexico | July 9,'37 | 11 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **ALEXANDER** | | |
| Trailing the Seashore (1-9-37) | | 11 |
| **AMERICAN RED CROSS** | | |
| Behind the Flood Headlines (5-8-37) | | 11 |
| **ASTOR** | | |
| Carmen (5-29-37) | | 9 |
| Halt! Who Goes There? (5-29-37) | | 9 |
| **FILM EXCHANGE** | | |
| Ski-Esta (1-2-37) | | 10 |
| **MATSON** | | |
| Coronation Preview (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| Lest We Forget (5-1-37) | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| I Pledge My Heart (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Bone Bender Parade (8-14-37) | Aug. 6,'37 | 10 |
| Dogging It Around the World | Nov. 13,'36 | 10 |
| Motor Maniacs (9-25-37) | Sept. 3,'37† | 10 |
| Ski Parade, The | Feb. 5,'37 | |
| Sports Headliners of 1936 (11-21-36) | Oct. 30,'36 | 10 |
| **MAGIC CARPET SERIES** | | |
| Land of Genghis Khan (2-6-37) | Dec. 18,'36 | 10 |
| Mexican Mural (10-16-37) | | 9½ |
| Portraits of Portugal (8-7-37) | Aug. 6,'37 | 10 |
| Western Grandeur (4-3-37) | Feb. 5,'37 | 9½ |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 103. Alpine Climbers (8-22-36) | Oct. 28,'36† | 9½ |
| 104. Mickey's Circus (8-15-36) | Nov. 11,'36† | 8 |
| 105. Donald and Pluto (11-14-36) | Dec. 12,'36† | 8 |
| 107. Mickey's Elephant (11-14-36) | Feb. 19,'37† | 9 |
| 108. Don Donald (1-16-37) | | 8½ |
| 109. Worm Turns, The (1-23-37) | Apr. 17,'37† | 8½ |
| 110. Magician Mickey | June 17,'37† | 8½ |
| 111. Mickey's Amateurs (6-19-37) | | 1 rl. |
| 112. Moose Hunters | Aug. 5,'37† | 9 |
| **SILLY SYMPHONIES** | | |
| 106. Three Blind Mouseketers (11-28-36) | Jan. 28,'37† | 7 |
| 108. Country Cousin, The (11-21-36) | Dec. 17,'36† | 6½ |
| 109. Mother Pluto (11-21-36) | Mar. 6,'37† | 6½ |
| 110. More Kittens (1-9-37) | Mar. 27,'37† | 8½ |
| 111. Woodland Cafe (6-26-37) | Mar. 15,'37† | 1 rl. |
| 112. Little Hiawatha (6-26-37) | May 11,'37† | |
| 113. Modern Inventions (6-26-37) | June 17,'37† | |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 32 (2-6-37) | Feb. 1,'37 | 9½ |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 | Nov. 1,'37† | 9 |
| No. 41 | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| No. 43 | Dec. 6,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept.20,'37† | 6 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6¼ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| House of Magic (2-13-37) | Feb. 8,'37 | 8 |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37† | 17 |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Fun Begins at Home | Feb. 17,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37† | 17 |
| It's on the Record | Mar. 17,'37 | 10½ |
| School for Swing (2-6-37) | Jan. 20,'37 | 10 |
| Shoes with Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37† | 21 |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37† | 19 |
| **OSWALD CARTOONS** | | |
| Birthday Party, The | Mar. 29,'37 | 6½ |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Everybody Sings (1-30-37) | Feb. 22,'37 | 7 |
| Football Fever | Nov. 15,'37† | 7 |
| Keeper of the Lions (11-13-37) | Oct. 18,'37† | 7 |
| Love Sick (11-6-37) | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | | 7 |
| Mysterious Jug, The | Nov. 29,'37† | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 32—Novelty (1-30-37) | Feb. 1,'37 | 9 |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 8 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty | Nov. 29,'37† | 8 |
| No. 44—Novelty | Dec. 27,'37† | 9 |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37† | 21 |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Reel Vaudeville (1-30-37) Harry Rose | Jan. 2,'37 | 11 |
| Bed-Time Vaudeville (2-20-37) | Jan. 30,'37 | 11 |
| Bring On the Girls Edgar Bergen | Mar. 6,'37 | 11 |
| Vitaphone Diversions Smith and Dale | Apr. 3,'37 | 10 |
| Nickel Lowdown Charles Kemper | May 1,'37 | 10 |
| Vitaphone Funsters (6-12-37) Johnny Burke | May 29,'37 | 11 |
| Vaude-Festival Fritz and Jean Hubert | June 26,'37 | |
| Vaudeville Hits Elaine Arden | July 17,'37 | |
| Vitaphone Broadwayites Medley-Dupree | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| "Give Me Liberty" John Litel | Dec. 19,'36 | 22 |
| It's All Over Now (2-6-37) Dan Healy | Dec. 26,'36 | 20 |
| Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington | Jan. 9,'37 | 20 |
| Pretty Pretender, The (2-13-37) Bernice Claire | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood Georgie Price | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37) Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars Fred Lawrence-J. Bryan | Feb. 20,'37 | 18 |
| Hotel a la Swing Eddie Foy, Jr. | Mar. 13,'37 | 20 |
| Mail and Female Ken Murray | Mar. 27,'37 | 21 |
| Play Street (4-10-37) Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37) Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The Yacht Club Boys | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania Dave Apollon | May 8,'37 | 20 |
| Musical Operation, A Frank Gaby-Virginia Verrill | May 15,'37 | 20 |
| Day at Santa Anita Sybil Jason | May 22,'37 | 18 |
| Sound Defects (6-12-37) Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The Estelle Taylor | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37) Sybil Jason | July 3,'37 | 19 |
| Newsboy's Nocturnes (7-10-37) Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37) Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love Donald Novis-Dorothy Dare | Aug. 2,'37 | |
| Du Barry Did All Right Irene Bordoni | Aug. 7,'37 | |
| Doctor Cupid Ken Murray-Oswald | Sept. 4,'37† | |
| Postal Union Georgie Price | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37) Sybil Jason | Sept. 25,'37† | 20 |
| Ups and Downs Hal LeRoy | Oct. 9,'37† | |
| Starlets | Oct. 23,'37† | |
| Toot Sweet Fifi D'Orsay-Rufe Davis | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Nice Work (2-13-37) | Jan. 30,'37 | 10 |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger | Oct. 30,'37† | |
| **LOONEY TUNES** | | |
| No. 30—Porky the Wrestler | Jan. 9,'37 | 7 |
| No. 31—Porky's Road Race | Feb. 6,'37 | 7 |
| No. 32—Picador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble | Nov. 13,'37† | |
| **MELODY MASTERS** | | |
| Jimmie Lunceford and Orch. (1-23-37) | Dec. 19,'36 | 10 |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Ellseo Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| **MERRIE MELODIES (In Color)** | | |
| No. 30—He Was Her Man | Jan. 2,'37 | 7 |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You ((3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No.39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| **PICTORIAL REVIEWS** | | |
| No. 4—Southern Wear—Aviation (1-23-37) | Dec. 26,'36 | 11 |
| No. 5—Sports Afloat (2-6-37) | Jan. 16,'37 | 10 |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling—Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10 |
| **VITAPHONE NOVELTIES** | | |
| Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford | Jan. 16,'37 | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done Hardeen | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A Radio Ramblers | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37) Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash Louis Zingone | May 22,'37 | 10 |
| Double Talk (6-5-37) Edgar Bergen | June 26,'37 | 10 |
| Palm Beach Knights Charles Ahearn | July 31,'37 | |
| Lyin' Tamer, The (7-11-36) George Jessel | Aug. 28,'37 | 10 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy" | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37) Salici's Puppets | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | |
| Story of the Rose, A (1-16-37) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

**12 Episodes Each Unless Otherwise Specified**

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes) | | 20 (each) |
| Mysterious Pilot, The Capt. Frank Hawks | | |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes) | Feb. 20,'37† | |
| Lone Ranger, The (15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zorro Rides Again 6461 John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37) Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9 Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.) | Dec. 27,'37† | 2 rls. |
| Wild West Days (6-26-37) Johnny Mack Brown (13 episodes) | July 5,'37† | 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version) | Apr. 15,'37 | |

# J C JENKINS—HIS COLYUM

**Lost in South Dakota. HELP, HELP**
**Dear Herald:**

Listen, everybody. We have just received a letter from our very good friend, Mr. H. H. Walker of the Strand theatre at Minot, North Dakota, and, among other things, he says he presumes that April Shower is kept busy rounding up dogs for that "Shelterbelt."

Mr. Walker says he hopes we will not overlook North Dakota in our vagabond wanderings. We hope we won't either. We think a lot of North Dakota and the boys who are furnishing the state with amusement. We were up there some time back and got as far as Fargo when it was 114 in the shade. Then we went hunting for some shade.

As we remember it, Fargo and Minot are the two principal cities in the state, and as we remember it, cities that the state can boast of. And while the state is boasting about her cities she might also do a little shouting about the Strand theatre at Minot and the very genial manager, Mr. Walker.

What we'd like to know for sure is whether H. H. is a relative of our esteemed friend, the late Harry Walker of Aberdeen, South Dakota. Our guess is that he is a son of that gentleman.

▽

In reporting meeting a number of our exhibitor friends in Minnesota and Iowa last week we failed to mention Mr. and Mrs. Johanson of Paulina, Iowa, and there was no sense in failing to mention these two lovely people either. They have redecorated their theatre and equipped it with upholstered seats of the first class and made their theatre a principal show place of the territory.

Mr. Johanson is a professional woodworker and makes all kinds of bric-a-brac (or something like that), for Mrs. Johanson to decorate her home. We sent them some mahogany and mesquite wood to be carved into little doodads for their home when we were in the Rio Grande valley of Texas some time ago.

▽

We presume the most of you don't know Andy and Herb Anderson of the Detroit Lakes Amusement Company of Detroit Lakes, Minn. If you don't you have missed something. The boys have the same name but we understand that they had different fathers and mothers.

The way we feel about it right now, we'd like to kick Andy in the seat of government. When we were in Texas last winter we went down to Brownsville and called on Andy and his wife at their hotel and they promised to come up to McAllen and call on us. We had a lot of sowbelly and beans cooked up but the next thing we heard of them they were in Los Angeles, and there was no darn sense in their acting like that. Andy says that Herb has gone to California for the winter and our guess is that he will be around those stars in Hollywood. We are going to forgive Andy this time because he sent us a check and asked us to have his subscription for the HERALD renewed. When they do that there is no further evidence of their good judgment necessary.

▽

New York Mills is where M. A. Miller operates his Liberty theatre that has become so famous throughout the state. M. A. says he wants the HERALD also. New York Mills was the former home of our old friend Bill Bender, who used to lead the orchestra in our theatre some little time back, and how that boy could scrape a fiddle. Thanks, M. A., for your renewal.

▽

Royal L. Larson of the Kennedy theatre, at Kennedy, Minn., sends us his check and says, "Colonel, you know I am depending upon you to take care of my subscription for the HERALD." Royal has placed his dependence in the right guy. Thanks, Royal, we hope to see you some time.

▽

Next spring we are going to plant only about half of our garden. We are going to fool those—grasshoppers some way. They can go hungry and see if we care. Maybe the Government will pay us for leaving part of it idle; who knows?

The Manager of the Monty theatre at Montgomery, Minn., writes and says he thinks he should have the HERALD. Of course he should. Every theatreman should, for, It Covers The Field Like An April Shower. From now on the Monty theatre will be a member of the HERALD family.

▽

Some time the League of Nations might coax the Dove of Peace to get back on her nest and get busy—that is *some time.*

▽

The other day we were telling a fellow about some of the fish we caught down in the Gulf last winter with J. C. Fanning of Brownsville, Texas. The fellow bit off a chew of plug and cocked one eye at us and said, "Say, Colonel, where did you come from anyway?" and we replied, "Well, our ancestors came from old Thermopylae and settled among the vine-clad rocks and citrus groves of Cyracilla, and our early life ran as quiet as the brook by which we sported." The fellow pulled his handkerchief out and blew his nose and said, "Well, whatja know about that."

▽

Since our Cornhusker football team has cleaned up the most of the college elevens in this territory, the theatre boys of the state have woke up and want to get into the front ranks of the procession. J. L. Harmon of the Rex theatre at Orchard thinks he needs the HERALD to keep him well informed. He does.

Mr. Burrus of the Isis theatre at Crete feels the same way about it and so does John Noffsinger of the Capitol at Madison.

These boys want to keep step with the march of progress and they feel that the HERALD will help them do it.

▽

O. O. McIntyre was telling in his column recently about a fellow telling of a sailor who was always broke, and he asked him why this was and the sailor replied, "Well, I spend part of my money for liquor, part on women and the rest of it I just fritter away."

And now, for fear you might "fritter away" your time reading this, we are going to stop and let you go and get a drink, if you want to, but we hope you don't want to.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

## SHORT PRODUCT PLAYING BROADWAY

***Week of November 13***

**CAPITOL**
Sports On Ice..... MGM
A Night at the Movies.... MGM

**CENTRAL**
Sing, Bing, Sing..... Mack Sennett

**CRITERION**
Screen Snapshots, No. 1... Columbia
Murder In Swing Time..... RKO Radio
Edgar and Goliath..... RKO Radio

**MUSIC HALL**
March of Time, No. 4..... RKO Radio

**PARAMOUNT**
Peeping Penguins ..... Paramount

**RIALTO**
Should Wives Work?..... RKO Radio
A Frozen Affair..... RKO Radio

**RIVOLI**
Pathe Parade, No. 2..... RKO Radio
The Clock Cleaners..... RKO Radio

**ROXY**
The Dog and the Bone.... Educational
Heir Today ..... Educational
Italian Libya ..... Twentieth-Century-Fox

**STRAND**
All-American Drawback.... Vitaphone
Porky's Hero Agency..... Vitaphone

## RKO's "Damsel in Distress" At N. Y. Rivoli Four Weeks

RKO Radio announced this week that due to congestion of booking at Radio City Music Hall during the Thanksgiving and Christmas holidays, "A Damsel in Distress," starring Fred Astaire, will go into the Rivoli theatre for a four week engagement, starting next Wednedsay. RKO explained the arrangement was made to have the New York premiere coincide with 200 day and date bookings during the Thanksgiving week.

## Two Resign from Republic

Rodney De Sarro, art director, and Paul Radin, assistant advertising and publicity director, have resigned from the publicity department of Republic Pictures.

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

## NEW EQUIPMENT

BARGAIN PRICES TO REDUCE STOCK, LIMited number, new amplifiers of latest design both AC and DC exciter supply. Act quick. SCOTT BALLANTYNE CO., 219 No. 16th St., Omaha, Nebr.

## GENERAL EQUIPMENT

TEST THEM — FREE. CARBON SAMPLES sent to prove that you save with international carbons for low-intensity. Only $4.85 for hundred sets 7/10 size; only $5.75 for hundred sets 8/12. Shipped prepaid anywhere in U. S. Order from S. O. S., 636-AU Eleventh Avenue, New York.

ADMISSION SIGNS, BLACK GLASS BACKground, silver letters, all price denominations $1 each; 10 rolls or packages, tickets 20,000 $3; special price on complete overhauling ticket registers, guaranteed work. ASSOCIATED TICKET AND REGISTER CO., INC., 614 9th Ave., New York.

GET OUR PRICES ON REBUILT POWERS AND Simplex projectors; standard amplifiers; speakers; soundheads; at big savings. Repair parts; accessories; supplies; all at money saving prices. Catalog on request. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

CROWN TWIN-CALL. A DIRECT PRIVATE wire for inter room conversation. Master station and one sub station ready to plug in, $23.95 mailed prepaid. CROWN, 614 9th Ave., New York City.

COMPLETE OPERATING EQUIPMENT FOR small theatre: two complete Holmes projectors, synchronized motors; Strong low-intensity arcs and rectifiers, fire extinguishers, fans, ozonator, rewind, metal reel case, stereopticon, screen, Sessions clock, etc. Entire outfit practically new, A1 condition. Very reasonable cash price on entire lot. ROBERT HUTCHINS, Veedersburg, Ind.

GET 75% MORE LIGHT WITH 10¼ INCH REflector units, conversion type for Peerless. Includes dowser assembly, reflector holder, reflector and new jaws, all attachments, only $19.95 complete. Order from S. O. S., 636-AU Eleventh Avenue, New York.

## TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

## BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## USED EQUIPMENT

SAFETY STEEL FILM CABINETS, 15" SIZE, like new, $1.25 section; ticket choppers, $25 each; Simplex intermittent movements, $9.95; optical lenses, standard makes, $4.95; Jensen, Rola, Wright-DeCoster dynamic speakers, $7.95; W. E. exponential horns, 12A/13A, $19.50; soundheads for Simplex, standard makes, complete $25; RCA Photophone 37" horn loud speakers, complete, $39.75. Morelite super-improved lamphouses, excellent, $76.50. Get our bargain lists. S. O. S., 636-AU Eleventh Avenue, New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

BARGAIN PRICES ON USED SOUNDHEADS, amplifiers, speakers, projectors, lamphouses, rectifiers, fans and air-washers. SCOTT BALLANTYNE CO., 219 No. 16th St., Omaha, Nebr.

GET GOOD USED CHAIRS FOR FRACTION OF original cost. Irwin, Ideal, American, Stream-Ease, other famous makes now as low as 75c each. Ask for new price list. S. O. S., 636-AU Eleventh Avenue, New York.

CLOSING OUT USED CHAIRS. ACT AT ONCE. ALLIED SEATING CO., INC., 358 West 44th Street, New York.

LOWEST PRICES ON POWERS, SIMPLEX projectors, Peerless, Morelite, General Electric and Brenkert lamps. Write today for new list. ZENITH, 308 W. 44th, New York City.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## FOR RENT

DESK SPACE AVAILABLE FOR PRESS AGENT or public stenographer active in theatrical work. Reasonable rent for complete service. BOX 915A, MOTION PICTURE HERALD.

## POSITIONS WANTED

MANAGER, 29, EXPERIENCED BOOKER, buyer, live-wire. BOX 946, MOTION PICTURE HERALD.

PROJECTIONIST, 11 YEARS, DESIRES CHANGE, Can go anywhere. References. Box 890, MOTION PICTURE HERALD.

MANAGER-OPERATOR FULLY EXPERIENCED go anywhere, good references, anything considered. BOX 947, MOTION PICTURE HERALD.

## HELP WANTED

MANAGER OF TIP TOP QUALIFICATIONS, must have complete knowledge of buying and booking. Age must be between 35 and 40, single, have good family background, excellent personality and good education. References. State salary expected. BOX 941, MOTION PICTURE HERALD.

UTILITY OPERATOR AND MANAGER FOR relief all departments, small chain theatres. Must have knowledge buying, booking, exploitation, servicing sound, State lowest salary. SOUTHWESTERN VIRGINIA THEATRES, Gladespring, Va.

## THEATRES

WANTED. BUY OR LEASE GOING THEATRE. Must stand rigid investigation. Write or wire. H. L. BARNHART, 3757 West 129th St., Cleveland, O.

WANTED — PAYING MICHIGAN THEATRE, 401 S. Main, Berrien Springs, Mich.

WANTED SMALL TOWN THEATRE NEW ENGland or New York. BOX 945, MOTION PICTURE HERALD.

NEW BUILDING, EQUIPMENT AND 600 SEATS for sale. Will lease building. Will sell equipment for $5,000. Write ROXY THEATRE, Salmon, Idaho.

## TRANSLATION SERVICE

WILL MAKE FRENCH AND SPANISH TRANSlation of advertising literature at nominal cost. Can supply complete advertising layout and printing facilities also. Rates quoted upon request if sample submitted. BOX 916A, MOTION PICTURE HERALD.

## PRINTING SERVICE

POSTPAID! NEARGRAVURE — 250 LETTERheads, 250 envelopes, $3.33 (Embosso raised, $4.44). SOLLIDAYS, Established 1897, Knox, Ind.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

# A GOOD LAUGH ON EVERY PROGRAM KEEPS AWAY RAINY DAYS

The sun shines for every show that includes these Showmanship Shorts.

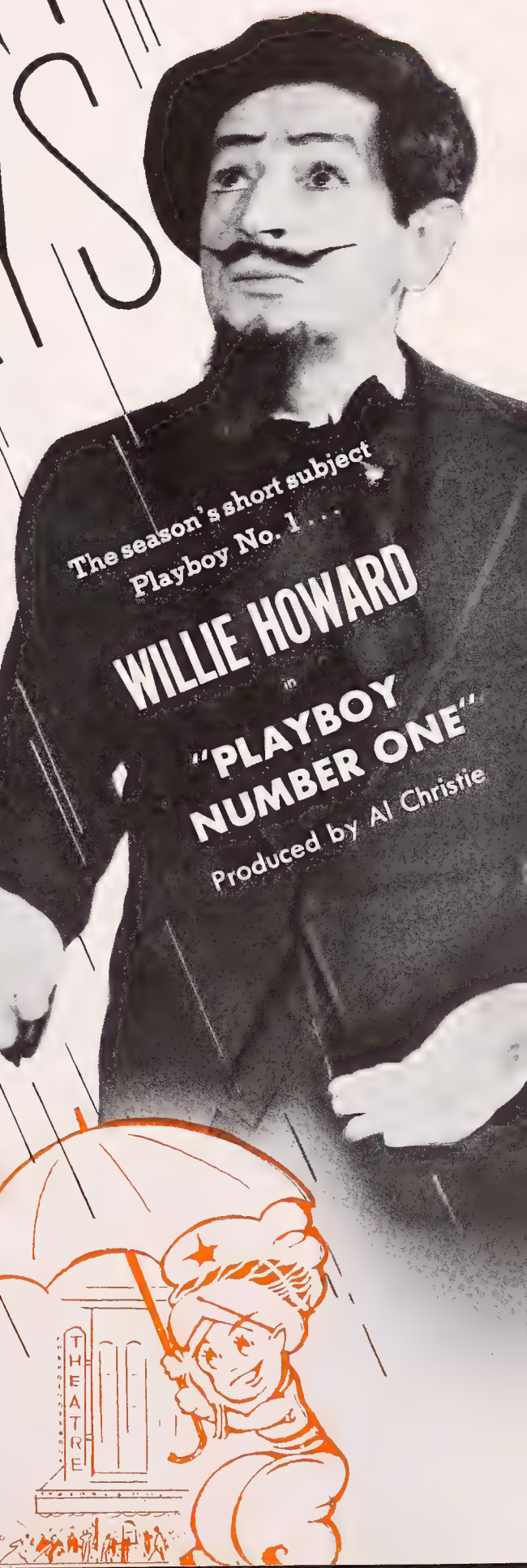


**BUSTER WEST and TOM PATRICOLA**
in
**"HURRAY FOR HOOLIGAN"**
Directed by William Watson



**THE CABIN KIDS**
in
**"TRAILER PARADISE"**
A Song and Comedy Hit

**"THE TIMID RABBIT"**
**TERRY-TOONS**
By Paul Terry and Mannie Davis




*Presented by E. W. HAMMONS*

Educational Pictures
"THE SPICE OF THE PROGRAM"

Reg. U. S. Pat. Off.

DISTRIBUTED in U. S. A.
BY 20TH CENTURY-FOX
FILM CORPORATION

Merry Christmas with Paramount's "True Confession"

Happy New Year with Paramount's "Wells Fargo"

# Git along, my little reindears, amscray.

The festive season draws mighty nigh and we must get these bounteous holiday gifts from Paramount, "True Confession" for Christmas, "Wells Fargo" for New Year--two nuggets of purest box office gelt-- to the boys on time.



Santa Claus - played by W.C.Fields...

PARAMOUNT PICTURES - played by smart exhibitors everywhere!

# MOTION PICTURE HERALD

SCHLESINGER CONTROL IN SOUTH AFRICA UNDER FIRE

REPEAL OF ADMISSION TAX URGED TO RAISE REVENUE

THREE LARGE COMPANIES SHOW INCREASED INCOME



FRENCH GOVERNMENT BILL THREATENS U. S. PRODUCT

LIGHTER QUOTA SOUGHT IN U. S.-BRITISH TRADE PACT

FIGHT FOR FILMS BRINGS NEW MANEUVERS IN COURT

AROUND THE RADIO CLOCK WITH HOLLYWOOD

VOL. 129, NO. 9 NOVEMBER 27, 1937

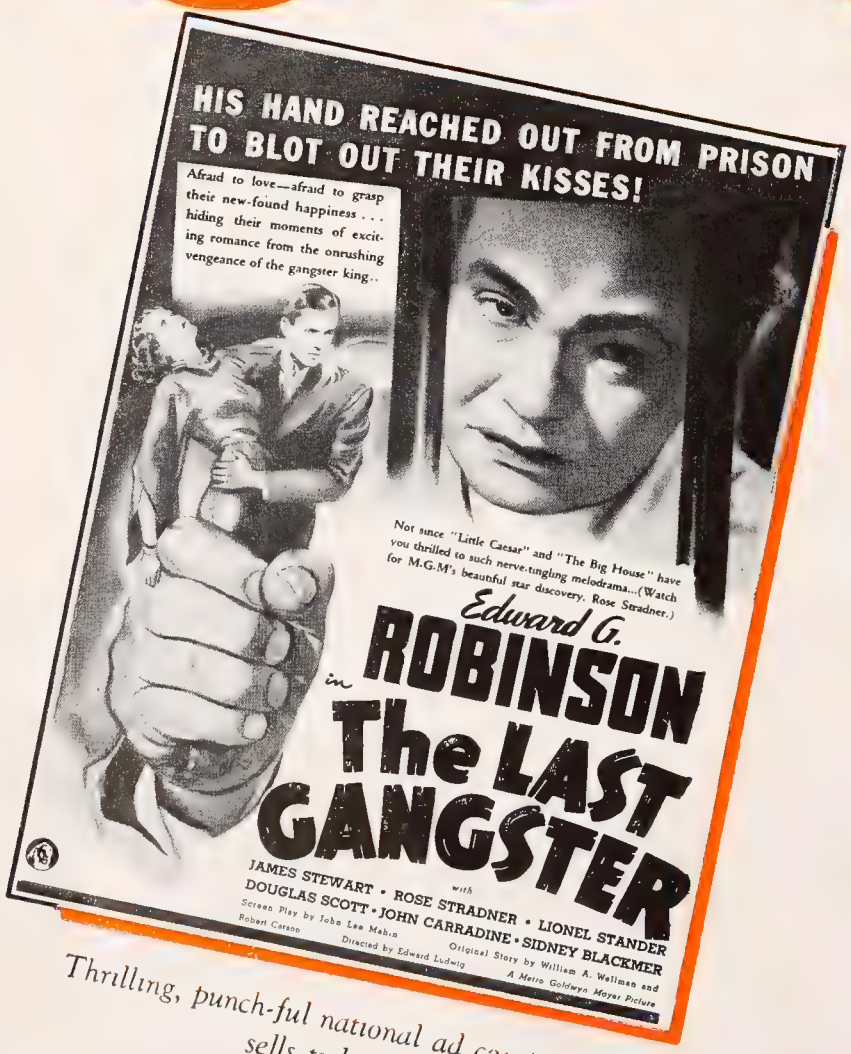
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**IMPORTANT!**

Examine all Bookings on this picture immediately! It is a Surprise Sensation in all engagements and demands BEST BOOKING TIME!




# The GANG




*Thrilling, punch-ful national ad campaign sells tickets!*



## WE SALUTE THE TRADE PRESS!

***These reviews written before release predicted success!***

**M. P. HERALD**—"The last word in gangster pictures, by any and all standards...The production is without question the best of the gangster library."

**SHOWMEN'S TRADE REVIEW**—"Smashing story that provides an ideal role for Edward G. Robinson, the kind that established him as the screen's No. One Gangster . . . Rare good entertainment."

**HOLLYWOOD REPORTER**—"Powerful...excellent production... Owes much of its compelling power to the direction of Edward Ludwig . . . Pictorially striking . . . admirably photographed."

**MOTION PICTURE DAILY**—"Melodramatic and thrilling...will register effectively at the box-office . . . A timely yarn . . . realistic and as uncompromising in action as many of its characters...Edward G. Robinson gives a memorable portrait."

**VARIETY**—"Carefully produced . . . fine performances . . . Metro has a box-office profits prospect . . . Will bring the b. o. returns . . ."

**DAILY VARIETY**—"Strong, impressive drama Stands on a par with the memorable prior performances of gangster big shots by Edward G. Robinson. Robinson name and significant title, will do the b. o. trick again. Impressive also is Rose Stradner . . . The play is kept tense, vivid, significant every foot of the way. Exciting entertainment, elaborately produced, and will stand up anywhere as a top show."

**BOXOFFICE**—"Contains a wallop to register in the higher gross brackets."

It's in the Air! Everywhere!
North, South, West, East! A Feast!

# LAST STER.

# ACT FAST AND ENJOY BUSINESS LIKE THIS!



**(Re-arrange your Bookings! Here's a proven money-maker! Get in touch with M-G-M at once! The Talk of Every Film Row!)**

### CHICAGO
$1000 better than best previous M-G-M!

### HARRISBURG *and* NEW ORLEANS
Tops lovely "Libeled Lady" and M-G-M's liveliest lulus!

### WILLIAMSPORT
Opening biz beats great "Firefly" gross of Armistice holiday!

### SCRANTON
$2270 better than theatre's previous high grosser!

### EASTON
Another new high! Beats "Maytime" by $900; "Good Earth" and "Captains Courageous" by $1000 each!

### PITTSFIELD
Beats magic "Maytime", "After Thin Man" and other honeys!

### DES MOINES
Socks "Saratoga", "Libeled Lady" and biggest B. O. bombshells!

### ALLENTOWN
Doing "Maytime" business. Beats big "Captains Courageous", "Good Earth" and other Biggies!

### PROVIDENCE
Sweet opening looks like terrific week!

## 10 OUT OF THE FIRST 10 ARE GREAT!

(Don't you miss the boat!)



*Better Rush Your Reserva*
*If You Want to Be*
*Grand Opening S*

# HOLLYWOOD HOTEL



*tion in Early*
*n on the*
*oon of*

SHOWMANSHIP!

WESTERN UNION

SYMBOLS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

IE "SMASH" TIP-OFF IS
READY IN CIRCULATION
ID YOU SHOULD SEE
WAY THOSE BOOKING
S ARE POURING IN!



SHOWMANSHIP!

Don't do another thing before you truck on over to **PAGE 19** for a heap of Very Merry Xmas Tidings!

WARNER'S packed it from cellar-to-roof with celebrities

# DICK POWELL
# ROSEMARY LANE
# LOLA LANE
# HUGH HERBERT
# TED HEALY
## GLENDA FARRELL
## JOHNNIE DAVIS
## ALAN MOWBRAY
MABEL TODD · ALLYN JOSLYN · EDGAR KENNEDY

★ And ★

Direct from the Orchid Room of the Air

# THE HOLLYWOOD HOTEL PROGRAM
with
# LOUELLA PARSONS
FRANCES LANGFORD · JERRY COOPER
KEN NILES · DUANE THOMPSON
RAYMOND PAIGE & HIS ORCHESTRA

★ And ★

# BENNY GOODMAN
And
# HIS SWING BAND

DIRECTED BY BUSBY BERKELEY

Screen Play by Jerry Wald, Maurice Leo & Richard MacAuley
Original Story by Jerry Wald and Maurice Leo • 5 New Songs
by Dick Whiting and Johnny Mercer • A First National Picture



# 20TH'S "SECOND HONEYMOON" IS SECOND-WEEK SWEETHEART!

Tyrone Power and Loretta Young top their "Love Is News" and "Cafe Metropole" triumphs...with smash pre-release run holdovers in New York, Indianapolis, Dayton, St. Louis!

In Richmond, three (count 'em) first-run theatres are playing "Second Honeymoon" day-and-date . . . a record, even for 20th!

And reports coming in from new openings show "Second Honeymoon" leading the boxoffice parade in key cities from California to Connecticut!

20th means business . . . for your theatre!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



*—and it introduces Marjorie Weaver, the screen's most refreshing new personality!*

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 127, No. 9 — November 27, 1937


# PIPEFUL

IF you are one of those who cares about "whither are we drifting?" here are some indicative bits that can be rubbed in the hand and put in your pipe for inspiration. Analysis recently made available on income tax returns for '35 shows that .0081 of the persons filing income tax returns, which, put another way, is .0003 of the population, paid 70.31 per cent of the total tax, and paid it out of only 13.39 per cent of the total net incomes reported. These figures pertain to those in the "over $25,000" bracket.

If we step down to the "over $10,000" bracket, which will take in a preponderance of *Motion Picture Herald's* subscribers, we find them paying 85.94 per cent of the total income tax—out of 3.53 per cent of the returns filed. The other 15 per cent was divided among about 4,300,000 tax payers.

We have obviously reached a point where it is hardly profitable to make money. This seems, too, to have a bearing on certain aspects of the so-called security market. It further has a direct bearing on our motion picture industry at many points, among them the fact that the more highly paid and therefore presumably most valuable players tend to deprive the box office of more than a minimum of their performances on the ground that surtaxes make further appearances unprofitable.

THE income taxation policies work an especial hardship on screen players, in that their high salary rewards come commonly after a long, costly and arduous period of training and experience and continue ordinarily for but few years. The tax is a tithing of a crop without consideration of the planting and cultivation, and without consideration that there is typically only one such crop in a lifetime.

One is moved to much sympathy with that bitter old back country English squire of fictional fame. He received his first set of forms for tax reports. He regarded them long and thoughtfully, then turned a form over and wrote across the back: "Gentlemen: After due consideration I have decided not to join the income tax."

△ △ △

# DAMNED WITH SUCCESS

NO WEEK passes without some toplofty condemnation of the motion picture for attending to its own business. The best specimen afforded recently has come from the erudite lips of Miss Elizabeth Drew, lecturer in English at Cambridge University, speaking at the National Book Fair in New York.

"Media of escape from reality," she hissed at both the stage and screen.

"The movies are the very incarnation of the day-dreams of love, adventure, wealth, luxury and happiness of several millions of emotionally starved and financially pinched persons. For those people the temple of art is represented by Shirley Temple. The movies give them a world in which the high are pulled down and the low raised up, in which the women sparkle with jewels and crackle with sex appeal."

Doubtless Miss Drew thought she was being caustic. Doubtless she tried to be. In all effect and substance, however, she achieved tribute.

ANY good producer will be delighted if he can continue to deliver "the very incarnation of the day-dreams of love, adventure, wealth, luxury and happiness of several millions of emotionally starved persons." That is what is also known, probably not to Miss Drew, as "boxoffice." The motion picture industry is dedicated to the platform that no one shall starve emotionally in America. If it comforts the lowly and gives them a good time, it is a social success.

But about this matter of the women who "crackle with sex appeal." The screen provides that, too, but Miss Drew, as an authority in English, bungles either her rhetoric or her biology or something. Crackling is a manifestation of bonfires, frying eggs and old-type spark-gap radio telegraph transmitters. Sex appeal on the screen, and elsewhere, may scintillate, vibrate, permeate, ooze, waft or flow, depending on intensity, mood and technique — but crackle, never. If it gets that brittle it does not work.

Otherwise Miss Drew has written a good advertisement.

△ △ △

# NAPOLEON'S BABY

HERE and there about the land there have arisen questionings, mainly in the columns of motion picture commentators who make a business of issues, about how "Conquest" was approved by the Hays office, meaning the Production Code Administration. It is pointed out that "in the picture Marie Walewska has a baby by Napoleon, although they are not married, and never get married."

As has been often remarked before on this page, there is nothing in the Production Code which contemplates that human misconduct is not a part of the drama, and inevitably a part of it.

A re-reading of the Code will discover that it raises objection not to the representation of but to the glorification of wrongdoing, and to the exploitation of the manifestations of sex, for instance, for exploitation's sake. For the purposes of quibble the line can be very thin, but among persons of decent intent it is wide enough. It seems more than likely that the Code Administration held that "Conquest" would not be encouraging girls to have babies by Napoleon, or the likes of him.

△ △ △

OF a late Sunday night and wearied of much reading, this editor is minded to demand suppression of those militants who "leave no stone unturned," and those extravagants for whom everything progresses "by leaps and bounds." The one applies only to a fisherman looking for helgamites, the other to the flight of the kangaroo—and, just possibly, production costs.

# This Week

## Monopoly Fought

For the first time since Kinemas, Ltd., consolidated with Schlesinger interests a few years ago, an organization has been formed admittedly to break down the monopoly held in the South African amusement world by the Schlesinger group. The activities of the new organization, Associated Films Company (Pty), Ltd., were kept secret up until this week, when its representative, Phillip S. Pohl, commenced to line up product, completing a deal for the distribution of Grand National's product in the Union of South Africa.

*The South African situation is discussed in an article on page* 13.

## Country and City

Exhibitors in small towns of Illinois and Iowa surrounding Chicago are reporting steady improvement in gross receipts, with the bumper crops almost harvested and Government loans assured the farmers, but the upswing in the country territory is not paralleled in the city, writes William F. Crouch. This condition in the cities is caused largely by the double feature policy of Balaban and Katz circuit, independents and other circuit men say.

*The study of the Chicago situation is on page* 46.

## Constitutional Doubt

Temporarily a victor in Nebraska in its fight to invalidate on grounds of unconstitutionality state legislation designed to outlaw its activities the American Society of Composers, Authors and Publishers opened court battles in Washington and Montana. The Nebraska court, granting it a temporary injunction, held that "there is grave doubt of the constitutionality of the act and plaintiffs have shown that it would inflict serious injury."

*The ASCAP litigation is described on page* 46.

## Court Battle

In a brief filed in United States district court, Indianapolis, Gary Theatre Company this week contended that producers' "catalogues" should be considered as identifying the subject matter of exhibitor contracts. The brief was the final document in the Gary Company's court action for a mandatory injunction to force Paramount to deliver 10 features which, it is charged, were contracted for but not delivered during the 1936-37 season. The contention was made in answer to Paramount's claim that it should not be bound by its "catalogue" or by representations made by its salesmen.

*See page* 28.

## Admission Tax

On the theory that the government is primarily interested in increasing its revenue from theatres, Paramount has gathered statistics to be submitted to government officials in an attempt to prove that elimination of the 10 per cent tax on admissions over 40 cents would increase collections from taxes on capital stock, incomes, excess and undistributed profits and dividends. From these sources, a Paramount official said, the government would obtain 2 1/6 cents of an increase in admission prices from 40 to 45 cents.

*Paramount's contentions on the tax question are discussed in an article on page* 12.

## Stereophonic Sound

A feature of the fall convention of the Society of Motion Picture Engineers in New York last month, third dimensional or stereophonic sound, was again demonstrated for engineers and the press by Electrical Research Products, Inc., last week. The new development claims to localize the sound on the screen and to obtain a "cleaner" tone.

*See page* 44.

MOTION PICTURE HERALD

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## Box Office Dollars

Motion picture income was reflected this week as follows: (1) United Artists concluded 11 weeks with a 131 per cent increase in played and earned film sales; (2) Columbia Pictures had a $147,000 net for the first 1937-38 quarter; (3) U. S. Revenue Department admission tax collections hit $1,966,617 in October, highest in ten months; (4) Warner Brothers net income for the year ended September 1st totaled $5,876,182, up some $2,700,000 over last year.

*The* Wall Street Journal, *too, delved into motion picture finances, discovering that "costs are up some* 30 *per cent," as reported on page* 17.

## "Gossiper" Dropped

Lloyd Pantages, film "gossiper," on the Columbia Broadcasting System, was dropped from the network this week, after being on the air under the sponsorship of Raymonds, Inc., since October 17th. W. C. Gittenger, CBS sales manager, announced that the program was cancelled because of differences between the client and the agency, Weinberg Advertising Company of California. Meanwhile, the motion picture industry in Hollywood continues in protestation against the film "gossipings" of a score of other socalled film news commentators.

## Inquiry Adjourned

California legislators investigating labor relations in the motion picture industry adjourned for an indefinite period having first heard William Bioff, personal representative of George Browne, testify that any dissension in the IATSE is caused by "communists in the ranks," and Pat Casey, labor representative for the producers, testify that he received $87,000 a year in salaries and fees and that "no part of that sum was given to any labor union leader."

*Labor developments are on page* 30.

## Television by Cable

Although officials of the Bell Laboratories declined to make any predictions as to the future of television, they conducted another demonstration in New York Tuesday, showing the possibilities of television transmission by the use of a coaxial cable. The pictures, a newsreel and a short subject, were transmitted from Philadelphia and reproduced in the experimental room of the Laboratories on a screen approximately seven by eight inches. Bell is not interested in television, as such, officials asserted, but has devised a method of transmitting television images over long distances, by wire, for use of television broadcasters.

## British Interests

Under the terms of the agreement by which Alexander Korda and Samuel Goldwyn will borrow $4,500,000 to purchase the United Artists stock held by Mary Pickford, Charles Chaplin and Douglas Fairbanks, the directorial control of the corporation will be in the hands of British interests. A nine-man board of directors is to be formed and the two English firms that will supply the $4,500,000, Mr. Korda and Mr. Goldwyn will each be represented by three members, giving British interests a two-thirds control.

*Further details on the pending transaction are included in an article on page* 16.

## Roxy Fees

With hearings on 33 applications for fees in connection with the reorganization plan for the Roxy theatre in New York set by federal court for December 3rd, Joseph M. Harefield, attorney for the bondholders' protective committee, advised the court that the total applications, $612,000, aggregated more than twice the amount available for such payments. He objected to any allowance being made to counsel for the stockholders' committee on the ground that that committee was excluded from participation in the plan.

*Details on page* 38.

## Lottery

Following the recent lead of Nebraska and Georgia, the supreme court of Alabama this week ruled that Bank Night is a violation of the state lottery laws. Virgil Bouldin, justice, announced the decision which upheld a recent ruling of the court of appeals. Mr. Bouldin declared: "The lust for profit by catering to and commercializing the gambling spirit has given rise to many ingenious devices resulting in very many decisions by the courts dealing with the application of lottery statutes similar to ours. The hazarding of money with the hope of obtaining by chance a larger sum is the essence of the scheme." Bank Night was ruled a lottery in Georgia November 11th and in Nebraska, October 22nd.

## Four for World

Four of the pictures to be made during the year at the Warner First National Studios at Teddington, England, will be released internationally, Irving Asher, production chief of the studio told the press on his arrival in New York en route to confer with Warner executives on plans for production in England. Tentative plans call for a program of 16. Schedules for both the Hollywood and Teddington studios will be arranged to facilitate the exchange of talent.

*The interview is reported on page* 44.

## Sympathy

John D. Clark, speaking for Twentieth Century-Fox of which he is general sales manager, said he and his company were "entirely in sympathy with the efforts of exhibitors to eliminate some of the matters that have been the cause of disputes between exhibitors and distributors" and "perfectly willing to cooperate as far as we possibly can." The statement, and other comments on the industry at large with particular reference to exhibition, were made on Mr. Clark's return from a swing around the principal exchange centers of the country.

*His statements are reported on page* 43.


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## Quota Protests

American producer distributor interests, alarmed at the strong possibility of the passage by Parliament of onerous British quota provisions embodied in the proposed new Films Act, are following developments in London closely and are placing their chief hope for relief either in modification of the present bill before it finally is passed or in the United States department of state which last week announced its intention of negotiating for a reciprocal trade treaty with Great Britain. If concessions for the motion picture industry are made a point of negotiation in the new treaty the advantages gained would supersede the British national quota law.

*The possibilities are discussed on page* 27.

## French Control

The French Parliament when it next meets will consider a bill establishing governmental control of the motion picture industry, provisions of which were discussed in a Cabinet meeting last week. Chief features of the bill, revealed by "indiscretions," are a state board to decide producers' and distributors' percentages; a board to establish standards for the industry which shall include representatives of the Government, the trade unions and the employers, and the elimination of double bills.

*Pierre Autre reports on the bill in a dispatch from Paris on page* 68.

## Poland's Favorites

Poland's exhibitors and public still look to America for a large majority of the features shown in a year, and while there is a quota and there are taxes to assist domestic production, American distributors find the field less restricted than elsewhere in Central Europe. A bill that would have changed all this was shelved, and renewed agitation for it has not developed into action.

*The article is on page* 38.

## RKO in France

From Paris comes the announcement that RKO Radio will produce its own motion pictures in France for the French market, the change to have no effect on the RKO Paris office for distribution of American films. First feature scheduled under the new program is "Le Prisonnier du Ciel" (Prisoner of the Sky), to be directed by Rene Sti. The French industry is indignant over the banning by Italy of "Le Grande Illusion" which was awarded one of the leading prizes at the International Exposition at Venice.

*The story is on page* 27.



*PRODUCER GIVES COCKTAIL PARTY: at New York's Stork Club. The host, Walter Wanger. The guest of honor, Clarence Budington Kelland, author of "Stand-In." The congenial group above, A. W. Kelly, T. P. Mulrooney, Felipe Mier, Walter Gould, of United Artists; Frank Ortega, William Reilly of Cine-Mundial.*



*AUTHOR POSES. Laurie Y. Erskine who writes "Renfrew of the Royal Mounted" for Grand National.*



*EXECUTIVE SHAKES HANDS. W. Roy Johnston, Monogram, greeted by S. R. Dunlap in Hollywood.*



# This Week

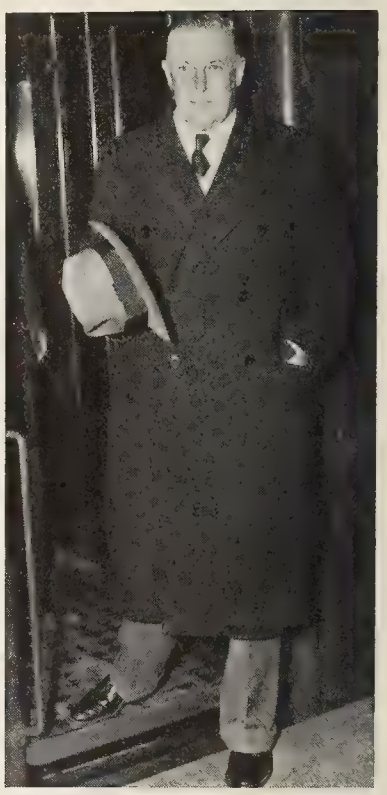
## *INDUSTRY SECRETS REVEALED*

*STAR GETS TELEGRAM: Deanna Durbin contemplates good luck messages. So Universal's "Mad About Music" gets a mention.*





*STAR BY AIRPLANE. Miriam Hopkins of RKO with her husband in New York.*



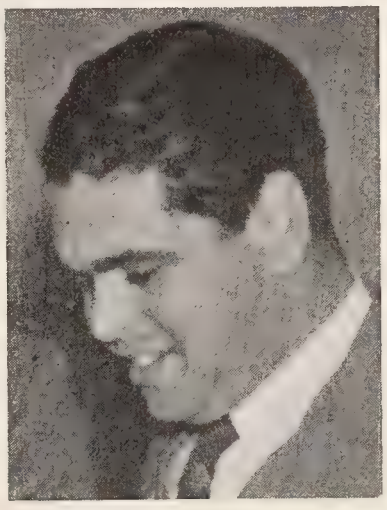
*DIRECTOR BY TRAIN. E. H. Griffith of Columbia's "I'll Take Romance."*

*DIRECTOR SMOKES PIPE: left, doubtless in contemplation of good work well done. He is RKO's George Stevens, "one of the youngest in the business," who is pictured in the act of having completed "A Damsel in Distress."*

# In Pictures

*SALES MANAGER SYMPATHIZES: John D. Clark, below left, general sales manager for Twentieth Century-Fox, says both he and his company are entirely in sympathy with exhibitors in their efforts to secure such trade practice revision as will guarantee justice for buyer and seller and secure amity in the industry. An exclusive interview in which Mr. Clark expresses his views more fully appears on page 43.*





*MANAGER VISITS—Daniel F. Greenhouse at the RKO studios before leaving for his new post of manager of that company's office in the Philippine Islands.*



*ARRIVALS ON NORMANDIE. Reading in a reverse direction, Irving Asher, production chief of the Warner First National plant at Teddington; his wife, the former Laura La Plante, and Marlene Dietrich, Paramount star, all newly arrived in New York from England. Mr. Asher will confer on production plans.*

*VERBATIM, AS WE GOT IT—"With 3000 miles separating them, Herbie Kay, noted orchestra leader and husband of Dorothy Lamour, star of 'Hurricane,' has to satisfy his longing for his beautiful wife by daily visiting the Locust St. Theatre in Philadelphia and gazing on life-sized enlargements of Miss Lamour."*







*DWARF DEBUT: Sleepy, Grumpy, Dopey, Sneezey, Bashful, Happy and Doc, together with Snow White, the other half of the Walt Disney-RKO title, will appear in department store windows for Christmas, coincidentally with the film's premiere.*

# BENEFIT TO U.S. AND EXHIBITOR SEEN IF ADMISSION TAX IS EASED

## Returns to Government Would More Than Offset Loss If the Exemptions Were Broadened, Say Paramount Statisticians

An appeal to the Federal Government to abolish the admission tax or at least to increase the exemptions, so that the burden of the assessment would be lifted from tickets costing 50 or 60 cents, is to follow a study which has been made by Paramount's statistical department. The federal tax at present starts at admission prices of 41 cents.

Paramount's figures show that the tax virtually has checkmated increases in prices charged by theatres and has established a general top price at the tax avoidance level of 40 cents, supporting the results of an inquiry made by MOTION PICTURE HERALD and recorded in the issue of November 13th. Reports from all parts of the United States revealed that such increases of charges as had been made were largely in the neighborhood and small town theatres and that theatres already charging 40 cents found their prices "frozen" at that level because a five-cent increase would go practically in full to the Government while a 10-cent increase was considered impracticable.

**The contention of Paramount's statisticians is that the Treasury department at Washington would benefit with the exhibitors by raising the exemption line because the increased revenue of the theatres would bring increased collections from other taxes, more than offsetting the loss to the Government in the admission tax returns themselves.**

Paramount's statistical department believes that it could prove to the Government, if given the opportunity, that repeal or revision of the present tax measure would be beneficial to the Federal Treasury from a dollars and cents standpoint.

A Paramount executive, who preferred anonymity for the present, while reluctant to explain how the argument would be presented to Government officials, indicated that Paramount had a definite plan.

"If the statistics are not presented to the Government, some one's slipping up on his job," he declared.

### Effect on Other Taxes

Elimination of the admission tax, he said, would result in an increase of admission prices in many theatres, and the increased revenue to exhibitors and corporations would bring proportionate additions to the Government from taxes on capital stock, income, excess and undistributed profits, and dividends.

Under the present system of taxation, theatre owners avoid the admission tax by keeping their prices under 41 cents and therefore the Government derives no income from these houses, he explained. Also, he added, exhibitors are unable to raise admissions over the 40-cent level unless they go above 50 cents, and public reaction to such large increases would defeat the purpose of the move.

In this connection, the HERALD'S study concluded:

"The greatest deterrent to adoption of advanced scales, exhibitors report, has been the Federal Government's levy of 10 per cent on all admissions of 41 cents and over. Theatremen, according to the survey, do not believe conditions warrant jumps from 40 to 50, 55 or 60 cents, and an increase to 45 cents, they point out, would be futile, as the added revenue would be taken by the Government."

### The Government's Share

Repeal or a change in the tax legislation would open the way, the Paramount executive said, to increasing admissions from 40 to 45 cents. From this added revenue, of 5 cents, the company estimated, the government would realize a total of 2 1/6 cents from increased taxes from other sources. The company's figure, the spokesman explained, was arrived at on the basis that the Government would get 17 to 18 per cent of the increase in capital stock and income taxes and this, added to a levy on excess profits and undistributed profits, would net the Treasury in excess of 1 cent of the 5 cent advance.

Of the remaining 4 cents, the company's statisticians figured, the Government would receive 1 1/6 cents in taxes on dividends, making the total 2 1/6 cents.

### Only for Peak Hours

Tax experts from the United States Treasury Department have studied the figures and support the theory, he said, and then added:

"But they're not the ones that have to be convinced in order to get the legislation changed."

Politicians are the ones the company will have difficulty convincing, he said, pointing out that their immediate reaction would be that patrons with small incomes would be the ones affected by increased admissions.

The statisticians' answer to that is that increased admissions would affect only those persons willing and able to pay higher prices to attend performances at the peak attendance hours.

"Theatremen realize," the executive explained, "that every house has too many seats except at the peak hours and that the chief problem in operating a theatre is to fill the seats in off hours. That's why we have 'early bird' and 'bargain matinee' prices. Anyone who is willing to attend a theatre during the off hours can see the same show at a much lower price than if he attends during the peak hours."

Also, he continued, those of low incomes are required to pay more under the present system of increasing admissions than they would if peak hour prices could be raised to 45 cents without tax. His conclusion on this phase was the same as that brought out by the HERALD study:

"Except in the larger cities the price level has remained at 40 cents for first-run houses although many exhibitors in effect have adopted increases by eliminating socalled 'early bird' and bargain matinee rates and by abolishing lower prices for balcony seats."

The company concedes, the executive said, that it is not being altruistic in urging elimination of the admission levy, what with its own circuit of theatres.

"It is for a purpose, naturally," he continued, "but, at the same time, it would be beneficial to the entire motion picture industry and to the Government. Someone has to start the ball rolling and we've decided to do it."

## Additional Reports Uphold Results of Admission Study

*Evidence supporting the* MOTION PICTURE HERALD'S *recent inquiry that showed the early Fall trend toward higher admission prices failed to materialize on a nationwide scale was contained this week in additional reports from scattered areas.*

*In a few sections prices were advanced, in many others there was no change, and in still others reductions were placed into effect.*

*On the increasing side were the Indiana and Illinois Theatres in Elkhart, Ind.; the Lincoln and Jefferson in Goshen, Ind.; the major houses in Detroit; and five houses in Buffalo. At Cleveland, Dave Schumann announced he would advance prices five cents for the showing of "Broadway Melody" and that if there was no unfavorable reaction the higher scale would be maintained.*

*After several months of a 60 cent top at Fox's Wisconsin and Palace in Milwaukee, admissions were dropped to 50 cents; a check with Cincinnati exhibitors showed they believe any increases would slow up business; in Ontario, the trend was reported as being toward lower prices, and in the Birmingham territory there was no indication of any changes.*

*Higher admissions were planned in Connecticut but no agreement was reached by theatres on the elimination of bargain nights and the matter was delayed until the present business slump set in and caused complete abandonment of the plan.*

*At Oklahoma City, exhibitors reported drops in grosses and revealed that they do not look forward to an upturn until after January 1st.*

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Metro-Goldwyn-Mayer's "Madame X," originally banned in Ontario, has been passed by the censor board with a number of deletions. The Quebec censors approved the picture earlier, but rejected "The Life of Emile Zola," which passed in Ontario without question.

# NEW SOUTH AFRICAN COMBINATION TO FIGHT SCHLESINGER CONTROL

## Agent of Exhibitors and Financiers Seeks Product and Equipment in America to Oppose Monopoly; First Contract Signed

Cloaked in secrecy, the activities of a new South African project, ostensibly started to break down the monopoly held by the Schlesinger interests, came into the public eye for the first time this week when a representative of the new company, Phillip S. Pohl, concluded the first contract, with Grand National, for product, in an attempt to buy large blocks of American films away from the Schlesingers.

Mr. Pohl has been in conversation with practically all the large companies but the results have not been made known. He has been arranging for the purchase of theatre equipment, on which the Schlesingers also hold a monopoly in South Africa, and added that he has been gathering general information on circuit operation with a view to competing with the Schlesingers.

The new combination is reported to have the backing of South African exhibition, financial and other interests.

Mr. Pohl was reluctant about discussing details of the plans of his organization, Associated Films Company (Pty), Ltd., but he did declare: "It's hailed as the most constructive move in South African motion picture theatre history in view of the tight situation as regards distribution which has heretofore prevailed." Both American distributors and equipment manufacturers have been aware of the extent of the monopoly for years.

**Within a year, he predicted, the new company will be in full operation with a circuit of first-run houses. Of course, he added, the group is now operating—he declined to disclose the number of theatres now supporting the movement. The organization was described as "a combined group of independent theatre owners with strong financial backing." He explained that he preferred not to mention the source of the "strong financial backing."**

Should Associated Films succeed in garnering a share of Africa's amusement trade it will be the first organization on record to be considered a serious competitor of the Schlesinger combine.

### Earlier Attempts Failed

The situation in the Schlesinger dominated amusement field was detailed in an article in MOTION PICTURE HERALD as far back as December 22, 1934, and up until recent weeks there had been no changes, with the exception that Metro-Goldwyn-Mayer constructed a theatre in Durban and acquired one at Johannesburg.

The HERALD article thus summarized earlier attempts to invade the field:

"Strong protests have been made by various groups against a single combine ruling show business in South Africa, and several theatrical enterprises have made bids to obtain a share of the country's amusement trade in an effort to break down the African Theatres trust—controlled, as is practically everything in the territory's entertainment world, by the Schlesinger interests. These efforts were doomed to failure, however, due to lack of sufficient capital, to poor organization and because, in most instances, the would-be oppositionists, owning few if any theatres, were unable to get adequate product."

Mr. Pohl said organizations similar to his had met with no degree of success, but he attributed their failure to the fact that "they never got started in their operations." His group already is functioning, he added.

### Cites Case of Kinemas, Ltd.

The HERALD's article, written by H. Hanson, a special correspondent, explained that the only concern that seriously threatened the Schlesinger combine was Kinemas, Ltd.

"This company," Mr. Hanson wrote, "built several cinemas of a modern type. Theatres run by African (Schlesinger) Theatres are of mediocre construction and poorly operated. Kinemas, Ltd., negotiated contracts with several overseas producers and their prospects looked good.

"Faced with a dangerous opposition, the Schlesinger Trust began to act in an attempt to outwit a concern which not only was giving the public good value for its money, but was gaining the confidence of every patron as well.

"What was done is well known to those in the business. The news spread quickly that arrangements had been completed for a merger of the two concerns, under the title of African Consolidated Theatres, Ltd. Astute business men had their opinions regarding this amalgamation, but it was an established fact, and Kinemas, Ltd., became only a name, although its eight per cent preference shares are still quoted on the Cape Town Stock Exchange at a low figure.

"Then Metro-Goldwyn-Mayer came into the market with a film renting business under C. J. Sonin as managing director. Steady progress has been made since its entrance into the picture and the class of pictures imported to the country has shown an improvement all around. A contract was signed between MGM and I. W. Schlesinger—as Union Theatres (Rty), Ltd,. to screen MGM product at certain cinemas 'taken over' by Union Theatres. That Union Theatres was owned by Schlesinger was a known fact."

The article also told how MGM built the Metro theatre in Johannesburg and how the African Consolidated Theatres retaliated by erecting the Coliseum in the same city.

### "Fine," Says MGM Executive

David Blum, foreign distribution executive for MGM, described the present South African situation as "fine for us." He explained that in addition to the Johannesburg house, MGM now has one in Durban and is contemplating construction of others.

Under MGM's present operating plan, films are sold through its own office in Johannesburg "just as we sell them to exhibitors in the United States," Mr. Blum said. He said that the company's product is shown in Schlesinger houses. He added: "And we really sell them."

Twentieth Century-Fox has adopted a similar policy, although, at present, it has no plans for construction of houses. It plans to open offices in Johannesburg and sell its product through its own office directly to exhibitors.

With the exception of Universal, other companies' foreign department executives were reticent about discussing conditions in South Africa. Thomas Mulrooney, of United Artists' foreign department, said the company had not sold any product to Mr. Pohl's organization, adding: "Our position hasn't changed any since Mr. Kelly (Arthur Kelly, vice-president) gave out a statement."

The statement made by Mr. Kelly early in November was to the effect that negotiations were under way with Stuart Doyle, Australian film executive, for operation by Mr. Doyle of a group of United Artists theatres in Africa.

Sam Morris, of Warner Brothers' foreign department, said: "We have been distributing through Schlesinger," but was noncommittal regarding the 1937-38 product.

John Hicks, Jr., of Paramount, said his company is selling to Schlesinger and that the contract does not expire until "about the middle of next year."

Universal, RKO and Columbia all have distributed their product in Africa in former years through the Schlesinger organization, but none has completed a deal for the current season's product.

At Universal, it was announced that the company is waiting to see how its product shapes up before starting negotiations. At Columbia no one in the foreign department would discuss the question, and at RKO all queries were referred to Phil Reisman, foreign manager, now on the coast.

Mr. Pohl, after he completes his stay in United States, plans to visit England where, he said, he will contact all producers.

United States Government statistics place the number of theatres in South Africa at about 300, of which the Schlesinger interests control a large majority.

### *THIRD STUDIO GIVES TELEVISION BROADCAST*

*Third of the British studios to be televized, elder brother of Denham and Pinewood, the Associated British lot went on the air Tuesday for a five-day television broadcast.*

*The broadcast is very much to pattern, taking the viewers onto the stages, into the dressing rooms, and to the casting department. Elsa Lanchester, Sally Gray, Diana Churchill, Otto Kruger, Paul Stein and Herbert Brenon will be "starred."*

## Australian Union Threatens Boycott

Threats to boycott theatres which employ non-union labor have been made in Adelaide, Australia, by the Theatrical Employees Association, according to a dispatch from Sydney. The union declares it will seek a public boycott unless an amicable settlement is reached. It claims some suburban theatres are using non-union men at wages far below the standard.

## "Tobacco Road" Ban Upheld

Federal Judge Wayne G. Borah ruled last week that the city of New Orleans was within its rights in refusing a permit for the play "Tobacco Road." Judge Borah denied an injunction sought by the producers to restrain the city from interfering with the presentation at the St. Charles theatre there. The permit was refused on the ground that the play was "obscene."

# DUTCH PLAN A FAIR TO IMPROVE RECEIPTS

## Attendance Holds Up but 20 Per Cent Admission Tax Tends to Prevent Exhibition Profit

by PHILIP de SCHAAP
*in Amsterdam*

The success of the international film exhibitions at the Venice Biennial Exposition has prompted Dutch personalities to work out plans for a yearly international show in Scheveningen, well known seaside place in Holland, primarily to increase Scheveningen's popularity.

In Venice the films are shown under the patronage of the Internationale Filmkammer, the semi-fascistic European institution of which Holland is not a member. Besires, the Italian ministry of propaganda has a great interest in the yearly Venice exhibition.

However, in spite of existing difficulties, film exhibitions in Scheveningen also would draw visitors. It would not be possible to screen pictures in the open air, as in Venice, but the biggest difficulties concern the Dutch governmental censors. The popularity of the Biennial rests in the fact that the audiences get pictures screened in the original version without deletions or superimposed titles. The Dutch film law specifically prohibits the screening in public of pictures which have not been approved with Dutch titles.

RKO Radio was the only American company that won three awards in this year's Venice Biennial. The first was given to the Herbert Wilcox production, "Victoria the Great," starring Anna Neagle and Anton Walbrook. Another award was given to "Winterset" for best photography, and Walt Disney's short subjects won a prize as the best colored animated cartoons.

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## McKenzie in New York

Maurice McKenzie, executive assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrived in New York from the Coast Wednesday. Mr. Hays remained in Hollywood, although he had planned to make the trip at the same time as Mr. McKenzie.

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## Kromocolor Bid Accepted

A bid of $60,000, submitted by Border Realty Company for the Kromocolor Laboratories, Paramus, N. J., was tentatively accepted this week by Vivian M. Lewis, vice-chancellor.

## Taxes to Reduce Thalberg Estate

More complete details of the will of Irving G. Thalberg indicate that while the total value of the estate was set at $4,469,013 in an inventory filed in probate court in Los Angeles last week, the distributable total would shrink to $2,244,000 when inheritance, income and estate taxes and probate costs are deducted.

Assets were shown to consist largely of stocks and bonds, and some real estate. Stocks were valued at about $2,300,000, half of which was represented in shares in a partnership formed between Mr. Thalberg, Louis B. Mayer and J. R. Rubin for production of motion pictures. Bonds totaled $150,000, the largest item being $10,000 in securities of Loew's, Inc. The family home and other real estate interests were valued at $300,000.

Of the tax deductions, state and federal estate and inheritance taxes will take about $1,100,000, Income taxes $650,000, and about $475,000 for probate and miscellaneous costs.

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## Hummel Sailing Soon

Joseph Hummel, foreign manager for Warner Brothers, will leave New York next Wednesday for the coast and from there will sail on the *Mariposa* a week later to look over the film situation in Australia. Mr. Hummel said this week that there is no intention on the part of the company to acquire or build theatres in Australia, but that his trip was to survey conditions.

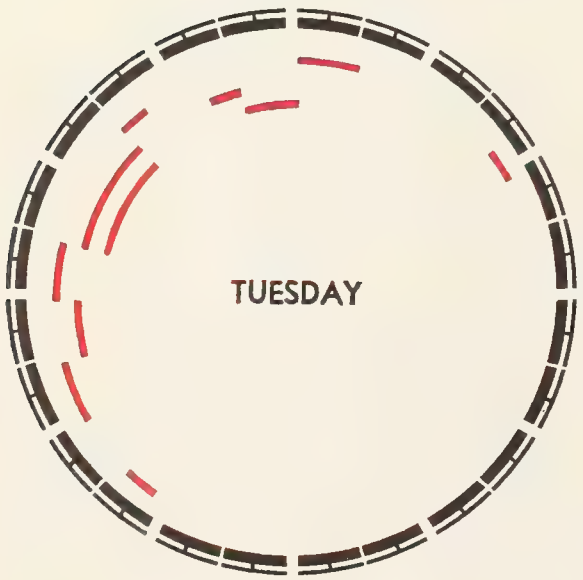
# Around the Radio Clock With Hollywood

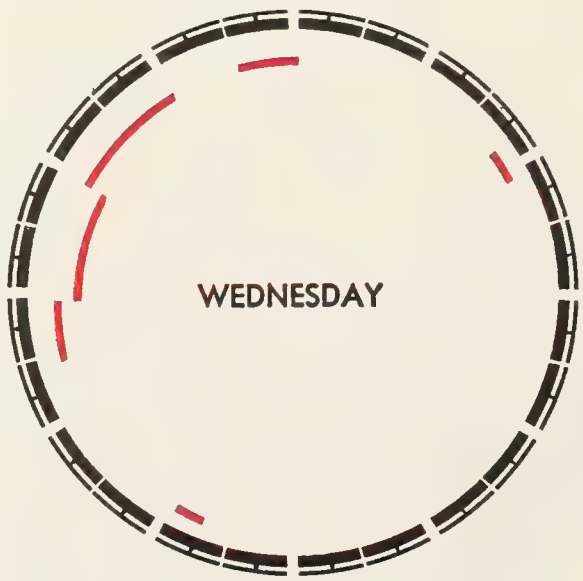


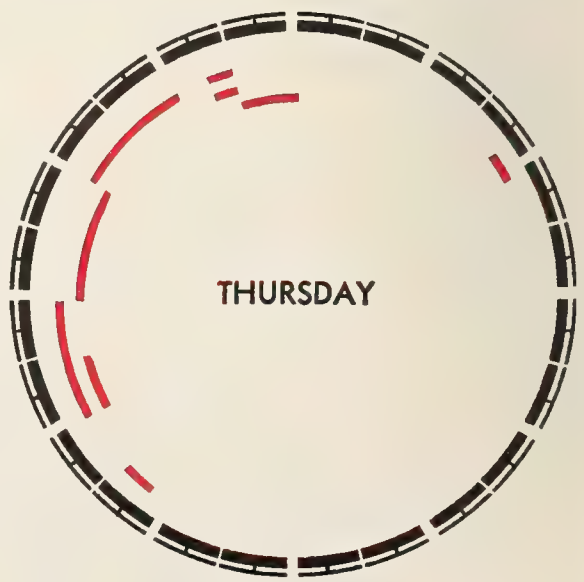

**MONDAY—*1:45 to 2:00 P.M.: Hollywood In Person.** Captain Bob Baker. Sustaining. CBS. 8:00 to 8:30 P.M.: Burns and Allen.** Grape Nuts. NBC. 9:00 to 10:00 P.M.: Lux Radio Theatre.** Lever Bros. (Lux Soap). CBS. Cecil B. DeMille, m.c.**

**TUESDAY—1:45 to 2:00 P.M.: Hollywood in Person**. CBS. 7:15 to 7:30 P.M.: Hollywood Screenscoops.** George McCall. P. Lorillard (Old Gold Cigarets). CBS. 8:00 to 8:30 p.m.: "Big Town," serial. Edward G. Robinson and Claire Trevor. Lever Bros. (Rinso Soap). CBS. 8:30 to 9:00 P.M.: Al Jolson Show.** Martha Raye and Parkyakarkus. Lever Bros. (Lifebuoy Soap). East and midwest. 9:00 to 9:30 P.M.: Watch the Fun Go By.** Nick Lukas. Ford Motor. CBS east and midwest. 9:30 to 10:30 P.M.: Camel Caravan.** Jack Oakie, Stuart Erwin and Raymond Hatton. R. J. Reynolds (Camels, Prince Albert). CBS. 9:30 to 10:30 P.M.: Hollywood Mardi Gras. Lanny Ross and Charles Butterworth. Packard Motors. NBC. 10:30 to 10:45 P.M.: Jimmy Fidler in Hollywood.** Procter and Gamble (Drene Shampoo). NBC. 11:15 to 11:30 P.M.: Hollywood Screenscoops.** George McCall. P. Lorillard (Old Golds). CBS. 11:30 to 12:00 Mid.: Al Jolson Show.** Martha Raye and Parkyakarkus. Lever Bros. (Lifebuoy). West. CBS. 12:00 to 12:30 A.M.: Watch the Fun Go by.** Nick Lukas. Ford. CBS. West.**

** Eastern Standard Time unless otherwise designated.*
*** Occasional film guests stars.*




**WEDNESDAY—1:45 to 2:00 P.M.: Hollywood in Person.** Captain Bob Baker (Movie "Gossiper"). Sustaining. CBS. 6:45 to 7:00 P.M.: Radie Harris, film guest stars. Sustaining, Mutual. 8:30 to 9:00 P.M.: Texaco Town.** Eddie Cantor, Deanna Durbin, Pinky Tomlin. Eastern and midwest. CBS. 9:00 to 10:00 P.M.: Town Hall Tonight.** Fred Allen. Bristol-Meyers (Ipana Toothpaste). NBC. 10:00 to 11:00 P.M.: Your Hollywood Parade.** Dick Powell m.c. Warner studio. American Tobacco (Lucky Strikes). NBC. 11:30 to 12:00 Mid.: Texaco Town, Eddie Cantor, Deanna Durbin, Pinky Tomlin. Western CBS.**

## FitzPatrick To Confer with MGM on Future Quota Films

James A. FitzPatrick this week returned from a four-month trip to England and the Continent where he completed eight quota pictures for Metro-Goldwyn-Mayer and will leave for Hollywood by boat next week to negotiate a contract with MGM for the production of 10 more quota films in England. He will contact Louis B. Mayer, vice-president in charge of production.

The eight films finished are "David Livingstone," "The Captain's Table," "Auld Lang Syne," "Last Rose of Summer," "Bells of St. Mary's," "Dream of Love," "Life of Chopin" and "Bizet, the Composer of Carmen."

Mr. FitzPatrick also completed four color short subjects with the British Grenadier Band. He said that he had spent 18 months all told in the making of these pictures. Since the first of the year he covered 60,000 miles. Mr. FitzPatrick said that he had completed arrangements with the French and Egyptian Governments to make an expedition through Morocco, Tunis, Algiers and Egypt for a series of six short subjects. He will make three to four in Britain.

## Colvin Brown Weds Regina Louise Hvass

Colvin Brown, vice-president and general manager of Quigley Publishing Company, and his bride, Mrs. Regina Louise Hvass, of New York City, sail Friday on the *Vulcania* for a European honeymoon.

# CLAIMS DISALLOWED IN FINAL RKO REPORT

## Special Master Holds That Three Petitions Attacking Plan Are Without Merit

In a final report on the RKO reorganization plan, George W. Alger, special master, this week held that three petitions attacking the plan are without legal merit. The report was filed with William Bondy, judge of the United States district court in New York.

The three petitions opposed the plan on the ground that it fails to make proper provision for holders of the old RKO class A stock. They were filed by Ernest W. Stirn of Milwaukee, holder of 1,234 shares of Class A; E. J. Hickey of Washington, D. C., and Iva MacPherson and an associated group of Boston shareholders.

The petitioners did not surrender their A stock in exchange for common stock following the financial reorganization of RKO in 1931 and, now they contend that the Class A has a preferential position over the present RKO common. They claim special provision should be made for the Class A shares in the reorganization.

Mr. Alger held that Mr. Stirn advanced "purely technical and insubstantial" considerations and was not entitled to relief. The Hickey claim was dismissed by the special master as "not deserving of discussion." As to the MacPherson contention that the 1931 reorganization constituted an illegal transfer of stock, Mr. Alger ruled the charges were without merit and that no proof was advanced.

One of the major changes from Mr. Alger's tentative report, was a recommendation that RKO, at its option, be permitted to relax the plan's provisions for a three-year sinking fund for retirement of debentures and apply the funds to other purposes.

The final report approves the plan in all its basic principles.

Judge Bondy on Wednesday set December 21st for hearing on an order submitted by Atlas Corporation calling for confirmation of the Alger report.

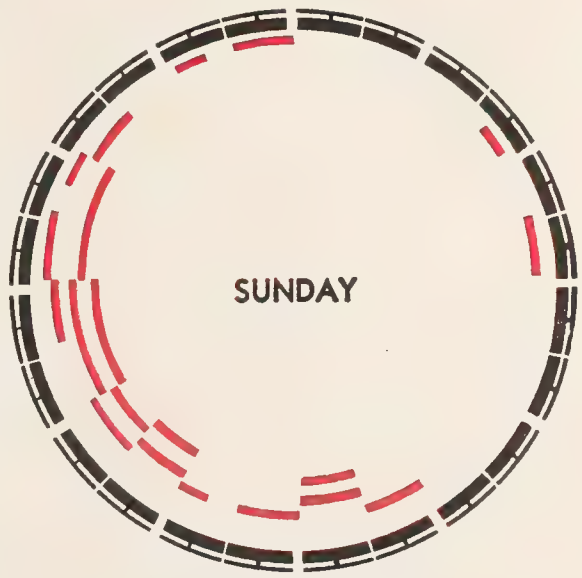
Meanwhile discussions on a deal under which Atlas Corporation would purchase M. J. Meehan's 42 per cent of the outstanding preferred stock of Keith-Albee-Orpheum Corporation have been started and apparently will continue, according to word heard this week in Wall Street and Broadway.

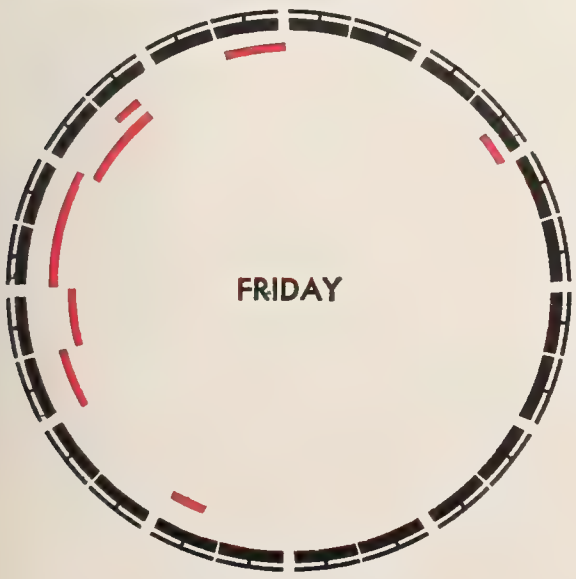
To date the discussions have not reached a point where a prediction could be made, it was said. There is a wide difference, at present, it was indicated, between the bid and asked prices.

THURSDAY—1:45 to 2:00 P.M.: Hollywood in Person.** Captain Bob Baker. Sustaining. CBS. 7:15 to 7:30 P.M.: Hollywood Screenscoops.** George McCall. P. Lorillard Co. (Old Golds). East and midwest. CBS. 8:00 to 9:00 P.M.: Royal Gelatin.** Rudy Vallee. Standard Brands. NBC. 8:00 to 8:30 P.M.: Kate Smith.** Henry Youngman. Calumet Baking Powder. East and midwest. CBS. 9:00 to 10:00 P.M.: Good News of 1938. MGM Studios. General Foods (Maxwell House Coffee). NBC. 10:00 to 11:00 P.M.: Kraft Music Hall. Bing Crosby, Bob Burns. NBC. 11:15 to 11:30 P.M.: Elza Schallert.** NBC. 11:15 to 11:30 Hollywood Screenscoops.'** P. Lorillard CBS, west.. 11.30 to Mid.: Kate Smith.** Calumet CBS, west.

FRIDAY—1:45 to 2:00 P.M.: Hollywood in Person.** Captain Bob Baker. Sustaining. CBS. 6:45 to 7:00 P.M.: Songtime. Betty Grable. Sustaining. CBS. 8:00 to 8:30 P.M.: Hammerstein Music Hall.** Ted Hammerstein m.c. Kolynos Toothpaste. CBS. 8:30 to 9:00 P.M.: Music from Hollywood. Alice Faye. Liggett and Myers (Chesterfields). CBS, east and midwest. 9:00 to 10:00 P.M.: Hollywood Hotel. Louella Parsons m.c. Campbell's Soup. CBS. 10:00 to 10:45: Songshop. Kitty Carlisle. Coca Cola. CBS. 10:30 to 10:45: Jimmy Fidler. NBC. 11:30 to 12:00: Music. Alice Faye. Western CBS.

SATURDAY—8:30 to 9:00 P.M.: Log Cabin. Jack Haley. Log Cabin Syrup Co. NBC.







SUNDAY

11:30 A.M. to 12:30 A.M. — Major Edward Bowes' New York Capitol Theatre Family. CBS.

1:45 P.M. to 2:00 P.M. — Lloyd Pantages Covers Hollywood (Movie "Gossiper"). Film guest stars. Raymonds, Inc. (Cosmetics). CBS.

2:30 P.M. to 3:00 P.M. — Jean Hersholt in "Dr. Christian of River's End." Chesebrough Mfg. Co. (Vaseline). CBS. East-Midwest.

5:00 P.M. to 5:30 P.M. — Silver Theatre, Lee Tracy and Joan Fontaine; Conrad Nagle, director, narrator. Rogers (Silverware). CBS.

5:30 P.M. to 6:00 P.M. — Time of Your Life, Sheila Barrett and film guest stars. Gruen Watches. NBC.

5:30 P.M. to 6:00 P.M. — Jean Hersholt in "Dr. Christian of River's End." Chesebrough Mfg. Co. (Vaseline). CBS, western networks.

6:00 P.M. to 6:30 P.M. — Joe Penner with Grier's Orchestra. Gene Austin, Julie Gibson, occasional film guest stars. R. B. Davis Co. (Cocomalt). CBS.

6:45 P.M. to 7:00 P.M. —Radie Harris (Movie "Gossiper"). Film guest stars. Sustaining. Mutual.

7:00 P.M. to 7:30 P.M. — Vick's Open House, Jeanette MacDonald, film guest stars. Vick's. CBS.

7:00 P.M. to 7:30 P.M. —Jack Benny, Andy Devine, Mary Livingston, Kenny Baker and other film stars. Standard (Jello). NBC.

7:30 P.M. to 8:00 P.M. —Baker's Broadcast: Seein' Stars in Hollywood. Ozzie Nelson, Harriet Hilliard, film guest stars. Standard Brands (Fleischmann's Yeast). NBC.

7:30 P.M. to 8:00 P.M. —Phil Baker. Film guest stars. Gulf Refining Co. CBS.

8:00 P.M. to 9:00 P.M. —General Motors Concert, occasional Hollywood guest stars. NBC.

8:00 P.M. to 9:00 P.M. —Chase and Sanborn, Nelson Eddy, Charlie McCarthy, Don Ameche. (Chase and Sanborn Coffee). NBC.

8:30 P.M. to 9:00 P.M. — Milestones, film guest stars. Sustaining. CBS.

9:00 P.M. to 10:00 P.M. — Ford Sunday Evening Hour, occasional film guest stars. Ford Motors. CBS.

9:00 P.M. to 9:30 P.M. —Hollywood Playhouse, Tyrone Power. Woodbury's (Soap). CBS.

9:45 P.M. to 10:00 P.M. — Welch Presents Irene Rich. Welch Grape Juice Co. NBC.

10:00 P.M. to 10:30 P.M. —Hollywood Showcase, Lud Gluskin, film guest stars. Sustaining. CBS.

11:00 P.M. to 11:15 P.M. —Lloyd Pantages Covers Hollywood. Raymonds (Cosmetics). CBS.

# BRITISH INTERESTS WILL CONTROL U.A.

## Financing Companies, Korda and Goldwyn Will Each Have Three of the Nine-Man Board

Directorial control of United Artists will be in the hands of British interests until after Samuel Goldwyn and Alexander Korda repay the $4,500,000 which they will borrow from two English companies to finance the purchase of the UA stock held by their present partners, Mary Pickford, Douglas Fairbanks and Charles Chaplin, it was learned in London this week.

**British interests will have a two-thirds control as the financing companies, Mr. Korda, who is head of London Films, and Mr. Goldwyn will each have three representatives on a nine-man board of directors.**

The final details on the American side were to be settled at a stockholders meeting in Hollywood Wednesday but for the second consecutive week the session was postponed, this time indefinitely.

Although Mr. Korda, before leaving New York for Hollywood, denied a voting trusteeship would be set up, the plan, as disclosed in London, calls for one with Mr. Korda and Mr. Goldwyn as the sole trustees. However, the board of directors is to be empowered to veto or override financial and other specifically defined actions of the voting trustees.

### Loan for Three Years

The $4,500,000 loan, which is to be made by Casenove, Akroyds & Company, and Greenwood & Company, will be made for a three-year period but the agreement will provide for a ten-year refunding plan in the event payment is not made by the end of the initial period.

In this respect the transaction is equivalent to a long term extension of the Goldwyn-Korda options on the stock, the only difference being that full control will be acquired by payment of the loan to the British interests rather than by direct purchase of the stock.

The stock acquired from Miss Pickford, Mr. Chaplin and Mr. Fairbanks will be pledged as collateral for the loan along with Mr. Goldwyn's and Mr. Korda's two-fifths interest and the free assets of the United Artists British and American corporations.

Mr. Chaplin is to receive $2,000,000 in cash but Miss Pickford and Mr. Fairbanks have consented to accept part payment in cash, $1,250,000 each, and the remainder in preferred stock, which is to be guaranteed first call for redemption. Then the British loan is to be repaid before any dividends are declared on the common stock.

After payment of the loan, Mr. Goldwyn and Mr. Korda will have full control over the corporation.

### Selznick, Wanger and Laemmle

While attention centered on the directors meeting, the status of David O. Selznick, Walter Wanger, and Carl Laemmle, Jr., remained in doubt.

Interviewed in New York, Chicago and Hollywood, Mr. Selznick refused to confirm reports that negotiations were completed for his return to Metro-Goldwyn-Mayer after production of two features for release through United Artists. He indicated in Chicago that the MGM report was correct but when he arrived in Hollywood he said: "Most of the deals we have been considering have appeared in print. While it is true that we have tentatively decided upon one of these deals, it is entirely possible that any one of the others may eventuate. Until contracts are signed, it would obviously be ridiculous to talk about any one deal that at the moment is a stronger likelihood than others."

Later Mr. Selznick issued a statement saying an announcement on his future plans would not be made for at least two weeks.

Although Mr. Korda announced before leaving New York for Hollywod that arrangements were made for the financing of Mr. Wanger's productions, Mr. Wanger later announced he knew nothing about the plans. Mr. Wanger left New York for Hollywood last Friday and was expected to go into conference with Mr. Korda and Mr. Goldwyn. Under his 10-year contract, Mr. Wanger is financed 50 per cent by the distributing company.

Mr. Laemmle, since he resigned from MGM without making a picture, has been reported as considering a deal with United Artists as an independent producer.

In New York, George J. Schaefer, United Artists vice-president and general manager of distribution, announced that the company's sales for the first 11 weeks of the 1937-38 season are 115 per cent over the previous season.

"Our played and earned business," he said, "shows an increase of 131 per cent over the first 11 weeks of 1936-37."

At Baltimore, the stockholders of United Artists Theatres Circuit, Inc., held their annual meeting and reelected the board of directors. Dennis F. O'Brien, vice-president, announced that earnings on the 600,000 shares of outstanding stock will approximate 35 cents a share. On the board are Mr. O'Brien, Bertram S. Nayfack, A. H. Frisch, Harry D. Buckley, Joseph H. Moskowitz, Willard V. King, William P. Philips, Joseph M. Schenck and Lee Shubert.

Dissolution of United Artists Continental Corporation has been effected in a certificate of dissolution issued by the secretary of state at Dover, Delaware. The company was dissolved by consent of all stockholders.

## Monogram To Increase Output to 48 Pictures

Monogram's product for the 1938-39 season will be increased, probably by six features, W. Ray Johnston, president, announced when he arrived in Hollywood to confer on production. Most of the additional features, Mr. Johnston said, will be exploitation specials.

The company's total output, under the plan, will be 48 pictures, he continued, as this season's output numbers 42 of which 21 already have been completed.

## Toye Studying Film Technic

Geoffrey Toye, managing director of the Royal Opera House, Covent Garden, London, arrived in Hollywood this week to study the latest technical developments of motion pictures. Mr. Toye, who expects to be in Hollywood for about three weeks, will make his headquarters at Universal City.

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William C. Chambliss, Twentieth Century-Fox publicity writer, was admitted to the bar last week in the second judicial department of the state supreme court of New York.

## Cinema Year Book Of Japan Published

Copies of the "Cinema Year Book of Japan" for 1936-37, published by the International Cinema Association of Japan to introduce to other countries "the prevailing situation in the cinema world" of Japan, reached New York recently. The book was edited by Tadasi Iizima, Akira Iwasaki and Kisao Uchida, described in a prefatory note as film critics.

The contents include 62 pages of illustrations from films produced in Japan, followed by an outline of the history of the Japanese cinema since 1896, reviews of the best pictures produced in the country, chapters on documentary films and "news pictures," and discussions on exportation of Japanese films, on Japanese theatres, on the outlook of the industry in Japan, and on motion picture enterprises, both government and private.

Also included in the 199-page volume are lists of the "best 10 imported pictures" released in 1936, actors and actresses, publications related to the industry, associations, and Japanese pictures listed in alphabetic order. Statistics on the number of theatres in Japan and explanations of regulations dealing with the industry complete the contents.

The year book was printed in Japan. Sanseido Company, Ltd., Tokyo, was the publisher.

## Stan Laurel Forms Own Producing Unit

Stan Laurel has formed the Stan Laurel Corporation in Hollywood to produce pictures. Revising somewhat the four picture deal with Hal Roach signed recently, Mr. Laurel will now make two Laurel and Hardy features for Mr. Roach and two directly for Metro-Goldwyn-Mayer.

In addition Mr. Laurel will produce a series of westerns starring Fred Scott, signed to a five-year contract to take effect upon the completion of his contract with Spectrum Pictures. Jed Buell, Spectrum producer, has been signed by the Laurel firm to produce the entire series of westerns starring Scott.

## DeMille Will Preview "Buccaneer" in Cities

Cecil B. DeMille will preview his new Paramount production, "The Buccaneer," in large cities in various parts of the country before the film is nationally released January 26th, it was announced this week.

Mr. DeMille will leave Hollywood after his radio broadcast on January 3rd for Dallas, Texas, where the picture will be accorded its first public screening. The world premiere will be staged in New Orleans, January 7th. Following the premiere Mr. DeMille will attend one night screenings in Atlanta, Washington, New York, Boston, Chicago and Kansas City.

## Critics Elect Nugent

Frank Nugent, film critic on the New York Times, was elected president of the New York Film Critics at a meeting Monday. He succeeds William Boehnel, of the World-Telegram.

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Paul Radin has joined the advertising and publicity department of United Artists. He resigned last week as assistant advertising and publicity director of Republic Pictures.

# INCREASED INCOME IS REPORTED BY COLUMBIA, UNITED ARTISTS, WARNERS

## UA Sales 115% Above Previous Season; Columbia Estimated Net for Quarter $147,000; Tax Collections High

Motion picture income continues favorable, as reflected in theatre box office returns, in film rentals to distributors, and in United States Government admission tax receipts, all talk of a general business "recession" to the contrary.

**United Artists Corporation reports that played and earned business for the first 11 weeks of 1937-38 shows an increase of 131 per cent over the same 11 weeks in 1936-37, and present sales are 115 per cent over sales for the previous season to date.**

**Columbia Pictures will show net earnings of $147,000 for the first 1937-38 quarter, against $129,000 in the first 1936-37 quarter.**

**U. S. Revenue Department reports federal tax collections on admissions in October reached the highest figure since December, 1936, with a total of $1,966,617, some $244,000 above the $1,722,468 collected in September.**

**Warner Brothers net earning for the year ended September 1st was $5,876,182, against $3,177,312 last year.**

**United Artists Theatres Circuit earned 35 cents a share on 600,000 shares.**

*Wall Street Journal* says that, despite general conditions, theatre box office income "is running slightly ahead of a year ago."

John D. Clark, vice-president and general sales manager of Twentieth Century-Fox Film Corporation, returns to New York from four weeks in the field with word that while a general business recession has been 15 to 20 per cent in some cities, the effect has not been felt yet on theatre box office receipts.

Other recent signs indicating favorable motion picture income as previously reported include: Universal's billings for 13 weeks ended November 1st were up 17 per cent over the corresponding quarter in 1936; Paramount estimated earnings of $5,276,000 for 39 weeks ended October 2nd, compared with $2,255,224 in 1936; Twentieth Century-Fox reported $4,898,893 net income for 39 weeks ended September 25th, against $4,451,851 in 1936; trustees of RKO reported profits of $1,543,511 for 39 weeks ended October 2nd, compared with $1,316,922 for the corresponding period in the previous year; Pathe had a $276,486 profit for nine months ended October 1st, as against a $24,687 net in 1936. Paramount earned $1,958,000 in the third quarter, ended October 2nd, and 20th Century-Fox had earnings of $1,143,410 in the same period.

Disclosing that United Artists' played-and-earned business for the first 11 weeks of this season shows an increase of 131 per cent over the same 1936-37 quarter, and that sales are running 115 per cent over the previous year, George J. Schaefer, vice president and general manager asserted that, "We have every reason to expect that the pace of the company as to product and performance will be maintained."

### Columbia's Estimates

"Columbia Pictures Corporation figures for the first quarter which ended September 30th last, are expected to be ready for distribution to the stockholders by the end of the month," said a statement issued from the home office last Friday.

"Net earnings for the period are estimated at approximately $147,000 after taxes," it was asserted. "After the deduction of preferred dividend requirements, these earnings will be equal to about 27 cents per share on the amount of common stock outstanding at this time, 349,468 shares. Last year, in the September quarter, earnings amounted to $129,000, after taxes, which, after preferred dividend requirements, amounted to 26 cents per share on the then outstanding common shares, 296,649.

"Record-breaking box-office receipts are anticipated" from Columbia's new "Awful Truth," it was said, "which should contribute substantially to Columbia's earnings during the present or second quarter of the fiscal year.

"In view of the present trend toward higher production costs, the company is concentrating efforts on increasing its gross volume of business. Current figures compare favorably with last year, and it is expected that further progress will be made in this direction," it was said.

### U. S. Tax Collections

Federal admission tax collections in October reached the highest figure since December, 1936, with a total of $1,966,617, it was reported Monday by the Bureau of Internal Revenue at Washington.

The month's receipts were more than $244,000 above the September collections of $1,722,468 and $169,000 above the $1,797,279 collected in October of last year.

That the improvement was principally in box office admissions was indicated by the figures for the third New York (Broadway) district, which showed an increase of $162,000 over September, of which nearly $152,000 was in collections at the box office.

Broadway collections in October totaled $604,487 against $442,546 in September and $578,974 in October, 1936. Box office collections accounted for $559,145 in October against $407,698 in September and $537,411 in October of last year.

Other revenues from the third New York district included $2,121 from free or reduced rate admissions against $546 in September; $7,017 from tickets sold by brokers against $2,582; $1,401 from tickets sold by proprietors in excess of established prices against $555; nothing from permanent use or lease of boxes and seats against $210; and $34,803 from admissions to roof gardens and carbarets against $30,953.

For the ten months ended with October, it was disclosed, total admission tax collections ran approximately $2,216,000 ahead of the corresponding period last year, aggregating $16,441,430 against $14,657,223.

### Warners' Net

Warner Brothers, First National, Vitagraph and the affiliated Warner production, distribution, exhibition, music and other subsidiaries reported Wednesday that the operating profit for the year ended August 31st, 1937, after provisions for federal income taxes (including surtax of $310,000 on undistributed profits) and after deducting all other charges, was $5,876,182. The operating profit for the preceding fiscal year ending August 29, 1936, which was not subject to the federal surtax on undistributed profits, amounted to $3,177,312.

In the opinion of counsel, Warner Bros.

(*Continued on following page*)

## UMPTO Proposes "Peace Program" For Exhibitors, Distributors

*A six point "permanent peace" program for distributors and exhibitors was advanced this week by the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.*

*The program calls for:*

1. **Abolition of 40 per cent pictures.**
2. **Fewer pictures to be sold on a percentage basis.**
3. **Increased autonomy for exchange managers.**
4. **Protection and maintenance of established runs.**
5. **Adjustment of oversold situations.**
6. **Fair percentage deals for last runs.**

*On the first point, UMPTO claimed that "of the 500 or 600 pictures released annually not more than one or two justify a 40 per cent gross."*

*The exhibitors' resentment against percentage pictures, UMPTO continued, is directed primarily against the "interference" with the exhibitors' business.*

*Of "oversold situations," UMPTO stated: "So long as distributors continue to sell 'numbers' instead of pictures adjustments in oversold spots will be a necessary prerequisite to peaceful relations in the industry. Every exhibitor is entitled to a legitimate profit on his contract."*

*The organization argued for a greater voice in company sales policies for branch managers on the ground that the men in the field know their customers and their problems better than home office executives.*

*Allied Theatre Owners Association of Texas, meeting in Dallas, adopted a resolution objecting to the clearance system being determined by one of the interested parties without consideration of the others involved.*

# COMPANIES' NET EARNINGS RISE

(*Continued from preceding page*)

Pictures, Inc., the parent company, for the fiscal year ending August 28, 1937, is not liable for any federal surtax on more than $2,084,050 of its undistributed profits, which $2,084,050 is the amount of accumulated and unpaid dividends to and including June 1, 1937, on the preferred stock outstanding.

In addition to the operating profit there has been a net credit to deficit account in the amount of $404,920 and capital surplus has been increased by $269,812.

The management on Wednesday said that it "cannot at this time give an accurate estimate of the earnings for the current quarter ending November 27, 1937, but believes the earnings will be in excess of $1,500,000 after all charges other than the surtax on undistributed profits."

Company also reported Wednesday that total assets as of August 28, 1937, were $177,544,606, including current and working assets of $28,213,963, against current liabilities of $23,099.815.

The operating profit for the year just ended is equivalent to about $1.48 on the common, after deducting the shares held in the treasury and after providing for dividends on the preferred stock. Dividends on the preferred stock have been in arrears since March, 1932.

Earnings for the year ended August 29, 1936, total $3,177,312, which compared with earnings of $674,158 for the fiscal year ended Aug. 31, 1935.

For the 26 weeks ended February 27, 1937, operating profit was listed at $4,040,388, which compared to $1,976,245 for the same period the previous year. The earnings increased to $5,561,032 for 39 weeks as compared to $2,554,772 for the corresponding 1936 period. This did not include federal surtaxes on undistributed earnings.

On December 13, stockholders will hold an annual meeting in Wilmington at which time six directors, Harry M., Jack L. and Albert Warner, Joseph Bernhard, Robert W. Perkins and Waddill Catchings are scheduled to be re-elected. Officers will be elected the following day in New York. No changes in the executive setup are contemplated.

## United Artists Theatres Circuit

Announcement that United Artists Theatres Circuit, Inc., would earn some 35 cents a share on 600,000 common shares outstanding, for the year ended September 1st, came on Monday at the annual stockholders meeting at Baltimore, from Dennis F. O'Brien, motion picture attorney and vice president of the corporation. No earnings were made on the stock last year. The full financial report will be ready next week, it was said.

## Costs and Rentals

Discussing the widely discussed motion picture topic of high production costs, the *Wall Street Journal* this week delved at length into current film economics, saying that general expense is up about 30 per cent, and that this increased cost "must" be met by "higher rentals and increased attendance or higher box office rates."

"The motion picture industry," it was said, "currently is facing two important problems—a proposed change in the British quota laws and a sharp rise in the cost of film production in Hollywood.

"Of these two factors the British quota situation is the least likely to have any important effect upon profits, since the present outlook indicates it probably will be adjusted without undue hardship upon American producers.

"The rise in costs, however, is of far more significance since it comes at a time when the upswing in box office income, counted on to meet the higher film costs, may be halted by a business recession. The actual increase in costs is somewhat difficult to estimate because the making of a motion picture cannot be put on the same statistical basis as steel production.

"Cost of film production has risen partly due to higher wages to labor on the film stages, higher star salaries, and higher incidentals of all sorts. The increase in this general expense probably runs around 30 per cent," the *Wall Street Journal* said, continuing:

## Expenditures Up

"In addition to this, there has been a sharp increase in the actual expenditure per film, due to increasing production budgets rather than to uncontrollable costs. To illustrate this, most of the larger film companies in the past year have made more $1,000,000 films than ever before. Whereas a year or more ago average film cost, ran around $500,000 to $700,000 for 'special' production, now they are running around $1,000,000, some as high as $1,500,000, with a few running over this. Obviously, higher rentals must be charged and this must come from increased attendance or higher box office rates.

"While box office income is running slightly ahead of a year ago, studios already are preparing for the possibility of a drop in revenues and are cutting budgets in Hollywood wherever possible. This is being done by reducing the number of stars in a picture, and cutting down on the expenditures on sets, crowd scenes and in other ways. Since motion picture attendance normally holds up from four to six months after a business recession sets in, the industry hopes to be able to get out of their high cost films and into lower cost production before any real decline in box office receipts sets in. The problem of Hollywood costs, however, is the oldest and most difficult of any that the industry has to face," said the *Journal.*

## Increase in Color

"There would appear to be some danger that the industry is facing a situation similar to the one that arose about ten years ago when an epidemic of $1,000,000 pictures swamped income for a while. Another factor that may have unsettling effects is the probable increase in the use of color next season with nearly all of the leading producers planning three or four color features each.

"If the public demand should make it necessary to switch the greater part of production into color, another sharp increase in costs will face the producers," it was predicted.

"Tops in high cost films lately seems to have been reached by Loew's newly released Metro-Goldwyn-Mayer feature 'Conquest' starring Greta Garbo and Charles Boyer.

"In an endeavor to assure favor at the box office, expense for stories, stars and production has not been spared but, at the moment, there appears to be some danger that the industry has gone a little too far. Box office returns over the next few months will tell the story.

## The British Quota

"The proposed change in the British quota laws obviously will not have a paralyzing effect upon this part of our markets. Nevertheless the industry is faced with a constant fight against quotas all over the world. The purpose of quotas and restrictions, of course, is to build up production in the various nations. Hollywood's greatest asset however is the fact that it still produces the films that the public abroad as well as here wants to see, and Hollywood with its accumulation of film capital still is apparently the only place where films can be made that will be successful in world markets. England has tried without success for ten years, under its quota laws, to build its own film industry.

"The primary difficulty seems to be that with star salaries where they are and other costs, at least $500,000 and now often $1,000,000 must be spent on a film to make it acceptable to the American market. No other nation can afford to spend these sums and unless they can produce pictures that will meet the American demand, they cannot get their costs back from the other world markets. Competition for stars from the various nations endeavoring to build up national production simply tends to raise costs and defeats its purpose. So far there appears to be no serious menace to Hollywood from foreign film production.

## Proposed Changes

"The situation abroad is not giving the American producers serious concern. The proposal is that a new quota be established requiring that from 22% to 25% of film footage shown in Great Britain must be of British make after April 1, 1939. The quota would rise to 30% of footage by 1946. There is also a proposal that a minimum cost of £15,000 pounds be placed on so called "quota" pictures made in Great Britain of which half must be paid for British labor. The present labor quota is 20%.

"American producers have been operating under the quota either by buying footage as cheaply as possible in England or else by making 'quota pictures' at very low cost which frequently were so bad that they were not even shown. Money spent on quota films in some cases has been a dead loss to United States producers and distributors. It is probable that some effort will be made by American producers to work out a type of film production in England that actually can be used and shown.

"Export business is now of primary importance to the American producer. Although the proportion differs considerably among the various companies, about 40% of total film rentals come from the foreign market, not including Canada. Of this 40% about two-thirds comes from Britain and its colonies," said the *Journal.*

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# *ERPI to Handle W.E. Cable Sales*

Western Electric's cable sales and services will be taken over by Electrical Research Products, Inc., to replace the theatre equipment sales and servicing activities which it is relinquishing, according to Whitford Drake, ERPI president, who arrived on the Berengaria Tuesday after a six weeks business trip through Europe.

Mr. Drake said that so far as he knows, he and other ranking ERPI executives will continue with the company after January 1st, the date on which it officially ends its theatre equipment activities.

During his absence, Mr. Drake said, he was not in touch with his office and therefore was not familiar with the arrangements which have been made for the sale December 1, of ERPI's servicing and installation business to a Wall Street group. L. W. Conrow will head the new company. Tripp and Engels are at the head of the financing.

# Xmas Lesson No. 1:




# Xmas Lesson No. 2:

## A Xmas Natural Like

# TOVARICH

## Comes Once in a Lifetime!

*Warner Bros. can prove it easily...*

# Is there a brave man in the audience?



We dare anyone to face these facts and not admit that this is the biggest pre-proved box-office value ever offered the Christmas public by the picture industry!

TO

earne

TO

TO

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TO

was called the grea

STUBERT THEATRE

TOVARICH

Yet To

# VARICH

ne million dollars on the stage in New York alone!

# VARICH

has been running for four solid years!

*(A 100% sellout in Boston this very minute!)*

# VARICH

ıe w attendance records in 25 different countries!

# VARICH

st comedy of this generation by 265 of the world's leading critics!

***varich on the stage didn't have→!***

Warner Bros.' S

# CLAUDETTE COL

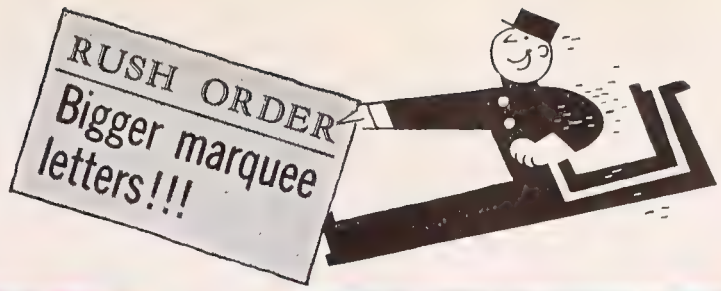
CHARLES

# B





nning Xmas Cast!




# BERT OYER

*And*

## BASIL RATHBONE
## ANITA LOUISE

MELVILLE COOPER · ISABEL JEANS
MORRIS CARNOVSKY · VICTOR KILIAN

An ANATOLE LITVAK Production

Screen Play by Casey Robinson · Adapted from the Play by Jacques Deval
English Version by Robert E. Sherwood · Music by Max Steiner

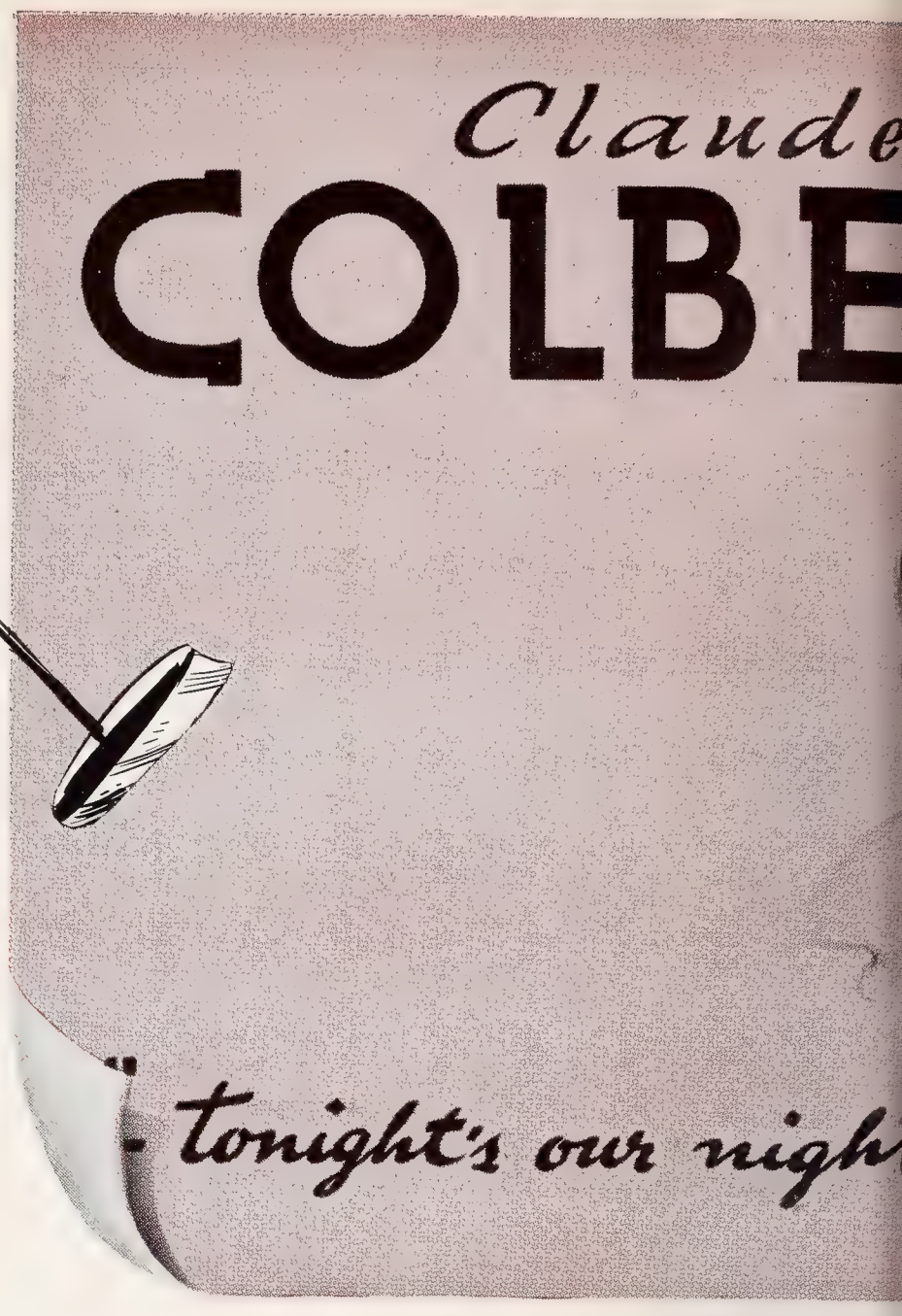


***Hoarse From Yelling!***

How could we help it with so much swell stuff to shout about! You'll love what's on the very next page . .

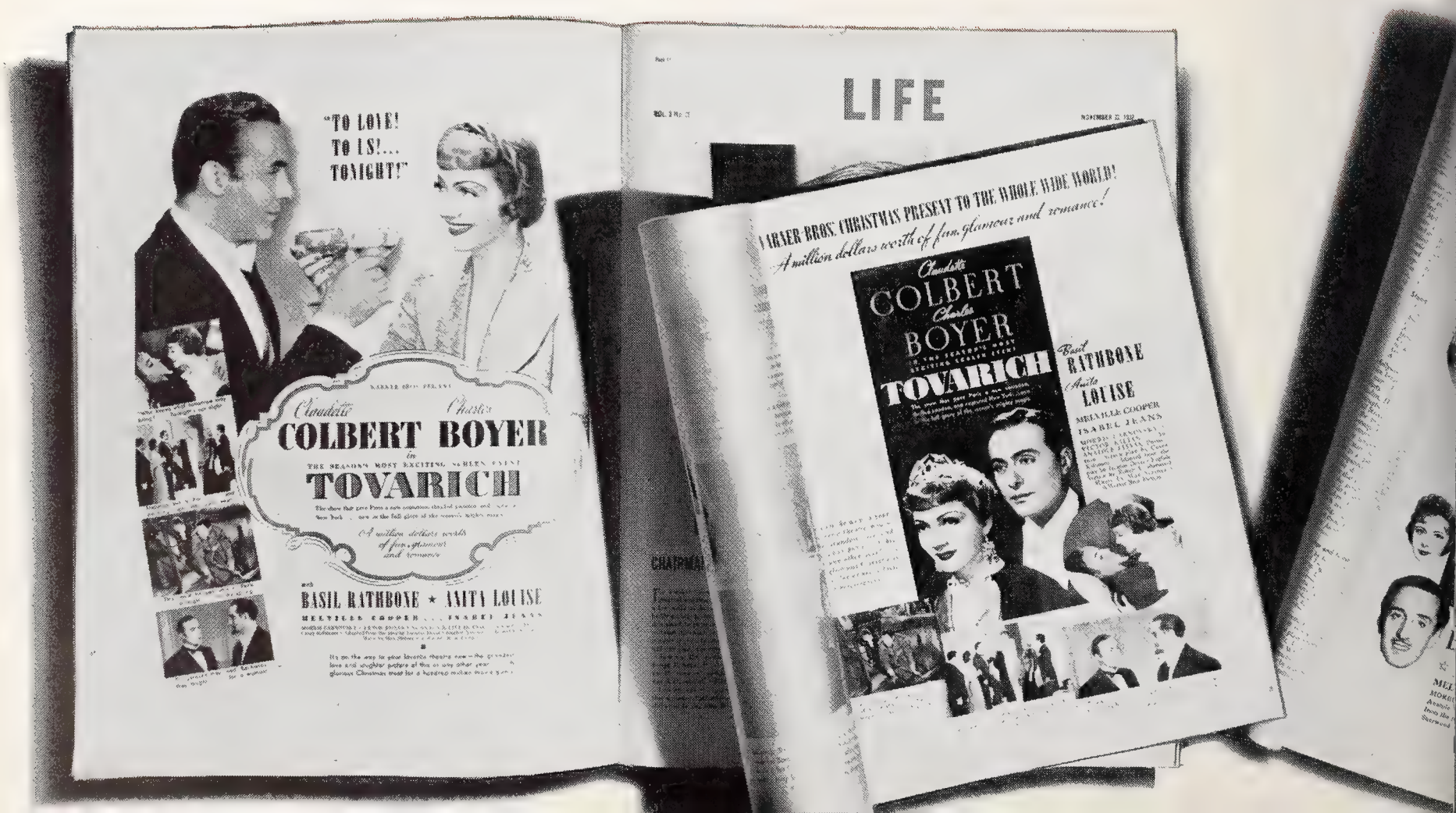
# We Post Bills Galore!






**From coast to coast and back again they'll blanket the widest area in our 24-sheeting history. The paper is one of the most striking jobs we've turned out and was designed by the man who won last year's award for the Best Motion Picture Poster.**

# . . . And Use More Magazin



e

RT



..

*Charles*

# BOYER

# TOVARICH

BASIL RATHBONE ANITA LOUISE
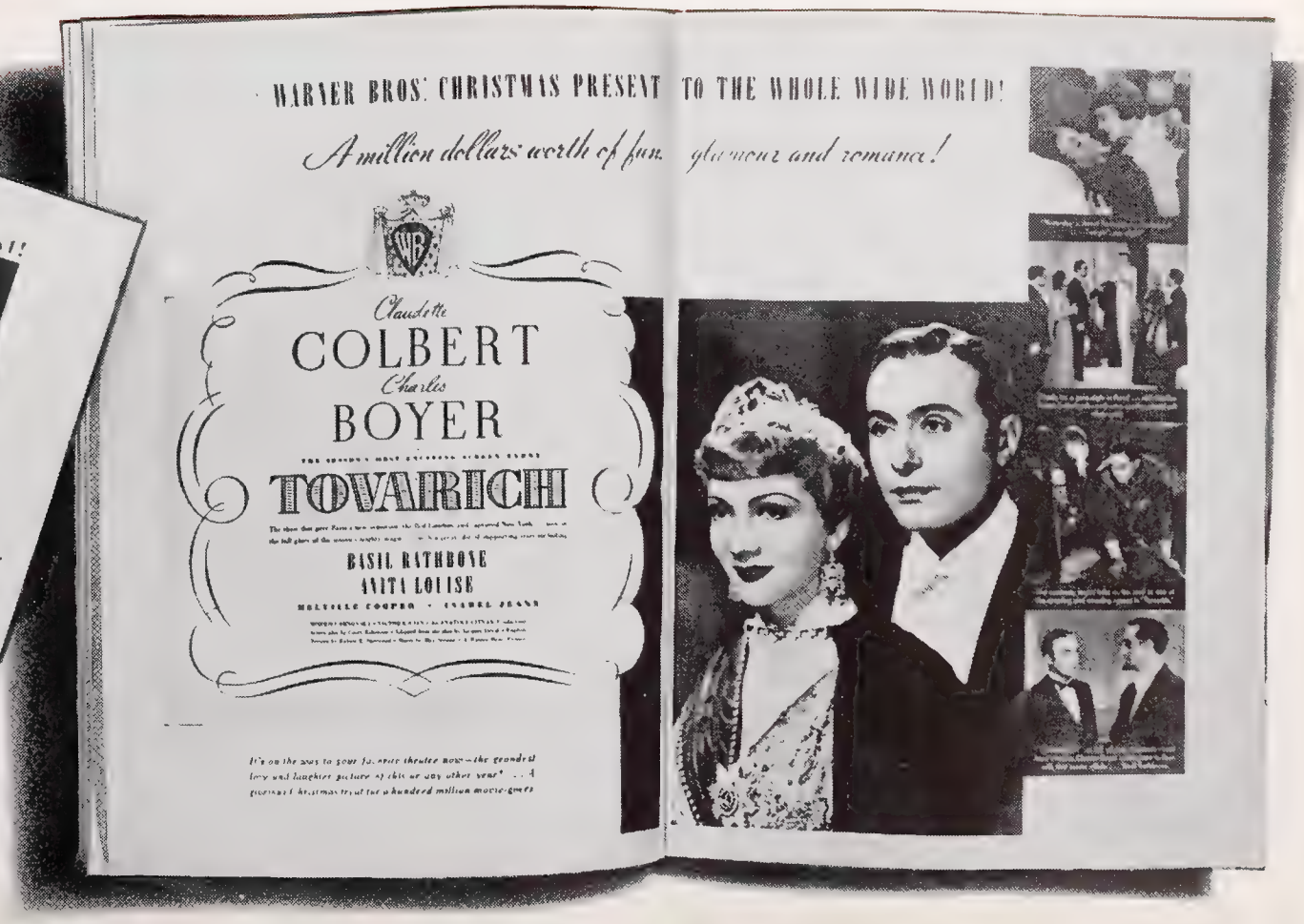
MELVILLE COOPER ISABEL JEANS *an* ANATOLE LITVAK *Production*

SCREEN PLAY BY CASEY ROBINSON ADAPTED FROM THE PLAY BY JACQUES DEVAL ENGLISH VERSION BY ROBERT E. SHERWOOD MUSIC BY MAX STEINER

*a Warner Bros.* PICTURE

# e Space Than Ever Before!








# Warner Bros.

## are very proud of the whole thing!

*So is*

# RADIO CITY MUSIC HALL

*(they grabbed it weeks ago!)*



And so will YOU be when you play

# TOVARICH

**(accent on the *rich!*)**

# FOR XMAS

# U.S.-BRITISH TRADE TALKS TO BRING FURTHER PROTESTS AGAINST QUOTA

## Relaxation of Quota Restrictions Reported One of Concessions Sought in Negotiation of Reciprocal Treaty

Relaxation of British film quota regulations, especially of provisions of the proposed new Films Bill now being discussed in Parliament, was seen in Washington this week as one of the concessions to be sought of England by the State Department in negotiation of a reciprocal trade agreement with the United Kingdom.

**Long anticipated, announcement of the intention to undertake such an agreement was issued last week by Cordell Hull, Secretary of State, who at the same time invited American exporters and importers to forward to the committee for reciprocity information, by December 16th, suggestions as to commodities on which this country could grant concessions to England or ask concessions from that country.**

Indications from producer-distributor representatives charged with observing the course of the proposed new British quota provisions are that although the industry already has made strong representations to the State Department as to its viewpoint concerning the Films Act, an even more determined stand may be expected once the negotiation of a trade treaty between the two nations actually is undertaken.

### Opposes Quota in Entirety

The organized industry holds and has informed the State Department that it does not recognize any justification for a British film quota act and that it stands opposed to any quota law at all. The American industry contends that films, as well as other products, should find their natural market on the basis of their own worth, free of any such limitations and barriers as are imposed by quota laws.

The industry has pointed to the unhampered importation here of Scotch whiskey, woolens and other major articles of British trade sold in the United States, none of which is restricted as to volume by arbitrary quota limitations, but which find a large market here in competition with articles of domestic origin.

Washington discussion of the U. S.-British trade treaty recalled the recent visit of Will H. Hays, president of the Motion Picture Producers and Distributors of America, to President Roosevelt at his Hyde Park, N. Y., residence, during which, Mr. Hays told newspapermen later, the industry's attitude toward both the Anglo-American trade treaty and the proposed British Films Act were submitted to the chief executive.

### Considered Most Important

Producer-distributor interests in the American film industry pin strong hope on provisions being incorporated in the new treaty to eliminate any onerous features which may remain in the Films Act in its final form. The quota act, purely national law in Britain, could be superseded or invalidated by whatever provisions affecting films were included in a trade treaty between the United States and England, as international treaties take precedence over national law.

The British agreement is considered the most important of all the reciprocal trade pacts which the State Department has undertaken under President Roosevelt's reciprocal trade policy which currently is under sharp attack in Congress.

Exports to the United Kingdom last year had a value of $440,000,000, nearly twice the volume of our imports from that country, and included, according to figures compiled in Washington, 63,247,000 linear feet of motion picture film valued at $1,496,000 and motion picture projectors, sound equipment and other projection apparatus valued at $924,000. In 1929, just prior to the depression we exported to England 61,190,000 feet of film valued at $2,052,000 and projectors and apparatus to the value of $4,495,000.

No announcement has been made as yet as to the commodities which will be the subject of trading discussions. A list of such commodities will be issued, probably some time next month when dates are announced for hearings before the committee for reciprocity information regarding products on which this government can grant concessions. Normally, there is no discussion at such hearings of products on which it is desired this country shall ask for better treatment.

## Futter Going Ahead On "Chaplin" Picture

Fred Futter, independent producer and brother of Walter Futter, said in Hollywood recently that he intends to proceed with production of a picture which would show Charles Chaplin in some of his early short subjects, despite implied litigation by the Charles Chaplin interests. Mr. Futter has acquired four short subjects featuring the comedian made in 1914-15, and intends to build a comedy, in form of a narration from them. He said that in purchasing the short subjects he acquired all rights, including story with them.

Mr. Futter's plan is to use part of the footage, tie them in with a continuity, and use narration for the silent scenes. He intends, with the story, to use Minna Durfee and Chester Conklin and other old time players.

## Sommerer Rejoins RCA For Photophone Duties

Harry L. Sommerer last week rejoined the RCA Manufacturing Company, taking over all sales and service activities pertaining to RCA Photophone Reproducing and Recording equipment. Mr. Sommerer also will direct the activities of the Hollywood plant. He will make his headquarters in Camden, N. J.

## Twentieth Century-Fox Dividend

A cash dividend of 37½ cents a share for the fourth quarter of 1937 on the outstanding shares of preferred stock of Twentieth Century-Fox Film Corporation has been declared and will be payable December 15, 1937, to stockholders of record at the close of business December 3, 1937. Cash dividend of $1 has been declared on the outstanding shares of the corporation's common stock and also is payable December 15, 1937 to stockholders of record December 3, 1937.

## *RKO Plans to Produce in France*

by PIERRE AUTRE
*in Paris*

RKO Radio will produce its own motion pictures here for the French market, the decision following a long period of negotiations. RKO's office in Paris for the distribution of American films will not be affected by the move.

The first picture to be made under the new arrangement will be "Le Prisonnier du Giel" (Prisoner of the Skies), which will be directed by Rene Sti, who may be placed in charge of RKO production here. The company also started distribution here of French films with "Le Marie de la Reine" (Queen's Husband).

Considerable resentment has been aroused in newspapers here over the banning by Italy of the French prize winning "La Grande Illusion," which was awarded one of the leading prizes in the recent Venice Awards Festival by an international jury which included several Italians.

The film depicts the life of French officers as German prisoners during the war, and it is felt in many quarters that the ban on the film was at the instigation of Germany.

The French board of censors has banned "The Life of Emile Zola" and "The Road Back," the first because the Dreyfuss Case, about which the Warner Brothers film revolved, has been in the past a source of trouble in France. No explanation was given for the ban on the Universal film, and the censor board will review the film again.

The new Universal European headquarters, under the management of George Canty, formerly located in Berlin, and now in Paris, has started encouragingly. Andre Peres has retained his post in French and North African territories. Ernest Koenig, former Warner and Twentieth Century-Fox French manager, has joined Universal as Latin European manager; Jean Birkhahn is heading Central and Eastern Europe, and new exchanges are to be opened in Oslo, Copenhagen and Zurich.

## French Honor Luce

Henry R. Luce, president of Time, Inc., was presented with the order of the French Legion of Honor at the French Embassy in Washington last week. The award was conferred by the French Government for Mr. Luce's achievements as publisher of Time, Life, Fortune and other periodicals. Witnessing the ceremony were Mrs. Luce, Joseph P. Kennedy, chairman of the Maritime Commission, and Senators La Follette and Lodge.

Later in the week, Mr. Luce was chosen to receive the Montclair Yale bowl as a graduate "who has made his 'Y' in life," at the annual Yale barn party to be held in Montclair, N. J., on December 4th.

# MOVES IN INDIANA AND DALLAS PRODUCT SUITS

## Plaintiff at Gary Files Brief; Hoblitzelle Confers on Asking Writ Against Decree

The Gary Theatre Company's United States district court battle to force Paramount to deliver 10 features reputedly scheduled for the 1936-37 season but not delivered, entered the final stages in Indianapolis this week when the plaintiff filed a brief contending the defendant's 1936-37 "catalogue" should be considered sufficient identification of subject matter of its exhibitor contracts.

The brief and Paramount's affidavits stating that its "catalogue" and representations made by its salesmen should not be considered binding upon the company, will be studied by Robert C. Baltzell, judge, before he renders a decision on the theatre company's motion for a mandatory injunction.

In another Gary, Ind., suit involving distributors and Gary Theatre Company, also being tried in Indianapolis, Judge Robert C. Baltzell, in U. S. district court, on Tuesday gave the Gary company five days to present an analysis of allegations in its complaint against large distributors to enjoin clearances given Balaban and Katz Circuit of Chicago. Oral arguments were heard Tuesday.

**A decision on whether to request a writ to suspend enforcement of a federal court decree was expected to be reached this week after Karl Hoblitzelle, head of the Interstate Circuit, confers in New York with George Wright, Dallas attorney, and Thomas D. Thacher, of the law firm of Simpson, Thacher & Bartlett, who has been retained to appeal to the supreme court from the Dallas decision. The court held that large distributors conspired with the Interstate circuit in entering into contracts that tended to regulate admissions in subsequent-run houses. The defendants have until December 13th to file their appeal.**

In its brief, the Gary Theatres Company said:

"Unless the catalogue be given effectiveness as identifying the subject matter of the contract, no one can stay what, if anything, was covered by the contract.

"To say that plaintiffs and other exhibitors in the United States, after studying catalogues and deciding upon what product to exhibit and after extensive negotiations entering into a complicated written contract, have done nothing more than to give the producers the option if they see fit to sell these exhibitors pictures, is to do violence to all reason. Paramount's own contract 'guarantees' these pictures."

The brief answered Paramount's claim that it was impossible to deliver the pictures because they were in the process of editing and cutting, by stating that any producer can continue editing and cutting activities indefinitely.

"Paramount admittedly intended to give us these pictures by a certain date," the document continued. "If plaintiffs are willing to accept them at a later date, Paramount can not take advantage of its own delay and refuse delivery."

The Gary company also has a suit pending to enjoin clearances imposed by large producers on behalf of Balaban & Katz, of Chicago. A hearing on this action, set for Monday, was postponed.

At Newark, New Jersey, federal authorities investigated the complaint of the Mosque theatre that it was unable to obtain product from distributing companies. A complete report of the case was forwarded to United States Attorney General Cummings, with whom a decision rests as to whether the government will take any action.

## Jessel, Gardner Head MGM Radio Program

George Jessel and Ed Gardner are now in charge of MGM's Maxwell House radio program, succeeding Bill Bacher, who quit the show Friday after the third broadcast in the series. Mr. Jessel will act as production counsel on the radio show for a limited time and eventually may switch entirely to MGM from his Sunday program over the Mutual system. Frank Whitbeck, MGM studio publicity head, now is acting as "news reporter" on the Thursday night program.

Myrna Loy headed the list of stars and Allan Jones was again master of ceremonies in the fourth program of the series, "Good News of 1938," Thursday. Scenes from "Thoroughbreds Don't Cry" were enacted.

Meanwhile Herman Starr, in charge of radio shows for Warner Brothers, returned to New York from the coast. While in Hollywood he completed plans for the new Lucky Strike air show. Paul Monroe, who has been producing the Kate Smith program, arrived on the coast this week to work on the Warner-Lucky Strike program which will have Arch Obler and Frank Gill as writers.

## John Cooper Honored

Colonel John A. Cooper, president of the Motion Picture Distributors of Canada, was honored last week on the occasion fo the 40th anniversary of the Canadian Club of Toronto, of which he was the first president. He was made an honorary life member.

## Gourdeau in New York

E. R. Gourdeau, managing director of Astra Films, Ltd., London, arrived in New York last week for an indefinite stay. Mr. Gourdeau will negotiate purchase of product for his company of United Kingdom and Continental rights. He is making his headquarters at J. H. Hoffberg Co., Inc.

The quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America has been tentatively set for December 8th.

## *Editor Colon of Teatro al Dia Dies*

Pablo Colon, editor of *Teatro Al Dia,* Spanish export journal published by the Quigley Publishing Company, died at the Westchester Square Hospital in New York, Tuesday night, from complications following an appendectomy. He was 37 years old.

Born in Coamo, Puerto Rico, Mr. Colon had come to the United States 20 years ago and had remained in this country ever since, continuously associated with the export operations of publications and advertising agencies in New York. He was an executive in the media department of the New York office of Lord and Thomas, advertising agency, at the time of his death.

Teatro al Dia being a quarterly publication, Mr. Colon retained his position with Lord and Thomas, with whom he has been associated the past 12 years, upon being appointed editor of that new member of the Quigley group of motion picture journals early in 1936. The first issue was published in July of that year under his editorship.

In Puerto Rico, Mr. Colon's family has long been identified with the sugar industry, and a sister is mayoress of a municipality near the city of his birth. The remains, according to plans immediately following his death, will be sent there for burial beside his mother.

In addition to his relatives in Puerto Rico, Mr. Colon is survived by his widow and three children—Adele, 12 years old; Paul, 10 and Emile, 15 months.

## Jules Levy Returns From Six Weeks' Trip

Jules Levy, general sales manager for RKO Radio Pictures, returned this week to the home office from a six-week trip which was divided between regional meetings, negotiations for circuit deals and an inspection of coming pictures at RKO's Gower Street studio.

Negotiations were completed to play the current season's RKO Radio product on the Minnesota Amusement Company's circuit, the Harry David Publix Circuit, Balaban and Katz and the Interstate Circuit of Texas.

He next concentrated on the regional meeting of western managers and district managers at San Francisco, and that of the midwestern managers and district managers at Chicago.

Mr. Levy spent some time at the RKO Radio studio watching work on half a dozen pictures, and attended the Hollywood premiere at the Four Star Theatre of "Victoria the Great."

## Columbia Adds Sound Channels

Columbia Pictures has added three ultra-violet recording channels and another portable sound truck to its sound recording facilities in Hollywood in accordance with a contract signed last week with RCA Photophone. The original installation of RCA Photophone sound recording facilities in the Columbia studio about a year ago included three ultra-violet sound channels and two portable sound trucks.

# THE HOLLYWOOD SCENE

## *Doldrums*

Production continues in the doldrums. Only eight new films were started in the week. Following the previous week's blizzard of completed pictures, but three were finished as of November 19th.

Two started at Warners. Mervyn LeRoy's last production for the company, "Food for Scandal," will present Carole Lombard, Fernand Gravet, Marcia Ralston, Isabel Jeans, Marie Wilson and Ralph Bellamy. Wayne Morris and Priscilla Lane are the leads in "Everybody Was Very Nice," which Stanley Logan is directing.

Columbia also started two pictures. In "Campus Mystery," being directed by Lambert Hillyer, are Scott Colton, Mary Russell, Arthur Loft and J. Farrell MacDonald. The cast of "You Can't Win" is headed by Don Terry, Robert Page and Jacqueline Wells. C. C. Coleman, Jr., is the director.

With Scott Pembroke as director, Monogram started "Telephone Operators." It will present Grant Withers, Alice White, Judith Allen, Warren Hymer, Greta Granstead, William Haade, Dorothy Vaughn and Cornelius Keefe.

At Paramount, "College Swing," an episode in the yearly series of collegiate films, went before the cameras. Among those who will be seen are George Burns, Gracie Allen, Martha Raye, Bob Burns, Bob Hope, Betty Grable, Charles Butterworth, Ben Blue, Edward Everett Horton, Florence George, John Payne, Jackie Coogan, Nell Kelly, Slate Brothers and St. Brendan's Boys Choir. Raoul Walsh is directing.

Universal's contribution to the new work is "Mad About Music," which will star Deanna Durbin. The support lists Herbert Marshall, Arthur Treacher, Christian Rub, Marcie Mae Jones, Nana Bryant, Elizabeth Risdon and Martha O'Driscoll. Norman Taurog is the director.

Victory Pictures started "Lost Ranch," produced and directed by Sam Katzman. The cast includes Tom Tyler, Jeanne Martin, Marjorie Beebe, Roger William, Lafe McKee, Slim Whittaker and Forrest Taylor.

Comedy is the theme of the three finished pictures. Columbia's "Little Miss Roughneck" will present Edith Fellows, Leo Carillo, Jacqueline Wells, Scott Colton, Thurston Hall, Margaret Irving and Inex Polange. Aubrey Scotto directed.

"Mama Runs Wild," Universal, directed by Ralph Staub, will present Mary Boland, Ernest Truex, Max Terhune, Sammy McKim, William Henry, Lynn Roberts and Dorothy Page.

In RKO-Radio's "Everybody's Doing It" will be seen Preston Foster, Sally Eilers, Cecil Kellaway, William Brisbane, Guinn Williams, Paul Guilfoyle and Lorraine Krueger. Christy Cabanne directed.

## *Hole in Desert*

Ten years ago even the Indians didn't want it. Today one would have to have at least $40,000,000 in cash if he wanted to buy only the physical improvements that adorn Palm Springs, desert beauty spot in the Coachella Valley. The motion picture transformed Palm Springs from a desolate waste, the only assets of which were scenic beauty and sunshiny climate. No other place on earth, save Hollywood, so powerfully attests the potency of moving pictures as a community builder.

Nobody seems to know exactly just who among the great of Hollywood was first to discover Palm Springs. But their names began to be mentioned in newspaper dispatches as vacationists at the resort. Columnists, fan magazine writers and radio commentators began to talk about it. Today, in this once desolate waste, there are more elaborate mansions and hotels, more swimming pools, per person, than there are any other place in the world. Not all the lavish homes belong to picture stars. Retired industrialists, capitalists and others from every part of the country have contributed to its upbuilding.

Many pictures have been made there, "Blonde Bombshell," "Palm Springs" and "The Last Outpost," to mention a few. Paramount has a unit down there now making "Her Jungle Love." The site chosen is one of the world's wonders. It's not a reproduction of or any other kind of man-made jungle. In Palm Canyon, a narrow ravine surrounded by barren towering mountains, there is a fourteen mile long oasis in which the company headed by Dorothy Lamour, Ray Milland, Lynn Overman and J. Carroll Naish is making a jungle picture in color.

Strangest of the many strange things to be found in the Canyon are 3,000 palm trees. Unlike any other species of palms to be found in California or within 1,000 miles of the Canyon, nobody knows how the trees came to grow there. Botanists have established the ages of some of the shaggy giants as over 2,000 years. Running down the center, fed by countless springs, is a sparkling brook.

Many legends have grown up about this Canyon, which is situated on an Indian Reservation and is considered a sacred spot by the aborigines. New things are being learned about it every day. George Archainbaud, who is directing the picture, made the discovery that the Canyon is a natural sound stage. The bane of outdoor picture making is sound interference. Archainbaud and his technical crew were surprised to note that sounds made on the top of the Canyon cliffs some 750 feet above the floor did not register on the microphones. Only when airplanes passed a certain spot did propeller noises descend to earth. The circumstance led him to attempt a unique experiment. He permitted Dorothy Lamour to sing two songs into the microphone and let the music be registered directly upon the film. Heretofore, either indoors or outdoors, the procedure has been to play and sing all music in an especially constructed studio and have the recorded music played-back while the vocalists or musicians go through the motions of playing or singing. Rushes of Miss Lamour's singing sequences proved 100 per cent perfect.

To prepare the spot for the acting company, Paramount had a construction crew of 100 men on location for two weeks. They will be there many days after the picture is finished, as a stipulation in the contract with the Indian Agency specifies that any thing changed must be returned to its natural state and that no traces of its having been used as a setting remain. The acting company and producing technicians, numbering 100, are scheduled to be busy in the Canyon for four weeks.

### *RHABDOLOGY AND DISNEY'S FEATURE*

*Had Walt Disney decided to draw "Snow White and The Seven Dwarfs," his first feature length production and in color, all by himself, he would have had a 230 year job on his hands. There is no authentic record that anyone has lived that long even in California's salubrious climate.*

*The production, which will run well over an hour, is made up of more than 250,000 separate drawings. As many as 570 artists have been working on it since 1934.*

*Counting all the preliminary sketches, figuring that each drawing was redrawn at least three or four times, it is estimated that at least 2,000,000 have been made for "Snow White."*

*The amount of film used totals 281 miles or 1,483,680 feet. All the animation paper used, each sheet placed end to end, would extend 556 miles. If it were possible to stand all the drawing pencils used one on top of the other, the peak of the slender spire would look down on Mt. Everest.*

*One hundred and fifty-eight young women, painting the figure on transparent celluloid sheets, used enough pigment to brighten up 22 five-room bungalows. You'll get an idea of how big a job this is if you try to paint one bungalow with an artist's fine-pointed camel hair brush.*

## *Ultra Violet Recording*

Being installed by John Aalbert, studio sound department chief, the largest RCA sound recording system in Hollywood will be in use at RKO-Radio shortly with completion of the current program of replacing existing equipment with the newly-developed "ultra violet" apparatus.

The system, which calls for installation of 19 complete channels, seven of which are in operation, is actually "new" from microphones on the sets, through amplifying and recording apparatus to the final projection equipment. In addition to the recently devised portable mixing panels, push-pull and lightweight inductor microphones, the channels make use of an invisible ultra-violet beam for recording sound waves on the film instead of the white light rays formerly employed.

Laboratory tests have demonstrated that white light cannot be focused as sharply on the film as a beam of mono-colored light.

# CASEY, WARNER TESTIFY; IATSE INQUIRY ADJOURNS

## William Bioff Tells California Committee Unrest in Union Is Caused by Communists

The California legislative committee investigating charges of "racketeering" in the International Alliance of Theatrical Stage Employees adjourned this week without setting a date for resumption of the inquiry and after hearing Pat Casey, labor representative for the producers, Harry M. Warner and C. P. Cregan, union auditor. A bitter fight with Carey McWilliams, attorney for the IATSE "Progressives," secret intra-mural Alliance group which instigated the hearings, marked the closing moments.

**Last week, after long argument on whether or not it was ethical for a member of the committee to ask William Bioff, personal representative of George Browne, if Chicago gangsters had been imported to Hollywood by the union, the committee heard Mr. Bioff testify that any unrest in the union was caused by communists within the ranks.**

Asked his definition of communists by Assemblyman Frank Tenney, Mr. Bioff said they were persons who were unAmerican and then added choice profanity which he thought descriptive of them. The Alliance official said only 200 members were out of work at present and that if the locals were granted autonomy the producers might cancel closed shop agreements.

### Casey Tells of Negotiations

Mr. Casey told of the IATSE negotiations for the craft unions and of the support given by the union to the Screen Actors' Guild. Resuming the stand the next day he testified he received $87,000 a year in salaries and fees and that no part of this was given to any labor union leader.

Mr. Warner testified he knew little of union contracts with studios but was satisfied with labor conditions under the IATSE. Mr. Cregan told the committee that four locals of the Alliance in Hollywood disbursed $315,000 of which $133,400 was in salaries, between December 1, 1935 and October 31, 1937. Among sundries listed was $5,000 to the Democratic national committee in 1936.

Mr. McWilliams, attorney for the Progressives, attempted to introduce in evidence Chicago *Daily News* clippings telling that Mr. Bioff was wanted for questioning in connection with the killing six years ago of Tom Malloy, Chicago projectionist leader. Assemblyman Kenneth Dawson refused to admit the testimony but a compromise was effected under which the attorney agreed to authenticate the clippings.

### Canada Union Talks Begun

Vincent Armand, chief projection supervisor for the Famous Players Canadian circuit in western Canada, has entered formal negotiations at Winnipeg with officials of the IATSE with a view to settlement of labor differences in that city. Threatened action by the IATSE, culminating in the promise of a general strike in all of the 200 theatres of the circuit in the Dominion, was withheld by the Alliance pending the outcome of the conversations at Winnipeg.

New projectionist union contracts have been signed in the New Haven, Conn., area and in Wilmington, Del.

The National Labor Relations board in Washington postponed to December 1st the hearing, scheduled for this week, on the petition of the Screen Writers' Guild for designation as the bargaining agent with studios for writers. Hearings for the taking of testimony in the case were held some weeks ago in Hollywood and the meeting before the national board in Washington is for the purpose of hearing final argument.

### New York Theatres Picketed

Six legitimate theatres on New York's Broadway were picketed this week by members of the Theatrical Managers, Agents and Treasurers Union No. 18032, affiliated with the American Federation of Labor, in that organization's campaign to win recognition from the League of New York Theatres, the producer's organization, as the collective bargaining agent for house managers, box office men, company managers and press agents. The union has been fighting for some months with the New York Theatrical Press Representatives, members of which are now employed by the majority of producers.

## ASCAP Elects 22 to Music Writing Lists

Twenty-two composers and authors were elected to membership in various classifications in the American Society of Composers, Authors and Publishers at the last meeting of the board of directors. L. Wolfe Gilbert Music Publishing Company was added to the ASCAP roster.

Membership in the Society is open to "any composer and/or author of musical works, citizen of the U. S. A., who regularly practices the profession of writing music and/or the text or lyrics of musical works and who shall have had not less than five works of their composition or writing regularly published." Applications are acted upon by a committee of writer members in the case of composers and authors, and a publishers' committee in the case of publishers desiring membership.

The new members are Pinky Tomlin, Emery Deutsch, Frank R. Adams, Buddy Bernier, Mark Andrews, B. D. Ackley, Erno Balogh, Arcady Dubensky, Henry Fillmore, Arthur H. Gibbs, Marvin Lee, Gladys Rich, Rosario Bourdon, Larry Clinton, Olive Dungan, Al Frazzini, William Gaston, Clarence Loomis, N. Gifford Page, Gertrude Ross, J. H. Spencer, Joseph M. White.

## U. S. August Exports Totaled $408,449

United States exports of positive motion picture film amounted to 18,349,180 linear feet yielding $408,449, during August, according to a report released this week by the Department of Commerce in Washington. Foreign exports were listed at 17,356,947 and $383,119 while shipments to Hawaii and Puerto Rico amounted to 992,233 linear feet and $25,330.

The report showed foreign exports of standard and substandard gauge cameras and projectors totaling $148,182.

## *Best Renters And Sellers*

*"And So—Victoria," by Vaughan Wilkins, was the leader among the ten best renters for the second consecutive month but dropped to third, from second, in the list of the ten best sellers for October, according to the* Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

*"The Citadel," by A. J. Cronin, was the best seller.*

*The classification of renters was based upon nationwide reports compiled by the* Bookseller *and the best sellers were listed on the basis of a count of the company's sales throughout the country.*

### *Best Renters*

*October,* 1937.

1. And So—Victoria, by Vaughan Wilkins.
2. Northwest Passage, by Kenneth Roberts.
3. The Citadel, by A. J. Cronin.
4. The Seven Who Fled, by Frederic Prokosch.
5. The Nutmeg Tree, by Margery Sharp.
6. American Dream, by Michael Foster.
7. You Can't Have Everything, by Kathleen Norris.
8. The Years, by Virginia Woolf.
9. Twenty-four Hours a Day, by Faith Baldwin.
10. Drums Along the Mohawk, by Walter D. Edmonds.

### *Best Sellers*

*October,* 1937.

1. The Citadel, by A. J. Cronin.
2. Northwest Passage, by Kenneth Roberts.
3. And So—Victoria, by Vaughan Wilkins.
4. Katrina, by Sally Salminen.
5. No Hearts To Break, by Susan Ertz.
6. John Cornelius, by Hugh Walpole.
7. The Faithful Wife, by Sigrid Undset.
8. So Great a Man, by David Pilgrim.
9. Europa in Limbo, by Robert Briffault.
10. To Have and Have Not, by Ernest Hemingway.

*The actual period covered in the survey of best seller reports was September 20th to October 18th.*

Ernest Turnbull, who has been in charge of sales of British films for Twentieth Century-Fox in Australia for a number of years, was promoted this week to general manager of distribution for the company in that territory, under Stanley S. Crick, managing director.


HOLD YOUR HEART AND TAP YOUR TOES...
HERE COMES FRED ASTAIRE...

SMART!...SMOOTH!...SNAPPY!...Romance and rhythm and fun run riot on a screen alive with the lift of GERSHWIN music and WODEHOUSE humor!...With footloose Fred topping his tops in the "Drum Dance"—romancin' with Hollywood's new Girl of Your Dreams ...with goofy George and goofier Gracie giving their goofiest!...Positively the world's dizziest dancing show!...A joy-filled, girl-thrilled, lavish load of living high!...set for the kind of grosses you long for!

# FRED ASTAIRE
# GEORGE BURNS and GRACIE ALLEN

THE BIG THANKSGIVING WEEK ATTRACTION IN SCORES OF IMPORTANT FIRST RUNS THROUGHOUT THE NATION!...

# "A Damsel in Distress"
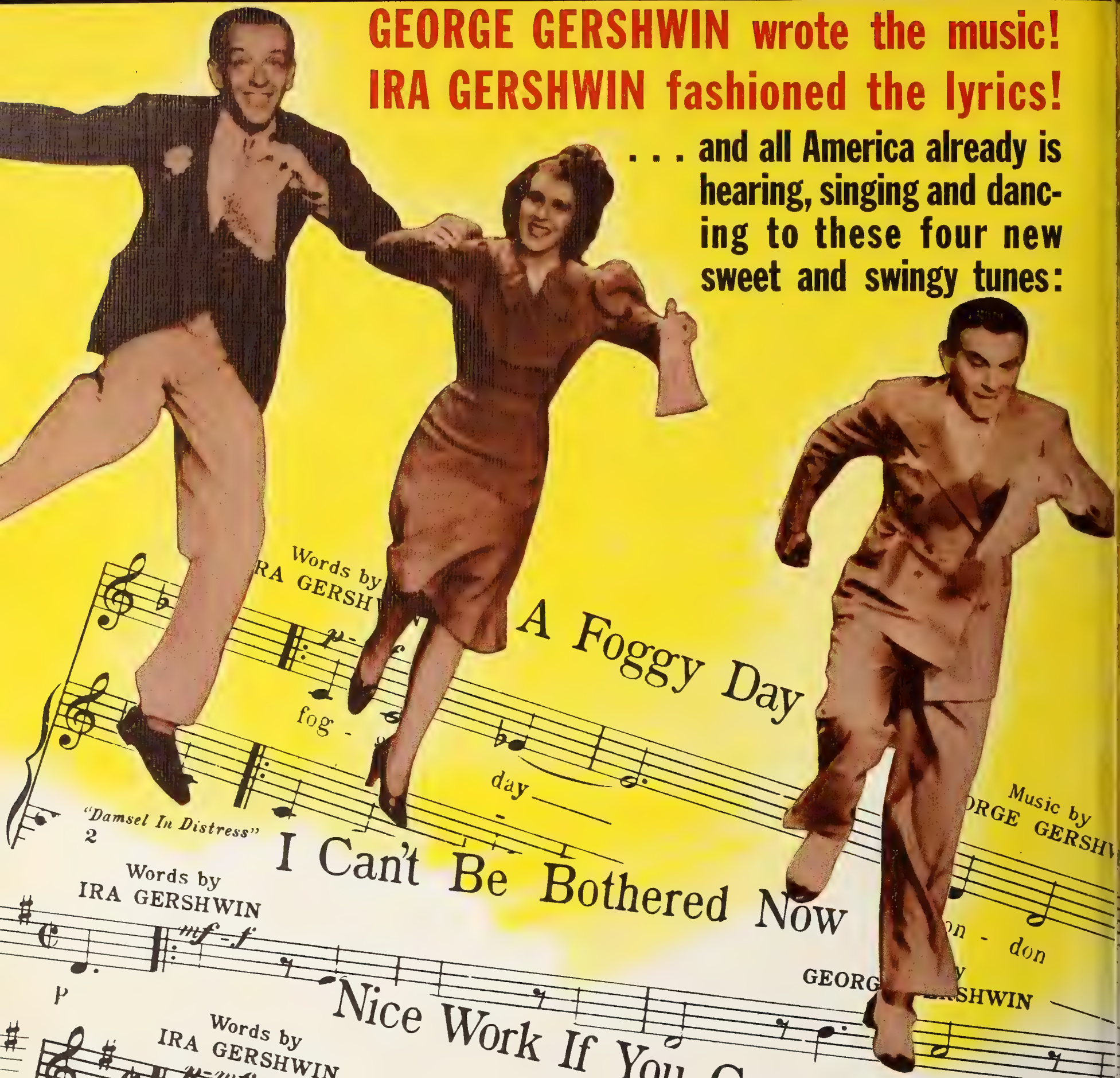
with JOAN FONTAINE • REGINALD GARDINER • RAY NOBLE





# GEORGE GERSHWIN wrote the music!
# IRA GERSHWIN fashioned the lyrics!

**. . . and all America already is hearing, singing and dancing to these four new sweet and swingy tunes:**



## A Foggy Day

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

fog - day

## I Can't Be Bothered Now

"Damsel In Distress"

2

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

mf - f

## Nice Work If You Can Get It

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

p - mf

Hold - in' on - to day In

## Things Are Looking Up

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

p - mf a tempo

look - ing up! I've been look - ing the land - scape o - ver And it's

p - mf a tempo

**From the story by P. G. Wodehouse**

**A PANDRO S. BERMAN Production**

**Directed by GEORGE STEVENS**

**Screen play by P. G. Wodehouse, Ernest Pagano, S. K. Lauren**

RKO RADIO PICTURES

LITHO U.S.A.

# OPENED EXTENDED RUN ENGAGEMENT

★

# RIVOLI THEATRE

NEW YORK

# WEDNESDAY, NOV. 24

## FRED ASTAIRE

GEORGE **BURNS** and GRACIE **ALLEN**

## "A Damsel in Distress"

WITH

JOAN FONTAINE

REGINALD GARDINER • RAY NOBLE

CONSTANCE COLLIER • MONTAGU LOVE • HARRY WATSON

**200**

DAY AND DATE
OPENINGS....
THANKSGIVING
WEEK THROUGH-
OUT THE NATION

# HALF OF FILMS SHOWN IN POLAND ARE AMERICAN; RESTRICTIONS FEW

## Exhibitors Get Rebate of Half of Admission Tax If One-Tenth of Product Shown Is Domestic, Must Sign Pledge

by ALFRED HARDING

*The accompanying article, on motion picture conditions in Poland, particularly as they affect American companies, follows a tour of European countries by Alfred T. Harding.*

*Mr. Harding, long a writer on various phases of the business of entertainment, made a study of film development in several European capitals while investigating the status of the foreign stage for Actors' Equity Association.*

Poland is one country, perhaps *the* one country, in Central Europe where there is no elaborate and complicated set of restrictions to bedevil the American film man, though the market could not be called free and open. There, as in the United States, the film industry stands on its own feet, with no government subsidy for production and only the help of a rebate on taxes for exhibition. While the possibility of new legislation to narrow the circle of activity is always there, as throughout the Continent, Poland is definitely interested in and friendly toward the American industry and its productions.

**Poland, it is true, is spending millions of zloty to support the legitimate theatre and radio, and its officials and press, in common with those of other nations, acknowledge the efficacy of motion pictures as an instrument for public enlightenment (which is a *much* politer phrase than propaganda). But there isn't any government subsidy for motion pictures. The best explanation I could get of that phenomenon was a shrug.**

In consequence, the Polish motion picture industry has stronger competition than that of other Continental countries. Yet domestic films shown have stood above the number imported from France, England or Russia.

Last summer the Central Organization of the Film Industry of Poland attempted to obtain government approval for a special tax on all films censored, domestic and foreign alike, to create a fund for the promotion of production of Polish pictures.

### New Tax Is Averted

The tax proposed was a zloty a meter for feature films (the zloty at that time was worth just under 20 cents); three-quarters of a zloty a meter for socalled medium length films, and a half a zloty for shorts. The passage of this legislation would have discouraged importation somewhat, because it would have increased its expense considerably, and those films which did enter would have helped create a jackpot for Polish producers.

The government made as a condition of its acceptance unanimous approval of the measure by the distributors and exhibitors, as well as by the producers on whose behalf it had been introduced. The distributors, led chiefly by the American companies, not only refused that assent but persuaded a considerable number of the exhibitors to go along with them. The bill was shelved. The producers again are negotiating with the government.

### The Quota Restrictions

Besides the tax for the filing of import permits, there is, however, the quota system which went into effect last spring. The whole world was given a quota of 5,800 kilos, and various companies were assigned percentages of that amount corresponding to their average imports over the preceding three years. A strict enforcement of such a quota would have served to exclude certain companies which, like RKO, were not exporting many pictures during that time. But inasmuch as some of the larger companies did not require their whole quota, anyway, the newer companies in the field have been assigned temporary quotas which take reasonable care of their requirements, and there is no apparent unfair discrimination in the application of these regulations.

Final government figures show that of the 257 features licensed for exhibition during 1935 in Poland, 145 were American, or more than those of all other countries, including Poland, put together. The percentage of short subjects was nearer 65 per cent, with 283 American out of a total of 438. For the first half of 1936 the advantage swung even farther to America—two-thirds of the 106 feature films, and about the same proportion of short subjects.

The next highest competitor, in 1935, was Austria, with 28; Germany, with 25; Poland, with 15; France and England tied at 12, following in that order. Imports from the remaining countries were almost negligible. Russia accounted for six, Czechoslovakia for four, Switzerland three and Denmark, Italy, Hungary and Palestine one each. Three were listed as mixed in origin, originating in one country and dubbed in another.

In the figures for the first half of 1936 some of those countries were not represented at all. There were none from Russia, Czechoslovakia, Switzerland, Italy, or Palestine, and no mixed films. Otherwise the order remained the same and except for slight losses which accounted for the increased figures for the United States, not much change appeared in the percentages.

Where, in other Central European countries, double bills have been practically eliminated either by government order or by agreements among the exhibitors themselves, there are no such orders or understandings in Poland. In some of the first-run houses of three of the larger cities, Warsaw the capital, Katowice in the angle where Poland, Czechoslovakia and Germany meet, and in Krakow, ancient capital, single bills prevail as a matter of policy. In other firstrun houses in the same cities, in most of the neighborhood theatres and in the country districts almost everywhere, double bills are common.

### 4 to 60 Cents Admission

Polish patrons get a lot for their money. In the neighborhood houses and outside the big cities the admission prices range from twenty groszchen to two zloty. A grosz is one one-hundredth of a zloty, and a zloty represents 20 cents, or thereabouts, so the tickets cost between four and 40 cents. In the firstrun houses in Warsaw, and in the better houses of some of the larger cities, the prices range from four to 60 cents.

Here, as elsewhere in Central Europe, the houses are all zoned. The seats nearest the screen are cheapest and the prices rise with each few rows until the most expensive seats (except for the loges), are between half and two-thirds of the way back.

The government does help the Polish film men in taxes. New theatres are exempt from taxation for five years from the date of erection. Theatres paying the highest taxes are those in Warsaw, which are required to pay up to 37½ per cent of the price of each admission in taxes. By comparison, the exhibitors in towns of 10,000 population, or under, get off lightly—their maximum is not more than four per cent.

### Exemption for Polish Films

However, universally, if the exhibitor will sign a pledge to allot not less than 10 per cent of his footage to Polish pictures, or pictures stamped "Polish theme" by the censors, and not counting newsreels, he is exempted from one-half the established tax on his non-Polish pictures; while on pictures made in Poland, or stamped "Polish theme," his taxes are still lower. In Warsaw that tax is five per cent of the admission, and it drops to three per cent in all other places.

The Poles have an unusual opportunity to choose their picture plays and players from the best of the whole wide world, and they take advantage of their opportunity. The list of Poland's film favorites which was submitted to me by the Warsaw representative of an American company is the most cosmopolitan I found in Central Europe.

### Shirley Temple Leads

For the first and only time Greta Garbo did not head that list. Up to the first of the year, it is true, she still occupied that position, but in Poland as elsewhere, it seems, youth will be served, and the present leader of the popularity parade is Shirley Temple.

Behind Miss Temple, without any particular distinction as to order except that Miss Garbo is runner-up, come Marlene Dietrich (German), Joan Crawford, Elisabeth Bergner (German), Franciszka Gaal (Hungarian), Marta Eggerth (Austrian), Lillian Harvey (she was originally British, but her reputation as an actress was made in Germany), Gary Cooper, Clark Gable, Jan Kiepura (Poland's own), Wallace Beery, William Powell, Robert Taylor, Charlie Chaplin (who ran one-two with Garbo everywhere else), Irene Dunne, Laurel and Hardy, and Claudette Colbert.

The Polish also recognize the fact that there are other players whose presence in a picture is distinctly an asset for attendance. Among these are Lionel Barrymore, Boris Karloff (not as popular as he was, but still having a following), Robert Montgomery, Loretta Young, Janet Gaynor and Jeanette MacDonald.

### Best Received Pictures

Among the successful features were "The Merry Widow" (which had Maurice Chevalier, a general European favorite, in addition to Jeanette MacDonald; "Be Mine Tonight," with Jan Kiepura; "Anna Karenina," with Miss Garbo; "Escape Me Never," Elisabeth Bergner, and "Show Boat" and "Only Yesterday," with Irene Dunne.

However, some of the pictures which did best at the box office were headed by players not on either list, including: "The King of Jazz," with Paul Whiteman; "The Vagabond," Dennis King, and "Mary of Scotland (known there as "Mary Stuart"), Katharine Hepburn.

I was informed that pictures dealing with

(*Continued on page* 38, *column* 1)

DEFINITELY . . .



THE FOUR

STAND-OUT

PICTURES OF

THE SEASON



*from the New Universal*

# *Poland Wants American Films*

(*Continued from preceding page*)

topical subjects are seldom financial successes.

"In a country like this, where children occupy a definite and usually subordinate position in the family, pictures such as those in which Jane Withers appears would not seem funny, but horrible," I was told. "So, too, Jimmy Savo, the Marx Brothers and Mae West (in the one picture in which she has been seen), were simply incredible, perhaps not even intelligible." Yet "I Am a Fugitive from a Slave Gang" was well received.

### History Ignored

Occasionally an audience will accept an alien historical theme without suspecting its historical significance. So "Sutter's Gold" was accepted cheerfully as another western melodrama and the authenticity of General Sutter or the accuracy of his portrayal never entered into the matter.

There are certain types of pictures which the censors will not tolerate. They don't approve of and do not intend to have gangsters. They would resent as well as be appalled by an outbreak of mysterious murders. So gangster films and mystery pictures (particularly those which depict murder, wholesale and retail) are out.

The very biggest "Don't," though, is the product of Poland's geography. To the east lies Russia, for a century and a quarter possessor of the greater part of Poland and by no means reconciled to the eventual loss of that territory, today. The Soviet statesmen are as well acquainted with the propaganda potentialities of films as those of the next country, and few films come out of Russia without having had to pass an examination in ideology as well as entertainment value. When the censorship requirements were overhauled last August, this provision was added. It may not have been printed in bigger type than the rest, but it didn't need to be.

### Watchful of Propaganda

"Producers shall neither produce nor distributors import," said the clause, "film subjects including class struggle, riots of a revolutionary tendency, misery as a means of agitation, or . . . Russian background."

That distrust of her neighbors is, perhaps, one of the principal reasons why American films have done so well in Poland. With some reason the Poles are inclined to believe that their immediate neighbors are trying to sell certain ideas, perhaps inimical to the safety of Poland as a nation, to their own nationals who happen to be living on the Polish side of the borders; and that, neighbor or not, similar ideas may be found in the films of almost every European nation. The nations against which the Poles do not hold such feelings do not happen to make films of the technical excellence of American pictures. Since our pictures happen to be both best technically and, to this point at any rate, free of ideas considered subversive by the Poles, more American films are exhibited there than of all other countries combined.

With the number of Polish motion picture theatres well in excess of 700, and the population of the country approximately 34,000,000, the Polish film market is attractive to American companies.

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National Theatres Agency, Inc., last week changed its name to National Theatres Amusement Company, Inc., because of the wrong impression created in the trade by the use of the word agency. The company is the theatre subsidiary for Twentieth Century-Fox. Sidney R. Kent is president and Spyros Skouras is the operating executive.

## McNinch Changes FCC Procedure

Frank R. McNinch, new chairman of the Federal Communications Commission, last week in Washington changed the procedure of the Commission in its handling of broadcasting, telephone and telegraph matters. Originally the Commission was divided into separate sections with three members of the Commission comprising each section and all matters pertaining to that division could be handled by a quorum of two. The chairman of the Commission comprised the third member of each division, but, Mr. McNinch pointed out, could not possibly actively participate in all matters.

Under the new setup, Chairman McNinch said, the full Commission, or a quorum thereof, will act on every matter.

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## Wilcox To Produce Three a Year for RKO

Under a 10-year contract with RKO, Herbert Wilcox will produce three features a year for world distribution by RKO, he announced before sailing on the *Normandie* for England Wednesday.

He was accompanied by Anna Neagle, star of "Victoria the Great," who, he said, will appear in two of his pictures annually. Miss Neagle will give a command performance of "Victoria" for the King and Queen. While in Hollywood, Mr. Wilcox arranged for studio space at London Films' plant at Denham, which is near London.

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## CBS To Take Charge Of Ampa Meeting

William Paley, president of the Columbia Broadcasting system, six vice-presidents of the corporation and a group of radio stars will be present December 2nd, when the Associated Motion Picture Advertisers holds its weekly meeting in New York.

No meeting was held this week because of the holiday.

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## Pathe to Move

Pathe Exchange, Inc., will move into new and completely equipped laboratories at 35 West 45th Street, New York, next Wednesday, O. Henry Briggs, president, said this week. Contract to turn out negatives and first prints on all RKO Pathe News issues has been signed, he said, and the new space will be used for that purpose in addition to other work. The new laboratory, air-conditioned and including a cutting room, will produce 35 mm. materials. The Pathe plant at Bound Brook, N. J., will continue to function, Mr. Briggs said.

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## McCarthy Planning Series

L. J. McCarthy, who is arranging distribution for his first feature, "Assassin of Youth," while in Kansas City last week said he intended to produce about four features a year of a similar type. Distribution of "Assassin" will be in 10 districts covering the United States.

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## Knox Opening N. Y. Office

Gordon Knox, president of Industrafilm, Inc., arrived in New York this week from Hollywood to open an office and to select an eastern representative for the firm, which will produce commercial and non-theatrical pictures.

# *Roxy Fee Hearings Resume Next Week*

Hearings on 33 applications for fees totaling $612,000 for services in connection with the Roxy reorganization plan will be resumed on December 3rd in federal court in New York.

Joseph H. Hartfield, attorney for the Roxy bondholders' protective committee, proponent of the plan, has advised the court that the applications for fees aggregated more than twice the amount available for such payments. Mr. Hartfield objects to any allowance whatever being made to counsel for the Roxy stockholders' committee, on the grounds that stockholders were excluded from participation in the plan.

Mr. Hartfield also objects to allowances for real estate experts retained by the committee, and for bondholders' committees other than the one represented by himself, unless such committees could prove they had contributed to the plan.

Counsel for the stockholders' committee contend that their services had been conciliatory among creditor groups and that their statistical services were the only ones acceptable to the special master.

Special applications have been made by George W. Garson and Romer-Kenny Company, real estate brokers, for $58,692, for services rendered in consummation of deals essential to the reorganization, and by Carl Erikson, who claimed a broker's fee of $50,000 on the grounds that he had been instrumental, through George Reade, in interesting Twentieth Century-Fox in the reorganization.

Otto Koegle, attorney for Twentieth Century-Fox, reported to the court that the company's voluntary payments to stockholders of the old Roxy aggregated $20,000.

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## Seymour Mayer Wins Loew Drive

Seymour Mayer, a district manager for Loew's circuit in New York, won first place in the six-week fall festival advertising and exploitation campaign conducted by Loew's recently, in the metropolitan area. The district managers in order of standing are: George Schenck, second; Dominic Barreson, third; Harry Karasik, fourth; Maurice Seidlitz, fifth; Larry Beatus, sixth; S. H. Meinhold, seventh; William Downs, eighth, and Gene Myers, ninth.

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## Form Cleveland Exchange

Kay and Gee Pictures has been formed in Cleveland, by George Kendis and Roy Gross, for independent distribution. They have acquired for Ohio distribution the J. D. Kendis picture, "Gambling with Souls."

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## Smith Leaves Ad Firm

Fred Smith, publicity director of Batten, Barton, Durstine and Osborn, advertising agency, left the company this week to enter business for himself. He will handle public relations and promotion. Oliver P. Newman succeeded him.

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## Nolan with Consolidated

Walter Nolan, formerly with the Loew and Lane circuits, last week joined Consolidated Amusements as division manager for the independent's group of theatres in the Bronx, New York.



*The Sing-Swingiest Girl in Hollywood*

*... Now flashes to her fullest Star-Magnitude*

**THE NEW UNIVERSAL**

presents

ALICE

# FAYE

*in*

# "YOU'RE A SWEETHEART"

*with*

GEORGE MURPHY · KEN MURRAY and his stooge OSWALD · CHARLES WINNINGER

ANDY DEVINE · WILLIAM GARGAN

FRANCES HUNT · FRANK JENKS · CASPER REARDON

Screen Play by Monte Brice and Charles Grayson

Directed by **DAVID BUTLER**

Produced by **B. G. DeSYLVA**

**CHARLES R. ROGERS**

Executive Vice-President in Charge of Production

Songs and Music mostly by Jimmy McHugh and Harold Adamson

HE NEW UNIVERSAL PRESENTS




# DURBIN

in "MAD ABOUT MUSIC"

## HERBERT

# MARSHALL

Directed by **NORMAN TAUROG**

Produced by **JOE PASTERNAK** who produced "3 Smart Girls" and "100 Men and a Girl"



with

# EDGAR BERGEN

and his

# CHARLIE McCARTHY



**THE NEW UNIVERSAL**

presents

# IRENE DUNNE

in a Screen Play by

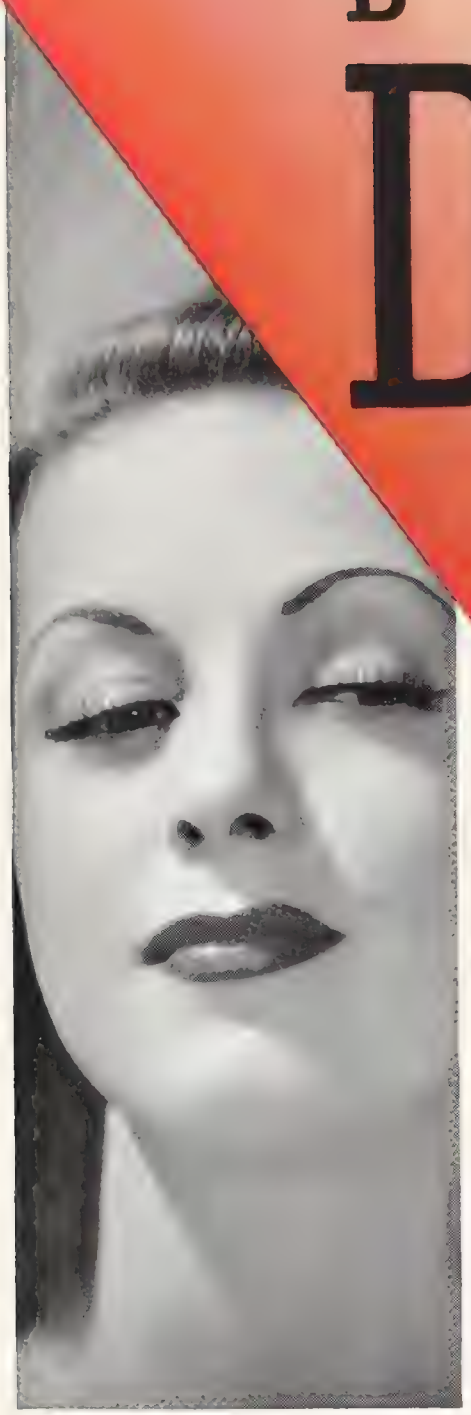
## VINA DELMAR

who wrote "The Awful Truth"

# A JOHN M. STAHL PRODUCTION



# DANIELLE DARRIEUX



in

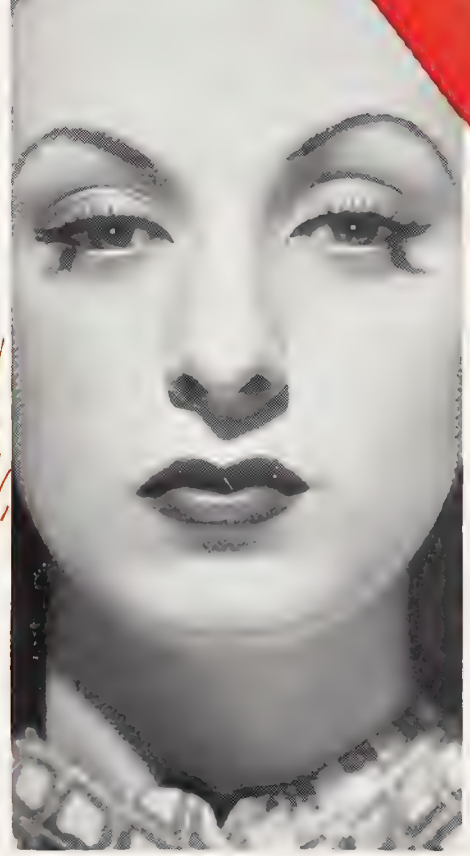
## "THE RAGE OF PARIS"

Directed by

**HENRY KOSTER**

who made "3 Smart Girls", "100 Men and a Girl"

Story by Felix Jackson



*"She is unbelievably lovely"*

N. Y. TIMES



# FOX "IN SYMPATHY" WITH EXHIBITORS' NEW MOVE FOR UNIFIED "REFORMS"

## Clark Says Few Exhibitors Really Are Trying to Eliminate Double Bills, Endorses Occasional Broadcasts

The movement for a joint effort by Allied States Association, the Motion Picture Theatre Owners of America and New York's Independent Theatre Owners Association, for the purpose of prevailing upon large distributors to adopt socalled "trade practice reforms," this week found one of the largest of the corporations, Twentieth Century-Fox, "entirely in sympathy with the efforts of exhibitors to eliminate some of the matters that have been the cause of disputes between exhibitors and distributors," and perfectly "willing to cooperate as far as we possibly can."

The sentiments of Twentieth Century-Fox Film Corporation were expressed by John D. Clark, vice-president and general sales manager, on his return to his desk in the New York home office from a personal inspection of the motion picture business in the field, and a visit to the Fox exchanges in the 30-odd territories, staying four weeks, on an annual trip.

Mr. Clark's statement was the first made in months on the distributors' attitude toward a trade practice program, and while further explanation on attitudes toward specific changes, asked by exhibitors, does not differ greatly from that previously recorded, it does indicate that a basis still exists for arriving at some sort of an understanding between the exhibitor and the distributor.

Mr. Clark, answering a series of questions presented on his observations on his nationwide inspection, reported:

**1. Few exhibitors are making any real effort to get away from double bills; but exhibitors operating on single-feature policies are trying to continue on that basis.**

**2. Chance games are proving effective.**

**3. Admissions should be increased; there is a definite trend, but the general business recession probably will retard it.**

**4. Despite their vociferous protestations, exhibitors are not yet prepared to express a real opinion on the effect on box offices, if any, of radio's new "union" with Hollywood (MGM's Maxwell House program, Warners' Lucky Strike show).**

**5. Sporadic "film broadcasts" intended for a specific picture are beneficial to box offices.**

**6. General business is experiencing a slump of from 15 to 20 per cent, not generally felt yet in theatres.**

Mr. Clark, in entire charge of Fox Film sales at 42, having taken the post five years ago, presumably expresses the opinions of other of the large distributors on the questions of trade practice "reform." Sidney R. Kent, Fox president, with whom Mr. Clark has been associated since both were in Paramount's sales organization, has been considered probably the industry's biggest champion of improvements in distributor-exhibitor relations. Only the refusal of a minority of the companies prevented adoption of the MPTOA's "ten point" program, two years ago, a program for which the MPTOA continues to campaign, and may be aided, shortly, through the "united front" of Allied, MPTOA and ITOA.

"While we do not know what the eventual disposition will be of the current movement on the part of exhibitors to present a united front for the adoption of socalled 'trade practice reform,' we are in favor of a ten per cent cancellation clause with the exhibitor's purchase of all (of a single company's) feature product," Mr. Clark said. "We are in favor of establishment of local concilation boards" for adjudicating differences between theatre owner and exchange to avoid lengthy and costly court suits.

### *MEXICO CENSORS PRE-PRODUCTION*

*A pre-production censorship of motion pictures has gone into effect in Mexico, with the Autonomous Department of Publicity and Propaganda passing upon all stories on Mexican studio schedules.*

*The censorship is designed to prevent production of stories running counter to the government's political and social programs.*

### Opposes Uniform Clearance

The persistent refusal of the large distributors even to consider "uniform" clearance was reiterated by Mr. Clark. "Our experience has been that there can be no such thing," he asserted.

"We are against over-buying, but this matter is surely in the hands of the exhibitors rather than the distributors," he continued. "The exhibitor is in possession of the facts regarding his buying, whereas our knowledge as a distributor is necessarily limited, and we can hardly request an exhibitor to advise us whose and what pictures he has purchased.

"Double billing is another matter that is entirely in the hands of exhibitors, and if it is an 'evil' it will eventually correct itself or the exhibitor will correct it."

"However," Mr. Clark added, "it is our experience that very few exhibitors are really making an effort to get away from the double bill. On the other hand, wherever single bills are still in effect, most exhibitors are making every effort to continue on a single bill policy."

### Competition Up to Exhibitor

Returning to the specific subjects which organized exhibition would treat in any trade practice "reformation," Mr. Clark placed the solution of "unfair competition" on them, asserting that it is "another matter between exhibitors and one to be worked out by exhibitors themselves."

"We are in thorough accord that unfair nontheatrical competition with the motion picture theatre should be eliminated," he said, and, further, that Twentieth Century-Fox Film Corporation is "in favor of any kind of rental contract that will be clear, not ambiguous and as short as such agreements will permit."

Regarding score charges: "The practice of collecting score charges has been for a number of years a matter of individual policy and will continue to be so as far as this company is concerned."

Mr. Clark said flatly that his company "will not pledge ourselves not to demand preferred playing time on percentage pictures, but we will base our demands for preferred playing time on the quality of our product."

### On Sales of Shorts

The Fox attitude on the exhibitors' allegation that distributors "force" the sale of short subjects with feature product was explained this way by Mr. Clark:

"We feel that if our feature product is desired by an exhibitor, we are justified in insisting upon the same percentage of his short subject playing time as we receive of his feature playing time." But, he added, "It has never been our practice to force shorts with features," on an arbitrary insistence in order to dispose of all of the company's short subjects. He added that it is a matter of practical distribution to sell short subjects at the same time as feature negotiations, but "under separate agreements."

Chance games are effective, he said, "particularly when a considerable sum of money is offered."

"Certain of the older chance games have some influence, but the new types of games seem to offer at least a temporary increase in business. In a number of situations, where the chance games have been eliminated, there has been a slump in business—however, not lasting."

### Sees Higher Admission Charges

Mr. Clark's trip brought this observation: "In certain situations, a very definite trend toward an increase in admission prices is noticeable. But, due to the fact that there is a general slump in business around the country, we question very much if prices will be increased immediately due to this condition." Fox, like all other distributors, feels that "admission prices in many situations should be increased."

"While the effect is not generally felt yet in theatres," Mr. Clark said, "there is apparently a slump of 15 to 20 per cent in many situations."

Mr. Clark made pertinent references to the widely discussed and argued subject of broadcasting by Hollywood stars and talent, in the comparatively new "union" of radio and films, as exemplified by the contractual agreements between General Foods-Maxwell House Coffee and Metro-Goldwyn-Mayer, and by American Tobacco-Lucky Strike and Warner Brothers, whereby stars of the studios are delivered by the wholesale to the radio programs of the national radio advertiser in each case.

"I question if exhibitors are fully prepared yet to give any comment regarding the wholesale broadcasting of stars, as in the cases of the two new radio shows mentioned.

### Calls Broadcasts Beneficial

"Personally, we feel that a good broadcast—not necessarily sponsored by the motion picture producer, and not used too often or with any regularity—is beneficial to the box office, and should be done with a view to assisting one or more specific pictures. However, a number of leaders of some exhibitor organizations seem to anticipate an effect on the box office that will be harmful and have registered their displeasure at regularly planned broadcasts by studios.

"All pictures do not lend themselves to a good broadcast, and the same care should be used in the broadcast program that is used in

*(Continued on following page, column 1)*

# *Clark Favors 10% Cancellation Right*

(*Continued from preceding page*)

the making of a good picture or that is used in the making of a good trailer for a picture.

"There should be sufficient of the picture broadcast—provided it lends itself to a broadcast—to stimulate the interest of the prospective patron, and no more; possibly a few scenes and, by all means, the music broadcast in advance of the first-run engagements. If the music is not good, or if the picture does not lend itself to broadcasting, it had better be left off the air."

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Twentieth Century-Fox Film Corporation this week is concluding its fifth annual "John D. Clark Anniversary Week."

Participating in the drive are 1,792 employees in 37 exchanges in the United States and Canada. The company's committee consists of William Sussman, William J. Kupper and William C. Gehrig, division managers; James P. O'Loghlin, Canadian district manager; district managers Herman Wobber, Edgar Moss, M. A. Levy, Tom R. Bailey, Harry G. Balance, Ward E. Scott, H. H. Buxbaum, George A. Roberts, and Roger Ferri, editor of the *New Dynamo*.

Mr. Clark joined Twentieth Century-Fox shortly after Sidney R. Kent became president in 1932, and for a few months served as Mr. Kent's assistant. On November 22 of that year he was named general manager of distribution, and since that time he has effected a complete reorganization of the distribution system, installed new district zoning, developed a formula for automatic promotions, and actually promoted 478 employees in his department.

## Sales Winners Arrive

T. A. Connor, Manchester, England, branch manager for Metro-Goldwyn-Mayer, arrived in New York last week. He was accompanied by A. F. Gibson of Glasgow. Both are prize winners in a sales contest conducted by Arthur Loew. The visitors said 75 to 100 new theatres had gone up in England the last year, that there were 5,200 theatres in the United Kingdom, and 40 per cent of the houses had been remodeled in the last two years.

## Case, Cook In New Posts

Percy H. Case, formerly with Gaevert, Eastman and Dufay Color, has joined Universal Camera Corporation. Harold W. Cook, formerly advertising director of Delineator, has been appointed national sales counselor of Ross Federal Research Corporation.

## Grey Series Continuing

Romer Gray, son of Zane Grey, sailed for Australia last Thursday to continue production of a series of six one-reel fishing short subjects, of which two have been completed. Director Edwin G. Bowen, cameraman Harry Anderson and Gus Bagnard sailed with Mr. Grey.

## Monarch, ERPI Distributor

The Monarch Theatre Supply Company, Memphis, Tenn., has been appointed a distributor for Mirrophonic sound equipment of Electrical Research Products, Inc.

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Reginald A. Pearce has joined Signor and Byrne, Inc., producers and distributors of advertising films, as secretary, in charge of promtion.

## Educational Board, Officers Reelected

E. W. Hammons, president, and all officers of Educational Pictures, Inc., were reelected Monday at a meeting of the board of directors in New York. Other officers are Bruno Weyers, vice-president; T. R. Williams, treasurer, and Norman C. Nicholson, secretary.

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# *World Release for Four Asher Films*

Four of the pictures to be made in England will be released internationally, Irving Asher, in charge of production for Warner Brothers in England, said Monday on his arrival from England. He was accompanied by his wife, Laura La Plante.

Mr. Asher left for Hollywood Wednesday, accompanied by Bruce Lister, James Stephenson and Chili Buchier. All three English players have been under contract and appear in Warner Brothers English films regularly. While their trip to the coast was described "as a holiday" by Mr. Asher, they will make screen tests for Jack L. Warner and Hal Wallis, production executives.

Mr. Asher said that the new production program, while tentatively set at 16 in England, was not definitely decided and that was one of the reasons for his trip. Another reason will be the arranging of schedules so that the coast talent can be made available for British pictures. Lloyd Bacon will direct one in England and Leslie Howard may make one at Teddington provided the story is right, Mr. Asher said. He plans to return to England in five weeks.

## Trailers Advertising Ball

Forty theatres in Greater Kansas City and in nearby cities and towns are using trailers this week to advertise the seventh annual Variety Club motion picture ball. Jimmie Fitzgerald of Missouri Film Ad Service is contributing the trailers for use by theatres in the city to promote the affair. Charles Gregory of National Screen Service is preparing those for use in 10 out-of-town houses.

## Plan News Letters

The Finer Films Federation of New Jersey will inaugurate publication, in December, of motion picture criticism in the form of news-letters to every high school in the state. Through the photoplay appreciation classes now instituted in 70 high schools, the federation expects to reach more than 50,000 students.

## Warners Sign Cartoonists

Nine cartoonists were signed last week by Warner Brothers to draw advertising for the trade paper campaign planned by the company for "The Great Garrick." They are Syd Hoff, Otto Soglow, Rhea Irvin, Herb Roese, George Price, Richard Decker, Abner Dean, Rodney de Sarro and Gene Carr.

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The current Sino-Japanese war will be the background in "Chinese Hooey," Joe E. Brown's first starring vehicle for release by Columbia.

# *ERPI Tries Out Sound Method*

Engineers of Electrical Research Products, Inc., held another demonstration last Friday of third dimensional or "stereophonic" sound, at the General Service Studio in Astoria, Long Island. The first demonstration was a feature of the fall convention of the Society of Motion Picture Engineers in New York.

The new sound development seeks to localize the sound on the screen so that it seems to be coming actually from the point of origin and not from the entire screen, and to obtain a "cleaner" tone.

Still in the experimental stage, pointed out at the demonstration last Friday were improvements upon current sound methods. A symphony orchestra, a ping pong game, a piano interlude and a skit which takes place for the most part on a darkened screen, were the subjects employed. Of them "stereophonic" sound was most evident in the music of the orchestra.

C. R. Sawyer, ERPI engineer and a developer of the sound method, was in charge of the demonstration. The method is being subjected to test and observation in Hollywood.

## Advance Pictures Elects Jack Curry

Advance Pictures at their new offices in the International Film Studio, Hollywood, last week, elected Jack Curry, president; Steven Wilkinson, vice-president, and Ann Ross, secretary-treasurer. Mitchell Leichter will be in charge of production and distribution.

Advance has scheduled 12 feature and eight short subjects, for major release, for the 1937-38 season.

## Republic Conducts Schnitzer Drive

Republic's New York film exchange started an Eddie Schnitzer "sales and playdate" drive on November 15th and will continue it through January 1st. Mr. Schnitzer is eastern sales supervisor for Republic Pictures.

## Film Art Leases Studio

Film Art Studios, Inc., New York, last week leased for five years a studio in the Bronx. The first of a series of Jewish pictures, "The Cantor's Son," featuring Moisha Oischa and Florence Weiss, was completed at the studio recently by Eron Productions. John T. Doran, general manager of the studio, returned to his desk last week after an illness.

## Britton China RKO Head

Leon Britton last week was named general manager for RKO Radio in China. Mr. Britton will continue to supervise sales in Japan and the Philippine Islands. He sails from San Francisco for Shanghai next Monday.

## Mintz Acquires "Uncle Moses"

Robert Mintz, president of Stage and Screen Productions, Inc., last week acquired the American and foreign rights to "Uncle Moses," all-talking Yiddish film.

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Apparently unsuccessful in their oft-repeated campaigns to break down the resistance of American men to the use of perfumes—attacks which never failed to mention that the well-dressed males of the Latin countries fearlessly douse perfumes on their hankies, the perfume makers now turn attention to the perfuming of conditioned air in theatres and shops. Which reminds of the old nickelodeon days when a shirtwaisted usher went up and down the aisles between shows shooting a quarter-gallon of "Passion's Eve" from a pop-gun.

They may, however, get further in theatres than in their flank attacks on the American man, who would rather be accused of forgery than to have it said of him that he uses perfume. The manufacturers went so far as to devise perfumes with all kinds of musculine overtones—the scent of leather, of Scotch, of mint, and of new-mown hay. They put these in severely masculine bottles and packages and tried, in their advertising, to associate them with the strong, silent man. One advertiser even insisted his product "smells not of pansy but of fern."

▽

*Herbert Yates' Republic Pictures had more than the courage of conviction when they made the momentous decision to change the title of "Mama Runs Wild"—to "Mother Runs Wild." Probably the influence of the Women's Christian Temperance Union.*

▽

**Leonard Lyons, of the N. Y. Post, knows a guy who is about to enter motion pictures, and promises to learn the business from A to Zanuck.**

▽

Typographic-Error-Department, from the News columns of *Motion Picture Herald:*

Sidney Skolsky, former comunist for the New York *Daily News* . . . etc.

▽

*Bob Taplinger, new coast publicity director at Warners' studio in California, is losing no time at getting down to really serious business, creating, with one stroke, the post of "party advisor," and appointing Helen Walterof thereto, to arrange and stage novel games and gags for the studios' players, in order to create publicity material.*

▽

**Lupton Wilkinson brings out in *This Week* that magnificent deception played by Louis Burt Mayer, MGM studio chief, on the late Marie Dressler, when she was ailing.**

**For the last five months of her life, Miss Dressler's illness let her be up for a few days, then down again—slipping discouragingly all the time. Each week, no matter how busy Mr. Mayer was at Metro, he took a briefcase full of stories and went to the northern part of California to see Miss Dressler. Illness was never mentioned. Mayer merely discussed stories and plans for her future, exactly as if she were on the lot. He knew she would never return, but the story conferences made Miss Dressler remain cheerful and happy right through to the last week of her life, trouper to the end, as she was.**

▽

*"You can't expect a director to enjoy acting when directing is the nearest thing to being God."—Director Erich von Stroheim, in* Film Daily.

*The always-belittlin' London* Era *would have us believe a story about a "Poverty Row" producer in Hollywood who wanted to hire a policeman's uniform for a player, but found that the cash in hand was insufficient—so he only hired the uniform waistcoat and shot the policeman scene in a telephone booth.*

▽

**A highway between Melbourne and Warburton in Victoria, Australia, is called the "Mae West Stretch." Has a lotta curves.**

▽

The Motion Picture Producers Association in Hollywood will immediately go into executive session on the matter of George Jean Nathan's crack that their fair movie city represents $10,000,000 worth of intricate and highly ingenious machinery functioning elaborately to put skin on baloney."

▽

*A pessimistic exhibitor is one who tells the visiting film salesman that his theatre was one-quarter empty when it was three-quarters full.*

▽

**Artist Willy Pogany is suing Constance Bennett for $3,500 for doing Connie's portrait. We've seen a reproduction of the portrait and it shows a mighty beautiful damsel. Well, chortled Miss Bennett in refusing to accept it, the portrait may contain her soul, her spirit, even her aura, but it definitely doesn't show her eyes, her mouth, or her hands.**

▽

And the Biloxi, Mississippi, theatre, advertises:

NO BANK NITE
"YOU CAN'T HAVE EVERYTHING"

▽

**Pathe News, exclusive movie filmers of the Canadian Quintuplets, might use in their new Quins subject a picture of the Gulfport, Mississippi, gas-filling emporium showing its sign: "Dionne Station, 5 Gals. $1.19."**

▽

*Since MGM signed with General Foods to turn over its stars on the wholesale for those NBC broadcasts. Hollywood is calling the company Metro-Goldwyn-Maxwell.*

▽

**The French have a way of doing things, as evidenced by the feature film advertising seen in Paris by Mischa Auer on Deanna Durbin (Universal) in "100 Men and a Girl." They advertised it as "Deanna Durbin et Ces Boys."**

▽

*Seems that a couple of cheap New York hoodlums went to Hollywood and the land of milk-and-honey some weeks ago, causing the City of Los Angeles to ask the Police Department of New York for the loan of a couple of detectives to travel westward to identify the bandits for arrest. News of the request was disclosed only the other day by New York Police Commissioner Lewis Valentine. The very next morning New York's tabloids burst into print screaming: "N. Y. Gangs Terrorizing Hollywood"* (Daily News), *and "Report Plot for Massacre of Movie Folk"* (Daily Mirror).

*The situation is really so bad out there that Los Angeles couldn't see paying the two New York detectives the $326 a month salary which they each now receive, offering only $250, and one New York wag cracked "Maybe they figured the California climate extra."*

If, as expected, Hollywood induces Billy (Show of Shows) Rose to enter films, we hope the producer will most certainly include in the dialogue that priceless gem of Billy's when, in announcing boldly to the press of the world that he is forsaking Fanny Brice, his wife, to marry Eleanor Holm, swimming champ, Rose uttered, "After all, I guess Fanny's pretty tired of being around a guy that smells like an elephant."

Maybe the elephants should get sore.

▽

*The* Daily Mirror *in New York regularly tells the success story of one of the town's merchants, or someone, and the other day gave a vivid description with pictures of the Horatio Alger rise of Harry Brandt, owner of some* 81 *theatres in the Metropolitan area and presently president of the Independent Theatre Owners Association of New York. Mr. Brandt described, in direct quotes, his personal antagonisms toward double features, chance games and whatnot, and, loyal as he is to the movies, concluded with the remark that audiences get much more excited at films than at stage plays. To prove it, he disclosed that "At least* 20 *people have dropped dead in our theatres since we have been in the business"!*

▽

**Phil di Angelis, bill-posting general for Metro-Goldwyn-Mayer, asserts that if Postmaster General Farley makes new postage stamps any bigger, his bill-posting union will fight for jurisdiction over all future letter-stamping.**

▽

Metro-Goldwyn-Mayer's Sophie Tucker announces without wincing a wince that she'll celebrate her 50th birthday next January. "The last of the red hot mammas" means she'll celebrate her 50th birthday next January again.

▽

*One of those humorous reactions of humans to threatening catastrophe occurred the other day when the Shubert theatre in Newark caught fire in scenery backstage—during a performance of "Blazing Barriers." Mack Herman, manager, hustled to the stage, as all good managers should in such emergency, ordered the patrons to file out carefully and the orchestra to aid in maintaining morale by hitting off some lively tune. The old morale-builder-uppers in the band responded to the occasion without a whimper—going right into "Smoke Gets in Your Eyes."*

▽

**If David Selznick doesn't soon pick someone for the Rhett Butler and Scarlett O'Hara roles in "Gone with the Wind," we're going to scream!**

**Scarlett O'Haras reportedly under consideration to date by Mr. Selznick—50,000.**

**Rhett Butlers reported under consideration by Mr. Selznick—40,000.**

**Number of O'Hara's actually selected—0; Rhett Butlers—0.**

▽

*The other day, newspapers told the story about Hymie Miller,* 31, *who had his nose shot off and other bullet wounds inflicted by an unknown gunman who invaded his room in Hollywood, where he operated a cafe and occasionally played gangster parts in motion pictures. Hymie died on the day he was to start work for Warner Brothers—in "A Slight Case of Murder."*

# RURAL RECEIPTS UP WITH ILLINOIS CROP

## Chicago Independents Blame the Decline in the City to B & K Double Feature Policy

by WILLIAM F. CROUCH
*in Chicago*

With a bumper corn crop almost harvested and government loans on the crop assured, the midwestern farmer is now better off than for many years and business in the rural communities is on the upswing.

In checking reports from exhibitors in myriad small towns throughout Illinois and Iowa one learns that theatre grosses steadily are improving. The approach of winter is bringing more leisure to the farmer, and with plenty of good highways, kept passable at all times, it is easy for the farmer to get to town to see the latest pictures, now that he has the money to buy tickets for himself and his family.

This upswing in the country territory is not paralleled in the cities, however. In Chicago, for the last few weeks there has been a definite decline in grosses and many Chicago exhibitors report that business is off thirty to fifty per cent from last year.

**Independent exhibitors and circuit men, too, agree that the double feature policy is the main reason for the poor business here. This policy, adopted here last year by Balaban & Katz circuit and later, reluctantly, by the other theatres, has been a point of constant conflict. Chicago had been without duals for five years and these years were better in a business way than the previous period when duals existed. Public opinion, aided and abetted by newspapers and women's clubs, brought elimination of double featuring in 1932.**

There is underway a movement to start a campaign in the newspapers. The Chicago *Tribune,* Chicago *American* and other local newspapers recently have published editorial matter denouncing double features, and more aggressive attacks may be forthcoming within a short time. Current opinion is that the large amount of advertising bought by B & K is the reason the newspapers have held back as much as they have.

Sam Goldwyn, enroute to the coast last week, told the local press that double-features were the "worst menace" of the industry. This statement was given wide attention by the newspapers and commended in the editorial columns.

Allied Theatres of Illinois is planning ways and means of bringing legal action against the B & K circuit on monopoly charges, with the hope that such action eventually will bring about the return to single bills.

One plan submitted to distributors here is the idea of selling all "A" and "B" pictures on a percentage basis, on the theory that such action would bring rentals to such a high figure that it would be impossible to play duals and show any profit. This plan is being advocated in England, where duals are fast gaining a foothold against the wishes of the producers and distributors.

The newest Warner theatre, the Rhodes, which opened last Friday, is operating on a single feature basis. Another Warner theatre, the Beverly, is doing the same and has been, ever since duals started here. Grosses for these theatres are comparable with other theatres in the same class which play double features. Significant, at the opening of the Rhodes last week, was the applause which greeted a trailer which announced the theatre's single feature policy. This reaction was noted at all showings, theatre officials said.

The reduced business in the independent theatres is laid chiefly to the playing of two of the biggest pictures in the big B & K theatres on the same bill each week. This policy "milks" the pictures, the independent exhibitors claim, as the same dual bill combination is not available to them because of clearance schedules.

Some of the double bill programs that played the B & K "A" houses the last few weeks were: "100 Men and a Girl" and "Stella Dallas"; "Lost Horizon" and "That Certain Woman"; "Souls at Sea" and "Thin Ice"; "Life Begins at College" and "High, Wide and Handsome"; and "Vogues" and "Heidi."

Important, too, is the slump in business in Chicago's Loop. The houses in the Loop play single bills only, and four theatres offer stage shows. The United Artists, Apollo, Garrick and Roosevelt have single features, and with admission prices at 75 cents for the evening shows many patrons are staying away from the Loop to see two of the bigger pictures at the outlying theatres at a lesser price.

—

### Judell To Produce 44

Elaborate plans for independent film production were announced here last week by Ben F. Judell, Chicago exchange owner who plans to produce 44 pictures in Hollywood next year.

For the last 14 months Mr. Judell has been making plans for his production debut. He organized the Progressive Pictures Corporation and has established offices in Hollywood. Mr. Judell is making a tour around the country visiting all key cities to establish exchange contacts to handle his product. Mr. Judell owns five exchanges in the middlewest and plans to open new exchanges in places which are not set up to handle his releases.

"We will make a diversified group of pictures," Mr. Judell said; "they will be on a par with the better class of independent productions. There will be six roadshow specials, eight westerns and 30 dramas. The pictures will be made by unit producers who will make from six to eight pictures a year. Studio space will be leased after the first of the year when production starts. We have several studios in mind, but as space is not scarce we have not made any definite deal as yet.

# *Nebraska Enjoins Enforcement of Anti-Ascap Law*

The American Society of Composers, Authors and Publishers, temporary winner in its attack on the constitutionality of Nebraska's anti-Ascap legislation, this week awaited decisions on its pleas for injunctions to prevent enforcement of similar laws in Washington and Montana.

In Nebraska, a three-judge court granted Ascap a temporary injunction, restraining state officials from bringing legal action to enforce the legislation that would virtually prohibit the music society's operation in the state. In granting the injunction, the court held that "there is grave doubt of the constitutionality of the act (legislation) and plaintiffs have shown that it would inflict serious injury."

The injunction also relieves Ascap of the necessity of filing copies of its copyrighted works with the secretary of state and prevents state officials from interfering with existing Ascap contracts in the state.

To prevent anyone from being wrongfully harmed by the injunction, the court demanded Ascap post $5,000 bond.

Shortly after the decision was announced the state attorney general moved in Federal statutory court for cancellation of the injunction. The motion listed objections and exceptions to the Ascap injunction plea and denied that the legislation would cut off the rights of copyright owners or that music writers would not have due protection of the law.

The act in question was passed unanimously by the state legislature in May, 1937, signed by Governor Cochran and put into effect immediately. It provides for a $5,000 fine for each individual violation of the law.

The motions for injunctions in Montana and Washington already have been filed and heard by the courts and decisions are expected within the near future.

Anti-Ascap legislation was adopted in Georgia but it was invalidated in July, 1936, when the society brought an action to test the constitutionality of the measure. The negation of the law was held largely responsible for the failure of Mississippi, Louisiana and Arkansas to enforce their anti-Ascap enactments.

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### Warner Trailer Plans

Warner Brothers has inaugurated a system of having its newly signed contract players appear in a series of trailer short subjects, exploiting their latest pictures. The plan was adopted following response to Ronald Reagan's trailer on "Love Is on the Air," the studio said.

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James H. MacFarland has joined the United Artists publicity staff in New York.

---

Paul de Outo, manager of the GB exchange in Los Angeles, resigned from the company last week.

---

Two Fox units, Fox Codahy Corporation and Fox World Theatre Corporation, have been chartered at Dover.



WHEN YOU WANT TO KNOCK DOWN
AN ALL TIME RECORD . . . THERE'S

"Nothing Sacred"





*Selznick International Pictures*

PRESENTS

# CAROLE LOMBARD

*in* Nothing

## CHARLES WINNINGER

## DAVID O. SELZNICK'S....

*directed by* WILLIAM A. WELLMAN

NOW PLAYING . . .







# FREDRIC MARCH

# *Sacred*

*With*

*and* **WALTER CONNOLLY**

**SENSATIONAL COMEDY** *in* **TECHNICOLOR**

*screenplay by* **BEN HECHT** *released thru* **UNITED ARTISTS . . .**

RADIO CITY MUSIC HALL

# The Biggest GATE You ever PLAYED to...

**SEE THE BIG FIGHT!**



# LOMBARD

**vs.**



# MARCH

**SELZNICK INTERNATIONAL'S** *Sensational*
**TECHNICOLOR** *Comedy*

## "NOTHING SACRED"

**WITH**

**CAROLE**
**LOMBARD**

**FREDRIC**
**MARCH**

***CHARLES WINNINGER***
***WALTER CONNOLLY***

*by the producer and director of "A Star is Born"*

**DAVID O. SELZNICK** *and* **WILLIAM A. WELLMAN**

***Screen play by*** **BEN HECHT**

***Released thru*** **UNITED ARTISTS**







# IN THE CUTTING ROOM

## Happy Landing

***(20th Century-Fox)***

**Romance**

Sonja Henie is so new and the popularity of her two other pictures "One In a Million" and "Thin Ice" so well recognized that the mere mention of the fact that she is being featured seems to be about all the showmanship effort required. The class and quality of production support in cast assignments, backgrounds, music and specialty features also are established as the best there is.

For feature name value there will be Don Ameche and Jean Hersholt, both of whom were with Miss Henie in "One In a Million"; Cesar Romero, who took full advantage of the part provided him in "Wee Willie Winkie"; Wally Vernon and Ethel Merman, lately of the New York musical stage but previously seen in Bing Crosby and Eddie Cantor films. Incidental instrumental music will be provided by the Raymond Scott Quintet. Other character specialties will feature the Peters Sisters, Condos Brothers, Ted Harper and Leah Ray. A large group of the studio's younger players will be seen in minor roles. Music and lyrics were composed by Jack Yellen and Sam Pokrass. Direction is in the hands of Roy Del Ruth, maker of "On the Avenue," "Born to Dance," "Thanks a Million" and "Broadway Melody of 1936."

The central theme has a double romance motif, Ameche and Romero vying for Miss Henie's favor. Its locales vary from Norway, to Palm Beach, to New York. Worked through the plot are the song and specialty numbers, and, of course, many demonstrations of Miss Henie's remarkable skating ability. If her earlier efforts were showman's shows, it may be anticipated that this one will provide all with ample opportunity to indulge in striking exploitation campaigns.

*Release date*: *Jan.* 28, 1938.

## Women Have a Way

***(RKO-Radio)***

**Comedy Romance**

Name value and story content will share the exploitation load. No new or superglamorous stars will be presented, but the feature players all are established actors. The story neither strikes any new note nor points a different moral. It seems that it will be amplified by considerable human interest, and it embraces the elements that are standard in a love story, but many things happen before words become pictures, and it is possible that some new twists will be developed.

Modernly timed, the story is placed in New York. To gain possession of two minor children of whom a stranger is guardian, a socialite comes to live in Greenwich Village. Intent upon gaining custody of her deceased sister's children, she falls in love with their protector. Her path to his heart and to control of the children is not easy. She has to indulge in practices contrary to her ethics, and actually become the man's persecutor, before she accomplishes both objectives.

The leading role will be essayed by Miriam Hopkins. The man in the case is Ray Milland, presently in "Ebb Tide." Her father, whom Milland resents bitterly, is played by Henry Stephenson. Incidental roles will be filled by Walter Abel, Alec Craig, Guinn Williams and Richard Lane, with Betty Philson and Marianna Strelby, the young girls.

The original story was prepared by Allan Scott and Charles Norman. Scott also did the screen play. His previous credits include participations in the screenplays of "Shall We Dance," "Quality Street," "Swing Time" and "Follow the Fleet." The director, Leigh Jason, is credited with "New Faces of 1937," "That Girl from Paris" and "The Bride Walks Out."

*Release date*: *Dec.* 31, 1937.

### *FREE PICTURES IN SALOONS PROTESTED*

*Free film shows for saloons have come to be introduced in London, and exhibitors are getting anxious.*

*An enterprising "public house" impressario, one M. Barnett of Isleworth, Middlesex, has announced a plan for supplying talking films to saloons in the London area. Recently, at Custom House, thickly populated plebeian dockside center, in the Victoria Dock Tavern, he gave a ninety minute show. "Calling All Cars," a news hodgepodge, and a cartoon, "Haunted Ship," were shown. No charge was made to the customers, 200 of whom were drinking "old and mild," pints of "bitter" and other alcoholic beverages beloved of the working class fraternity.*

*The films are on non flam stock for which no license to show is required by English law.*

## Beg, Borrow or Steal

***(MGM)***

**Comedy**

Considering this production from the angle of what it may have to offer as exploitation availability, let's first look at the cast. Frank Morgan has been the "life" of many a picture as the star. There are also Florence Rice and John Beal, co-partners of William Powell and Myrna Loy in "Double Wedding." The picture has E. E. Clive, Herman Bing, Erik Rhodes, George Givot and Reginald Denny whose business it is, on the screen, to be funny. It features those prim and amusing matrons, Cora Witherspoon and Janet Beecher. Tom Rutherfurd has a big opportunity, and Harlan Briggs and Vladimir Sokoloff will have plenty to do.

As one may suspect from reading the title, which seems to possess much showmanship potentiality, the motivating story is comedy, the kind of fresh new comedy which MGM anticipates will cause "Beg, Borrow or Steal" to be remembered in the manner that "Libelled Lady," 'After the Thin Man' 'and "Double Wedding" are recalled.

The story is based on a short story by William C. White which appeared in *Saturday Evening Post*. A trio of writers, Leonard Lee, Harry Ruskin and Marion Parsonnet, collaborated on the screen play. Lee is credited with "Bad Guy" and "Espionage"; Ruskin served Paramount for several years and did Cagney's "Great Guy," Miss Parsonnet did "Between Two Women" and "The Thirteenth Chair." In Europe the director, William Thiele, did "Love Waltz" and "Two Hearts in Waltz Time." Here he has done "Jungle Princess" and "London by Night."

In character, the theme is tongue-in-the-cheek comedy. The locales are Paris and the Riviera. A suave ex-patriate American flim-flammer runs into endless trouble when a daughter he deserted years ago descends upon him with the avowed intention of getting married in the mansion he claims he owns. Things happen fast and furiously as the story rushes to its denouement.

*Release date*: *Dec.* 10, 1937.

## Every Day's a Holiday

***(Paramount)***

**Comedy and Music**

In this forthcoming Mae West feature, the title of which may still be changed, the accent (although definite subtleties may be anticipated) will be on comedy and music. There won't be much melodrama; such of that as may occur will serve only to emphasize the frolicsome motivation.

In idea, it's an early "1900's" picture. It concentrates on a glamorous girl who makes a living by selling such things as the Brooklyn Bridge and Central Park to gullible suckers. When a succession of swindles makes it too hot for her she becomes an "imported French actress, star of an extravagant extravaganza." As she conquers New York in flamboyant fashion, with a wealth of music helping things along, she catches up in her train a millionaire who hasn't spoken to a woman for twenty years, his butler, a penniless revue producer, a crooked politician, police captains, pickpockets and various and sundry habitues of the era. She, herself, becomes involved in the wildest political campaign and mayorality New York ever knew or anyone ever saw.

Of Miss West, who also wrote the show, there is little need for comment, what with the trail she blazed across the screen in many theatres. The principal supports, Edmund Lowe, Charles Butterworth, Walter Catlett, Roger Imhof and Charles Winninger, are generally well known. George Rector, New York's most famous restaurateur of the era with which Miss West's story deals, has an important role.

Although Jo Swerling is credited with having devised the original story, everyone knows just how Miss West transposes and adapts her material. It is quite probable, however, that she permitted director A. Edward Sutherland to handle things in his own way. His "Diamond Jim," similar in a way, the musical, "Champagne Waltz" and the comedies "Poppy" and "International House" attest his ability to handle the present kind of material.

*Release date*: *Jan.* 28, 1938.

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Nothing Sacred

### *(UA-Selznick)*

### A Comedy of Manners

Mr. Terry Ramsaye recently observed, in a MOTION PICTURE HERALD editorial on editors, critics and their loose use of staggering statistics, "Increasingly the trade news of all industry is becoming public news." This has been especially true of the trade news about screen use of color, a detail in the technological development of the art so assiduously reported by its most directly interested observers as to have experienced consistent chronicling in even the financial sections of thoroughgoing newspapers. It would seem to follow that the genuinely progressive showman will take it upon himself, then, to inform his thus made color-conscious public that "Nothing Sacred" represents a further step in that development, the first application of full-color to utterly frivolous material in feature length (which implies that an early musical or two were not altogether frivolous, as indeed they were not in strict definition.)

The not at all subtle psychology of this somewhat roundabout exploitation approach would have as its objective the enlistment, in immediate box office behalf, of the unquenchable and practically universal public interest in everything "new" or "first" in motion pictures, an interest often enough a nuisance and only rarely as now, susceptible of translation into extra ticket sales. It is conceivable that homebodies, students, all sorts of earnest folk who wouldn't go far to see Fredric March kick Carole Lombard in the seat of her pants, if any, will turn out in force to weigh the relative merits of pigmentation as against monotone and turn in afterward to write essays on the subject for reading at Wednesday club meetings. In any case, yield from this unaccustomed course would fall under the heading of what advertising men call plusage, and it costs next to nothing to collect it.

Of course color is not the star of "Nothing Sacred." It is the star of certain sections of it, notably a number of what might almost be called demonstration shots of New York from the air, immensely interesting shots combining coloration with the slightly stereoscopic effect always to be gained by moving a camera circumferentially at proper speed about a focal pivot. These drew genuine applause from an experienced preview audience. When these are finished, though, and the action of the story is resumed, the fact of coloration, as the above mentioned essayists will no doubt remark, is forgotten about, or taken for granted, thus seeming to prove the point that all save the chronically cynical essayists will prefer to have proved.

The story is by Ben Hecht out of James H. Street. Since Mr. Hecht is not especially noted for fidelity to originals, including his own, it is probable that his screen play is much more to be seen than Mr. Street's story. Certain it is that Mr. Hecht was being himself when he christened two uncouth circulation sluggers Max and Moe (a slightly heroic adventure for the playwright, incidentally, with him spending so much of his time in New York lately.) He was being himself, too, when he stopped a wrestling match in Madison Square Garden for the multitude to observe 10 seconds of silence for the supposedly expiring heroine. But he was happily handcuffed when the story tempted him, as it must have, to slip back into the bawdy vocabulary of "The Front Page." That he didn't do.

It should have been mentioned several paragraphs back that Carole Lombard and Fredric March are the stars of the picture. It wasn't, because that's been made pretty well known. So has the fact that it's a riproaring newspaper story, with no holds barred. It is less widely known that it pokes grand fun at rock-ribbed Vermont, without using an election gag, and more of it, just a trace less pointed, at New York in the throes of public idol worship. Nor are the names of Charles Winninger, Walter Connolly and a good many other players, well and favorably known to the cash customers, so indelibly identified with the production as the individual exhibitor, according to their respective standings in his community, will want to identify them in his copy.

The story describes the romantic adventures of "Hazel Flagg," small town Vermont girl reported dying of radium poisoning, and "Wally Cook," New York reporter commissioned by his circulation-hungry publisher (not readily recognizable, by the way) to bring her back alive. He does, and the city enshrines her in tearful glorification, the newspaper showing a nice net gain in circulation and, inferentially, advertising lineage. She's in a tough spot when it turns out she isn't going to die, but a suicide fake succeeds in convincing the hungry reader that she did, whereupon she and the reporter sail away disguised in smoked glasses.

Although an unusual offering from the studios of David O. Selznick, noted for turning out a more orthodox and staple type of entertainment in the grand manner, "Nothing Sacred" is as finely accoutered, technically, as his serious works. William A. Wellman's direction is a successful test of his versatility and W. Howard Greene enjoyed himself thoroughly in putting the color camera through trick paces. The Raymond Scott Quintet, just now regarded as about the hottest thing in Hollywood, provided likewise trick musical accompaniment, although this phase of the entertainment is, as the formal screen notice says of possible similarity of personalities or events to real ones, purely incidental.

*Previewed at the Alexander theatre, Glendale, Cal. If it pleases the rest of the small town audiences as well as it did this one (and it would seem that the major cities are, by the nature of the story, in the bag) there can be no doubt that the picture will uphold the high standard of box office performance established by a long sequence of Box Office Champions bearing the Selznick signature.*—WILLIAM R. WEAVER.

Produced by David O. Selznick. Distributed by United Artists. Directed by William A. Wellman. Assistant director, Frederick A. Spencer. Story by James H. Street. Screen play by Ben Hecht. Novelty music by Raymond Scott Quintet. Edited by James E. Newcom. Art director, Lyle Wheeler. Photographed by W. Howard Greene. P. C. A. certificate No. 3742. Release date, Nov. 26, 1937. Running time, when previewed in Glendale, 75 minutes. General audience classification.

CAST

Hazel Flagg.....Carole Lombard
Wally Cook.....Fredric March
Dr. Downer.....Charles Winninger
Stone.....Walter Connolly
Dr. Eggelhoffer.....Sig Rumann
Master of Ceremonies.....Frank Fay
Max.....Maxie Rosenbloom
Dr. Kerchinwisser.....Alex Schoenberg
Dr. Vunch.....Monte Wooley
Dr. Marachuffsky.....Alex Novinsky
Drug Store Lady.....Margaret Hamilton
Ernest Walker.....Troy Brown
Mrs. Walker.....Hattie McDaniels
Dr. Downer's nurse.....Katherine Shelton
Baggage Man.....Olin Howland
Wrestler.....Ben Morgan
Wrestler.....Hans Steinke
Photographer.....George Chandler
Miss Rafferty.....Claire DuBrey
Schoolteacher.....Nora Cecil

## A Damsel in Distress

### *(RKO-Radio)*

### Musical Comedy

While trade and Wall Street buzz with conjecture as to the ultimate executive personnel of the RKO-Radio studios in Hollywood, each day's stories denying the last, quite a lot of showmanly judgment is being displayed by the individuals who turn out the pictures. There was "Stage Door," a rousingly affirmative answer to the popular question as to whether Ginger Rogers could get along without Fred Astaire, and now there is "A Damsel in Distress," a like answer to the other half of the question. Dividing a top-ranking team by two and getting a net total of three—if the team, still on hand contractually, be counted—is a trick neat enough to please even so unimpressionable a critic as a referee in reorganization. It is a trick to be noted on marquee and in newspaper copy, properly and profitably.

Of course it ought not to be regarded as remarkable that Miss Rogers and Mr. Astaire get along all right singly. They were getting along pretty well before they began matching dance steps and wisecracks in the first of their extremely successful series. Mr. Astaire's nimble feet had become as famous abroad as on this side and it is to his British following that he especially addresses his performance in this appearance, sagely employing a story by P. G. Wodehouse, whose somewhat whimsically humorous writings enjoy a tremendous American vogue as disseminated in the pages of the *Saturday Evening Post* and other major periodicals as well as in book form.

No doubt showmen will find it well worth while to make due mention of Mr. Wodehouse in their exploitation, to which they may well add that the screen play is also by Mr. Wodehouse, who was aided in its preparation by Ernest Pagano and S. K. Lauren. It may or may not be necessary, or advisable, to add that the setting of the story is England, since that would be understood by those who prefer it so and is immaterial to the others. While on the British tangent, however, which seems to have become something of an obsession in this report, it may be remarked that there is advertising value also in mention of Ray Noble's presence in

(*Continued on page* 54)



# LOVE AND KISSES at the BOX-OFFICE! "NAVY BLUE AND GOLD"!

(Doing swell in all opening engagements and please ask yourself are *you* getting every thin dime that this rousing M-G-M entertainment can bring *you* with rousing promotion!)

(Continued from page 52)

the cast, as a noble musician as whimsical as any Mr. Wodehouse ever conceived.

Strictly American, and correctly mentionable long before this in any check-up of box office assets, is the music by George and Ira Gershwin, which includes "Nice Work If You Can Get It," sure to top the hit parade as soon as the public get a chance to hear it as performed in the picture. Strictly American, also, are George Burns and Gracie Allen, who not only provide their customary inspired inanities but also dance with Mr. Astaire, in orthodox cinema technique, some of the most sidesplitting sequences ever caught by a camera. Joan Fontaine, Reginald Gardner, Constance Collier and Montagu Love are others who carry the ball for substantial gains, and an unprogramed feminine trio scores a touchdown with the hit song.

Mr. Wodehouse's hero is an American dance man whose press agent has presented him with a newspaper reputation as a heart breaker. This pops up to complicate his wooing of a titled English girl who lives in a castle with an odd family and a singing butler. It comes out all right.

The picture bears the unmistakable touch of Pandro S. Berman, producer, and the sure directorial stamp of George Stevens. Victor Baravalle directed orchestral arrangements by Russell Bennett, Ray Noble and George Bassman, and Hermes Pan is down as dance director, although an untutored eye insists that nobody but Fred Astaire could have doped out two numbers in which he tops all his previous stepping achievements by wide margin.

*Previewed at the Pantages theatre, Hollywood, where a largely professional audience enjoyed it immensely before stepping into the foyer to pick it apart in a mainly vain attempt to make itself seem superior to a patently superior picture.*—W. R. W.

Produced by Pandro S. Berman. Distributed by RKO-Radio. Directed by George Stevens. Assistant director, Argyle Nelson. Story by P. G. Wodehouse. Screen play by Mr. Wodehouse, Ernest Pagano and S. K. Lauren. Music and lyrics by George and Ira Gershwin. Musical director, Victor Baravalle. Orchestral arrangements by Russell Bennett, Ray Noble and George Bassman. Dance director, Hermes Pan. Film editor, Henry Berman. Art director, Van Nest Polglase. P. C. A. certificate No. 3583. Release date, Nov. 19, 1937. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

| | |
|---|---|
| Jerry | Fred Astaire |
| George | George Burns |
| Gracie | Gracie Allen |
| Lady Alyce | Joan Fontaine |
| Keggs | Reginald Gardner |
| Reggie | Ray Noble |
| Lady Caroline | Constance Collier |
| Lord Marshmorton | Montagu Love |
| Albert | Harry Watson |
| Miss Ruggles | Jan Duggan |

## Harlem on the Prairie

### *(Associated Features)*

**Novelty**

There have been other films, "Green Pastures," the most recent, which have presented all-Negro casts. But this is the first outdoor action adventure picture featuring Negroes ever made in Hollywood. As such it is a distinct novelty and one of considerable exploitation value.

Considered as entertainment, it is a well constructed, modernly premised "western." In it are combined the necessary elements of melodrama, romance, comedy, suspense, action and surprise. Well photographed scenic backgrounds are an asset and, in line with the present day trend, solo, chorus and instrumental music add to the entertainment.

The story follows the formula of this type of production. An oldtime medicine show performer, accompanied by his daughter, is returning to the scenes of his young manhood. His objective is to recover gold, hidden by a bandit gang of which he was once a member. Before he can do so he is attacked by a raiding gang. About to die, he reveals the secret of the hiding place to his daughter and a young cowboy.

Then, as the action is keynoted by adventure, but with music, comedy and romance woven in, the production assumes the typical outdoor adventure character, with plenty of riding, shooting and fighting before the gold is recovered and the boy and girl go their romantic way.

Under Jed Buell's intelligent production guidance and Sam Newfield's thoughtful direction, the picture compares favorably with the average similar feature turned out by white casts. While the names featured will be of little significance in the majority of houses, the all-Negro cast nevertheless is the outstanding exploitation asset.

Patrons who enjoy outdoor entertainment may be assured that "Harlem on the Prairie" is deserving of their attention.

*Previewed at the Meralta theatre, Culver City. At an afternoon performance, attended by a sprinkling of adults and the customary houseful of youngsters, the reaction was as might be anticipated. There was first a wave of surprise, but when the kids came to understand that the material presented was of the type that called for whooping and hollering, they let themselves go. An unusual attraction for exclusively white patronized houses, the show probably will be enthusiastically supported in theatres supported by the colored race.*—Gus McCarthy.

Distributor, Associated Features. Producer, Jed Buell. Director, Sam Newfield. Screenplay by Fred Myton. Supervision by Maceo B. Sheffield. Music and lyrics by Lew Porter and Mary Schaeffer, Stryker and Lange, Don Swander and June Hershey and Ira Hardin. Photographer, William Hyer. P. C. A. certificate No. 3856. Running time, when seen in Culver City, 55 minutes. Release date, Dec. 9, 1937. General audience classification. Cast:

| | |
|---|---|
| Herbert Jeffries | Nathan Curry |
| F. E. Miller | Lucius Brooks |
| Manton Morefield | Rudolph Hunter |
| Spencer Williams | Leon Buck |
| Connie Harries | Ira Hardin |
| Maceo B. Sheffield | Edward Branden |
| George Randall | James Davis |

## "Thank You, Mr. Moto"

### *(Twentieth Century-Fox)*

**Mystery Melodrama**

China, as the run-of-the-mill Occidental imagines it, is a pretty strange place. Almost everyone thinks that everything that happens there is very melodramatic. Song, story and moving pictures, to be sure, have all had a part in consolidating the legend. Present day headlines more than accentuate the impression. Consequently, China always has been looked upon as the ideal setting for the most wild and woolly melodramatic screen fiction.

"Thank You, Mr. Moto" is double dyed-in-the-wool melodrama of Oriental serenity, sacrifice and courage versus the dastardliness of Americans who look to be post graduates of the most approved gangster schools. It all has to do with a set of scrolls. "Mr. Moto" has filched one out of Gobi Desert; the other six are in possession of the last of the "Chung" family. The legend is that when pieced together the scroll will reveal the hiding place of Ghengis Khan's buried treasure. Rapacious whites, "Koerger" the most determined, would like to get hold of the scrolls. "Madame Chung" and "Prince Chung" undergo torture and death rather than part with their sacred family possession. But "Mr. Moto" doesn't stand around idly. He has to stand around every once in a while, while "Tom Nelson" and "Eleanor Joyce" have their romantic byplay, but when killing and dirty work (there's plenty of both) is going on, he's in the thick of things. He's too tough a customer for "Koerger" and his mobsters, all of whom are either killed or made harmless, before he comes into possession of all the scrolls, whereupon he burns them, writing finis to the legend and making it possible for "Nelson" and "Eleanor" to continue their romance unmolested.

Having seen others in the Mr. Moto series, it is our opinion that the latest picture is a considerable improvement. There's the full quota of theatrics, but the basic story, written by J. P. Marquand, and the screen play by Willis Cooper and Norman Foster are sound. The manner in which they created characters and situations, blending dialogue with suspenseful action and the way in which Foster directed makes it possible for the cast to contribute good performances. Peter Lorre seems to have a more thorough understanding of the "Mr. Moto" character. Two or three times the work of Pauline Frederick drew applause. Sidney Blackmer, John Carradine, Sig Rumann and William Von Brincken are up to standard, while Thomas Beck and Jayne Regan are acceptable in the romantic roles.

*Previewed in the Uptown theatre, Hollywood, the crowd, which has a pretty good idea of what to expect from a Sunday night preview in this theatre, seemed sarcastically skeptical at first, but eventually the story and the capable performances got hold of them and they gave the film respectful attention from that point on.*—G. M.

Distributed by 20th Century-Fox. Sol M. Wurtzell, executive producer. Directed by Norman Foster. Screen play by Willis Cooper and Norman Foster. Based on a story by John P. Marquand. William Eckhardt, assistant director. Irene Morra and Nick De Maggio, film editors. Photographed by Virgil Miller. P. C. A. Certificate No. 3828. Running time, 65 minutes, when seen in Hollywood. Release date: Dec. 24, 1937. General audience classification.

CAST

| | |
|---|---|
| Mr. Moto | Peter Lorre |
| Tom Nelson | Thomas Beck |
| Madame Chung | Pauline Frederick |
| Eleanor Joyce | Jayne Regan |
| Herr Koerger | Sidney Blackmer |
| Colonel Tchernov | Sig Rumann |
| Periera | John Carradine |
| Schneider | William Von Brincken |
| Madame Tchernov | Nedda Harrigan |
| Prince Chung | Philip Ahn |
| Ivan | John Bleifer |

## Springtime in the Rockies

### *(Republic)*

**Western**

The singing cowboy's latest is also one of his best. Judged from the standpoint of diversified entertainment values of the picture, Gene Autry is due to gain more fans. Rating the picture solely on the action sequences, which at one time would have been the one factor in judging westerns, it probably would be accorded a lower place, but the combination of comedy, romance and song makes the picture enjoyable and while it is to be noted that comedy looms largest throughout much of the picture, it ends with action, and when that starts the picture rolls swiftly towards an exciting climax.

Autry sings several songs, a group of cowboys provides melody with stringed instruments, and Smiley Burnette improvises on a contraption of his own imagination as well as playing the harmonica.

Polly Rowles and Autry are the romantic team and Smiley Burnette lives up to his role of comedian.

An eastern girl who inherits a ranch and decides to run it herself against the better judgment of the young foreman, makes her first mistake by buying sheep in country where the ranchers are bitter against sheepherders. Autry helps her by installing her in a rundown ranch he won in a card game. When Autry is framed and sent to jail, she sells the ranch, not knowing the deed refers to the much larger and prosperous ranch she actually owns. Autry escapes in time to remedy the situation.

*Reviewed in projection room.*—Paul C. Mooney.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Joseph Kane. Original screen play by Gilbert Wright, Betty Burbridge. Photography, Ernest Miller. Film editor, Lester Orlebeck. Musical director, Alberto Colombo. P.C.A. Certificate No. 3746. Running time, 60 minutes. Release date, November 15, 1937. General audience classification.

CAST

| | |
|---|---|
| Gene | Gene Autry |
| Frog | Smiley Burnette |
| Sandra | Polly Rowles |
| Silly Sylvia | Ula Love |
| Peggy | Ruth Bacon |
| Jane | Jane Hunt |
| Morgan | George Chesebro |
| Briggs | Alan Bridge |
| Tracy | Tom London |
| Thorpe | Edward Hearn |
| Frankie | Frankie Marvin |
| Bub | William Hole |
| Sheriff | Edmund Cobb |
| Harris | Fred Burns |
| Orchestra | Jimmy's Saddle Pals |

# Quick Money

***(RKO-Radio)***

**Melodrama**

"Quick Money" is of the old school formula style. The chief character is the mayor of a small town, who is suspicious of an old boyhood chum who returns with a fanfare of opulence.

His suspicions are borne out, but not before the townsfolk turn against the central character, making him suffer before the denouement.

The only novelty introduced in the story is the turn of events furthered by the actions of a young lad who is an amateur chemist.

This RKO-Radio picture has for the marquee the names of Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore, Paul Guilfoyle, Harlan Briggs, Dorothy Vaughan, Sherwood Bailey, Frank M. Thomas, Jack Carson, Kathryn Sheldon, Dick Elliott, James Farley, William Franey, and Fuzzy Knight.

*Previewed at the United Artists Theatre, Inglewood, where a typical neighborhood house audience apparently liked the film.*—VANCE KING.

Produced and distributed by RKO-Radio. Produced by Maury Cohen. Directed by Edward Killy. Screenplay by Arthur T. Horman, Franklin Coen, and Bert Granet. Story by Arthur T. Horman. Photographed by Nicholas Musuraca. Art director, Van Nest Polglase. Associate, Howard Campbell. Costumes by Renie. Film editor, George Crone. P. C. A. Certificate No. 3764. Running time, when seen in Inglewood, 60 minutes. Release date, December 10, 1937. General audience classification.

CAST

| | |
|---|---|
| Jonas Tompkins | Fred Stone |
| Bill | Gordon Jones |
| Bluford Smythe | Berton Churchill |
| Alice | Dorothy Moore |
| Ambrose | Paul Guilfoyle |
| Barnsdall | Harlan Briggs |
| Mrs. Thompkins | Dorothy Vaughan |
| Freddie | Sherwood Bailey |
| Clark | Frank M. Thomas |
| Football coach | Jack Carson |
| Mrs. Otis | Kathryn Sheldon |
| Walker | Dick Elliott |
| Sheriff | James Farley |
| Clerk | William Franey |
| Peter Potter | Fuzzy Knight |

# The Rat

***(Radio-Wilcox)***

**Paris Underworld Romance**

It is clear that the Radio-Wilcox team have been bent on cashing in on the name and personality of Anton (Prince Consort) Wallbrook. Generally applauded for his performance in "Victoria the Great", he is but a shadowy character as this Sir Galahad-cum-Jack Diamond of Montmartre. Garbed in a close fitting black silk shirt, and other sartorial clichés, he has the role of a Parisian thug who steals valuable jewelry and lives in a garret, uses his jack knife to punish those who have broken the code, and invariably comes home via the rooftops and the open window.

Of such is the flavor of this second Wilcox production for Radio release, directed by Jack Raymond, and spiced with the addition of Hollywood-experienced Ruth Chatterton. Made with obvious zeal by its English director, it explores all the old avenues of the Parisian underworld drama. Here are the Bal Musette and the vaguely undesirable Mére Coline, the ruthless police chief, the bibulous but devoted Marguerite, the innocent little virgin, and, need we add, the enchanted but very self controlled lady of leisure. Mix these ingredients together against a fictitious Paris background, a glimpse of Notre Dame and a shot of the Sacré Coeur, a tinkling piano or two and a court scene to conclude—and you have "The Rat."

Wallbrook's role, as this sullen impetuous underworld greyhound, whose knife flashes as swiftly as his tongue—more so, if you are critical of the dialogue—takes him into a romance with a wealthy woman whose jewels he covets but who is ready to soil her name and swear he was in her apartment when a ruthless prosecution insists he was in fact murdering the playboy persecutor of little Odile, orphan child of his erstwhile comrade. Her evidence gets him his freedom, but the Rat does not turn in gratitude to her aching arms but vows to wait till little Odile, for whom he was ready to stand alibi murderer, comes from her year in jail.

Ruth Chatterton's work as Zelia, his wealthy charmer, is polished. René Ray's Odile is a naive thing of burbling virginity and legginess.

*Previewed at the Piccadilly theatre, London trade show house, it was received attentively but without demonstration. The dramatic climax—Zelia's admission of adultery to save her beau—was greeted with an embarrassing laugh.*—AUBREY FLANAGAN, London.

Produced by Herbert Wilcox. Distributed in England by Radio Pictures. Directed by Jack Raymond. Original story by Ivor Novello and Constance Collier. Screenplay, Hans Golder Rameau. Scenario, Majorie Gaffney. Dialogue, Miles Malleson. Cameraman, F. A. Young. Film editor, Peggy Hennessey for Merrill White Ltd. Art director, David Rawnsley. Western Electric recording. Running time, 73 minutes. General audience classification "A."

CAST

| | |
|---|---|
| Zelia | Ruth Chatterton |
| The Rat | Anton Wallbrook |
| Odile | René Ray |
| Marguerite | Beatrix Lehmann |
| Mere Coline | Mary Clare |
| Prosecuting Counsel | Felix Aylmer |
| Stets | Hugh Miller |
| Caillard | Gordon McLeod |
| The Judge | Frederick Culley |
| Rose | Nadine March |
| Pierre Verdier | George Merritt |
| Defending Counsel | Leo Genn |
| Therese | Fanny Wright |
| Albert | Bob Gregory |
| Peter | Ivan Wilmot |
| Butler | J. H. Roberts |
| Jeweller | Aubrey Mallalieu |
| Customer | Paul Sheridan |
| Taxi-Driver | Walter Schofield |
| Priest | Stanley Lathbury |
| Zeilia's Maid | Beatrice Marsden |

# Uncivilized

***(Box Office Attractions)***

**Adventure Drama**

What conceivably might have been originally intended as a serial, so plentiful are the climaxes, "Uncivilized," produced in northern Australia by Expeditionary Films, Limited, emerges as a much too long feature picture.

It is that sort of a picture which lends itself to bizarre marquee billing to entice a certain type audience, but may disappoint even them once they have paid the admission price.

Such characters as a white king ruling a tribe of aboriginals, a renegade Afghan camel driver, a beautiful young authoress, an opium trader, a Malay girl, a black killer and an Inspector of the Australian Mounted Police, sets the stage for the story.

A young authoress seeks material for a story among the aboriginals and their king, a white man. En route, the authoress is kidnaped by the Afghan and brought to the white king for trading purposes. Sinister developments constantly crop up, what with the opium trader wanting the white king's rubies, the Afghan wanting the opium trader's opium and the Malay girl's jealousy of the authoress.

*Reviewed at the New Amsterdam theatre, New York. A capacity audience composed principally of men showed little enthusiasm for the picture.*—P. C. M.

Distributed by Box Office Attractions. Produced by Expeditionary Films, Ltd. Story and direction by Charles Chauvel. Assistant director, Frank Coffey. Musical director, Lindley Evans. Photography, Tas. Higgins. Art director, James Coleman. Reviewed without Production Code Seal. Running time, 77 minutes. Release date, November 23, 1937. Adult audience classification.

CAST

| | |
|---|---|
| Mara | Dennis Hoey |
| Beatrice Lynn | Margot Rhys |
| Akbar Jahn | Ashton Jarry |
| Sondra | Marcelle Marnay |
| Trask | Kenneth Brampton |
| Hemmingway | Victor Fitzherbert |
| Vitchi | E. Gilbert Howell |
| Salter | Edward Silveni |
| Blum | P. Dwyer |
| Nardin | Rita Aslim |
| Captain | John Fernside |
| Secretary | Jessica Malone |
| Tong | Richard Mazar |
| Tiki | Z. Gee |
| Troopers | D. McNiven, P. Rutledge, C. Francis |

Aboriginals from the Cape York Peninsula led by Weipa.

# Adventures of Chico

***(Woodward Brothers)***

**Mexico**

Much in the nature of a travelogue, while telling an appealing human interest story, "Adventures of Chico" reveals Mexico as just as strange a land as any of earth's far corners into which producers have ventured in search of screen oddities.

Focusing attention on the country's picturesque natural backgrounds, the film, with a narrative lecture serving as the interpretive medium, also tells the story of a native and his young son.

Detailing their efforts to gain a livelihood in the country, during which the boy encounters many adventures, the animals of the mountains, jungles and deserts are used as supporting characters. Expertly photographed, the quality of the film showing that the Woodwards had much difficulty in overcoming many obstacles in making it, they nevertheless have incorporated comedy and suspense in a manner that gives the motivation understandable continuity.

Of the many exciting shots included, the one that most thrilled the preview audience was the picturization of a battle between the boy's pet rooster and a rattlesnake. As a pulse quickener this takes rank with the many tense features seen in other jungle films. An audible sigh of relief swept through the theatre when the rooster finally killed the snake.

*Previewed in the Labrea theatre, Hollywood, an audience seldom permitted the opportunity of seeing a preview was keenly interested. Reaction indicated the film should prove an appealing novelty.*—G. M.

Produced, directed and photographed by Stacy and Horace Woodward. Musical accompaniment by Edward Keleni. Cast: Chico, his father and Mexico's wild life. Production Code certificate to be issued. Running time, when seen in Hollywood, 60 minutes. Release date to be determined. General audience classification.

# You're Only Young Once

***(MGM)***

**Domestic Interlude**

As the initial offering in what promises to be a series of separately complete but definitely integrated episodes in the life of a pattern middle class family, this production appears to call for special exploitation emphasis upon the names that may be expected to develop box office potency as the domestic affairs of the Hardys take hold of public interest. Lewis Stone, Fay Holden, Cecilia Parker, Mickey Rooney, Sara Haden and Ann Rutherford are those likely to remain constant cast fixtures, although Frank Craven, Eleanor Lynn and Ted Pearson are also important contributors to the introductory production.

It would seem proper and logical, also, to expand the advertising budget a bit to the end that the regular clientele may be accurately informed as to the character of the product. Due to abuse of the descriptive vocabulary correctly applicable to direct, orthodox presentation of the plain American family confronted with every-day problems and subject to normal influences, this is not precisely easy. A quick and possibly pardonable means of identifying the material would be to say that it is in the vein and tenor of radio's "One Man's Family," plus definite beginning, end and point. In any case, that is about what it is.

Lewis Stone plays the central character, one "Judge Hardy," who takes his family to Catalina for vacation. His adolescent son and daughter here encounter their first important romantic experiences. The Judge extricates both from threatening situations and, on returning home, solves satisfactorily a financial problem threatening his own security.

As written by Kay Van Riper, employing characters created by Aurania Rouyarol, and as directed by George B. Seitz, the picture holds to a middle course between comedy and melo-

(*Continued on page* 58)

# Rep

# MANHATTAN M

## "MONEY-MAKER"

REPUBLIC'S "MANHATTAN MERRY-GO-ROUND" looks like a certain box-office money-maker. Backed up with good performances by a well selected cast, top notch direction and tunes destined for the whistling class, this filmusical is just what the customers want.
—Daily Variety

## "BEST GROSSES"

Mark "MANHATTAN MERRY-GO-ROUND" as a definite money-maker; perhaps one of the best grossers in REPUBLIC'S history. It has everything.
—Motion Pic. Daily

## "TOP SPOT"

Top spot musical with big cast, good production value, should do well anywhere.
—Showmen's Trade Review

## "WORLD NAMES"

REPUBLIC goes to town with "MANHATTAN MERRY-GO-ROUND". A successor in type to its successful "HIT PARADE". A veritable avalanche of radio and music world names to stud the cast with glamor.
—National Box-Office Digest

## "SATIS

REPUBLIC'S annual co
cal pictures. Accordin
much can be expect
produced with an e
almost everybody.
—M



PHIL REGAN
LEO CARRILLO
ANN DVORAK
TAMARA GEVA
JAMES GLEASON
GENE AUTRY
TED LEWIS AND HIS ORCHESTRA
CAB CALL AND HIS CO

# ublic's

# ERRY-GO-ROUND

## "TOP-NOTCH"

An abundance of top-notch radio stars and ranking screen players, hummable music and tasteful production. REPUBLIC has a hit on its hands in this fast and pleasing musical romance.

—Box-Office

## FYING"

ntribution to film musi-
g to preview reaction.
ed at the box-office.
ye toward satisfying

otion Picture Herald

## "BOX-OFFICE"

"MANHATTAN MERRY-GO-ROUND" will give an audience its money's worth in entertainment. The picture should satisfy the box-office.

—Hollywood Reporter

## "EXCELLENT"

An entertaining picture: direction is excellent throughout: well balanced performances.

—Hollywood Spectator

## "PLENTY OF PACE"

IT has all the elements of mass entertainment. There is plenty of pace and atmosphere.

—Film Daily

## "PRETENTIOUS"

Topnotch! A pretentious effort! Best yet from REPUBLIC.

—Jay Emanuel Publications

5 N
SONG H
"Have You Ever
In Heaven" * Ma
Wanna Make Rhythm"
Owe You" * "All Over No
At All" * "Round-up Time In



Y
LUB ORCHESTRA
KAY THOMPSON
AND HER RADIO CHOIR

JOE DiMAGGIO

HENRY ARMETTA

LUIS ALBERNI

MAX TERHUNE

SMILEY BURNETTE

LOUIS PRIMA
AND HIS BAND

(*Continued from page* 55)

drama. The result is an uncommonly effective simulation of middle class viewpoint, philosophy, ideals and behavior. Subject matter is of a kind and is handled in a manner to interest practically all members of that same extremely numerous middle class.

*Previewed at the Uptown theatre, Los Angeles, where a preponderantly paid audience manifested hearty and wholesome enjoyment.*—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, George B. Seitz. Screen play, Kay Van Riper. Based upon the characters created by Aurania Rouverol. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Wade Rubottom, Edwin B. Willis. Photographer, Lester White. Film editor, Adrienne Fazan. P.C.A. certificate No. 3908. Release date, December 10, 1937. Running time when seen in Hollywood, 76 minutes. General audience classification.

CAST

Judge Hardy.....Lewis Stone
Marian Hardy.....Cecilia Parker
Andrew Hardy.....Mickey Rooney
Mrs. Hardy.....Fay Holden
Frank Redmond.....Frank Craven
Polly Benedict.....Ann Rutherford
"Jerry" Lane.....Eleanor Lynn
Billy Rand.....Ted Pearson
Aunt Milly.....Sara Haden
Captain Swenson.....Charles Judels

## Headin' East

### *(Columbia-Coronet)*

**Racketeer Story**

According to *Fame,* Buck Jones is ranking western star. The reputed field of his activities is the wide open spaces in which horses, steers, westerners and tenderfeet are incidents in the scenic backgrounds. Yet if pink lemonade should suddenly begin tumbling over Niagrara Falls it probably would not occasion more surprise than may the story idea of "Headin' East," Buck's present vehicle.

The buckaroo who heretofore generally has devoted his efforts to embarrassing rustlers, bandits and kindred folk, now turns his attentions to making things hot for racketeers.

A dialogue line says they are all the same. Instead of waterholes and buttes and the standard accessories for backgrounds, settings in this instance feature bathing beauty adorned pools on Long Island, and the littered streets of New York's vegetable markets. No stolen steers galvanize Buck to action in "Headin' East." Innocent heads of lettuce, trucks and trainloads of it are the casus belli.

Suffice it to say that to the accompaniment of much heroics and a lot of comedy that is pleasing if not very relevant, Buck busts up the ring that threatens disaster to California growers and threatens to add another cent or two to the price which the consumer pays per head of lettuce.

However, such things as Niagara Falls, Plymouth Rock and Washington Monument have been around a long time without changing much. They attract and interest hordes of persons year after year. Buck Jones has been influencing hordes of persons similarly, although for not quite so long. They probably will appreciate the change.

Of course, Buck and producer L. G. Leonard undoubtedly gave a little consideration to the exploitation value of the departure. Smart showmen should give it consideration, also. Everybody knows that a continuance of the same diet is not healthy. So Buck, giving racketeers instead of rustlers a going over, may prove a surprise supplementary feature. Buck in New York rather than Arizona may not be such a bad idea after all.

*Previewed in the Forum theatre, Hollywood. To say that consternation reigned in the theatre, when the audience became aware of what was going on, is putting it mildly. The shock was not applied immediately. In the beginning there were a few cows and calves roaming around to lull suspicion, but once Buck got in the Big City it seemed no one knew what to anticipate.*—G. M.

Produced and distributed by Columbia Pictures. Produced by L. G. Leonard. Director, Ewing Scott. Assistant director, John Coonan. Original story, Joseph Hoffman, Monroe Shaff. Screen play, Ethel La Blance, Paul Franklin. Cameraman, Allen Q. Thompson. Film editor, Robert Crandall. Sound engineer, Ralph K. Spotts. Art director, Lewis J Rachmil. Musical supervisor, Morris Stoloff. Production manager, Mack V. Wright. P.C.A. Certificate No. 3843. Release date, December 13, 1937. Running time when seen in Hollywood, 60 minutes. General audience classification.

CAST

Buck Benson.....Buck Jones
Helen Calhoun.....Ruth Coleman
Windy.....Shemp Howard
Eric Ward.....Donald Douglas
Penny.....Elaine Arden
Fred W. Calhoun.....Earl Hodgins
M. H. Benson.....John Elliott
Bert Lohman.....Stan Blystone
Spud.....Harry Lash
Joe.....Frank Faylen
Clipper.....Dick Rich
Maxie.....Al Herman

## Tim Tyler's Luck

### *(Universal)*

**Serial**

Followers of the newspaper cartoon character, Tim Tyler, now will learn that the colorful adventures of their youthful hero have been transcribed into serial form with exciting and imaginative effect. The adventures portrayed are from a stock mold of thrills repeatedly tried and found successful box office attraction. The perils besetting the youthful titlist are plentifully supplied by jungle beasts, savage natives and the wild veldt country of darkest Africa. Each chapter is concluded with a serious predicament for the leading characters that will provide sufficient interest and wonder to carry the fan's curiosity over to the following weekly installment. The fact that the chief part is played by a young lad, Frankie Thomas, together with the undoubtedly wide following which this popular newspaper strip has developed, makes the exploitation of this chapter story a "natural."

Frankie Thomas, one of Broadway's youngest and most capable child actors, seen on the screen in "Wednesday's Child" and "A Dog of Flanders," plays the role of Tim. Frances Robinson has the part of "Lora," while the veteran player, Jack Mulhall, is the virile head of the patrol. The direction is by Ford Beebe and Wyndham Gittens.—Running time, 21 minutes, each chapter. 12 chapters in all. Release date, Dec. 27, 1937.

## Decathlon Champion

### *(MGM)*

**Sport Reel**

To merit the title of this Pete Smith Specialty short, an athlete would have to excel, according to the modern Olympian games regulations, in a composite contest consisting of 10 events which include the 100, the 400 and the 1,500 meter runs; the 100 meter hurdle race; the shotput; running high and broad jumps; discus and javelin throws and pole vaulting. Such a super-sportsman is Glenn Morris, young Colorado farm lad, soon to be the screen's newest Tarzan actor. Under the breezily informative commentary of Mr. Smith, athletic Morris traces his rise from a novice track star to his brilliant sport performance as America's foremost athlete last year in Berlin. With greatest appeal for the fan, this sports success story is given clever and quick paced reportorial treatment.—Running time, 10 minutes.

## The Dog and the Bone

### *(Educational)*

**Frustration**

Puddy the Pup in a search for a better bone than the one he has safely in his mouth endures the buffets of a cruel world but emerges victorious and with a full stomach. Fleeing a fierce bull dog he enters a restaurant from which tempting smells emanate. Chased by the proprietor with a meat cleaver and other handy weapons he very nearly wrecks the establishment but manages, between dashes, to consume quantities of frankfurters, roast chicken and other delicacies, finally acquiring a bone the equal for size and succulence of the one he lost in the beginning.—Running time, 6½ minutes.

## Laughing at Fate

### *(20th Century-Fox)*

**Thrills**

Newsreel clips of death defying stunts staged for entertainment, thrills or publicity are combined in a series guaranteed to provoke chills and shudders. Tightrope walkers perform over high buildings, trapeze artists swing from fast moving airplanes to automobiles and motorboats, pilots purposely crack up their planes in a variety of ways, parachute jumpers fall from a hot air balloon and motorcycle riders jump through blazing hoops. The final sequence shows the "Bat-Man" who learned to glide on home made wings falling to his death when his parachute failed to open.—Running time, 9½ minutes.

## Timberland Revels

### *(Columbia)*

**Poor**

Despite the entertaining promise of the title, the results are generally unpromising. Localed in a backwood setting, the short subject presents the radio engineer, Sid Gary, in several musical turns. None too well photographed, Gary sings as well as possible rather colorless music. Val Irving is none too comic as the camp clown. Meta Carlyle as a cute French miss from the lumber belt goes Broadway in tap dance tradition. Finally in unexplained transition of scene and mood, the entire company drop their timber tactics and travel in costume and song below the Mason and Dixon line.—Running time, 10 minutes.

## Pigskin Palooka

### *(MGM)*

**Our Gang in Sports**

Attuned to the times of fall and football is this newest adventure from the Gang. There is great fun and excitement as the kids kick the pigskin around the back lot. How the group defeat their bragging rivals and "Alfalfa" Switzer becomes a gridiron hero is sprightly detailed in a series of amusing situations. Even the more mature spectator used to adult collegiate skirmishes will find himself chuckling over the cute antics of the youngsters.—Running time, 11 minutes.

## The Little Match Girl

### *(Columbia)*

**Excellent**

Timed for the holiday season is this chromo of the tiny youngster of the title. After vainly trying to sell her wares amid the bustling and festive crowds, she creeps off to warm herself by the fire of her own matches. She dreams of a happy home, Christmas presents and angelic and loving companions. The urchin dies and is transported by a heavenly messenger to become a new and bright star in the firmament. Delicately done in pleasing shades of color, the fairy tale is narrated in imaginative fashion, with a splendid background of choral and instrumental accompaniment.—Running time, 8½ minutes.

## The Sitter Downers

### *(Columbia)*

**Merry Mayhem**

In this latest episode, the Stoogian madcap trio are portrayed as a socio-minded group who conduct their courtship of three maids along lines of the current campaign maneuvers of a labor union. When their suits have been forestalled by a protesting parent, the boys pull a sitdown strike, fully equipped with picket lines and placards. The father, more bewildered than convinced, finally consents. Then the lads discover that their spouses are equally aware of the sitdown strike technique, for the girls insist that the boys build them a home before the honeymoon is begun.—Running time, 18 minutes.

# IN THE BRITISH STUDIOS

*by AUBREY FLANAGAN*
*in London*

## *Wilcox and America*

First film to be made by Herbert Wilcox for current British Lion release, and a production of different caliber from "Victoria the Great," "Blondes for Danger" has gone on the floor at the Beaconsfield Studios under the care of Mr. Wilcox's own director, Jack Raymond.

Gordon Harker, Cockney comedian, and near veteran of Edgar Wallace films and plays, heads the cast of the film which, though primarily of British appeal, also is aimed at U. S. consumption.

"Blondes for Danger" is one of two to be made under the Wilcox banner for release by British Lion, which also handles Republic product in the United Kingdom.

Second off the mark will be "Nippy," screen adaptation of West End musical of a few years back. Ralph Reader is starred.

## *Discovery*

Production has been concluded on Warner-First National's "Thistledown," in which Irving Asher's Swedish discovery, Aina Bergo, plays the lead. As soon as a cut and synchronized copy is available it will be rushed to New York to arrange for release on the Warner circuit.

## *By the Unemployed*

Gaumont British technicians and a film recording van enabled a group of unemployed film players to produce a five-reel feature, "Derelict," which is to be shown soon in the West End of London.

Except for one or two small part artistes, the entire film was cast and directed by out-of-work film employees.

Victor Gover, preview theatre proprietor; Joseph Rosenthal, cameraman; Harold Simpson, Malcolm Morley and Jane Griffiths are the names of the venturers.

"Derelict" was produced for less than £10,000 ($50,000).

## *Oxford on Screen*

From 600 tons of plaster, 164 workmen have been reconstructing Oxford for MGM's production at Denham, "A Yank at Oxford," starring Robert Taylor.

From their labors has evolved a college which Oxford never has seen before—Cardinal College—embodying characteristics of many of Oxford's world-known buildings.

Lawrence P. Williams and four associates studied Oxford with camera and sketch book, and on their drawing boards at Denham, Oxford rose again. With modern instruments they redrew the plans that eleventh century Norman craftsmen conceived when Oxford first rose at the rim of the Cotswolds.

## *Hulbert Again*

Jack Hulbert, at one time with Gaumont British and recently associated for one picture with Alexander Korda, has now gone under the banner of Richard Wainwright, independent producer making pictures for release by C. M. Woolf's General Film Distributors.

First will be an Edgar Wallace story, "Kate Plus Ten," to go into production at Sound City later this month. Hulbert will forsake grotesque comedy for a straight detective role, and will have as his leading lady Genevieve Tobin. Noel Madison also will play in the film.

Responsible for production will be Reginald Denham.

## SHORT PRODUCT PLAYING BROADWAY

*Week of November 20*

**CAPITOL**
Rocky Mountain Grandeur.. Metro-Goldwyn-Mayer
Soak the Poor..... Metro-Goldwyn-Mayer
Sunday Night at the Trocadero ..... Metro-Goldwyn-Mayer

**CENTRAL**
Starlit Days at Lido..... Metro-Goldwyn-Mayer

**CRITERION**
Ears of Experience..... RKO Radio
Phoney Boy ..... RKO Radio
Paramount Pictorial, No. 4. Paramount

**MUSIC HALL**
Trotting Thoroughbreds.... Columbia

**PARAMOUNT**
Pick Your Favorite..... Paramount
From the Minuet to the Big Apple ..... Paramount
I Never Change My Altitude ..... Paramount

**RIALTO**
The Case of the Stuttering Pig ..... Vitaphone

**RIVOLI**
Modern Inventions ..... United Artists

**ROXY**
The Dog and the Bone..... Educational
Heir Today ..... Educational
Italian Libya ..... Twentieth-Century-Fox

**STRAND**
All-American Drawback ... Vitaphone
Porky's Hero Agency..... Vitaphone

## *India Film in Color*

For many months London Film units have worked on the Northwest Frontier of India, on locations in the Welsh mountains and at the Denham Studios to complete Zoltan Korda's "The Drum."

"The Drum," which has been made in color from a story by A. E. W. Mason, is designed as an answer to a complaint that British Studios fail to portray the Empire on the screen.

Valerie Hobson, who plays lead opposite Roger Livesey, makes her first appearance in a London Film.

Colonel Henslowe and Brigadier General H. Campbell were present during the shooting and helped Zoltan Korda in technical problems.

Philip Gough has designed some of the Indian chieftain costumes in "The Drum." Designs were brought back from India by a unit which made part of the film there.

## *Reaction in S. A.*

South America doesn't like British films. The themes are too heavy and the development of the plots too slow and sober for the South American temperament, which demands rapidly moving and high spirited action, tense scenes and spectacular effects and humor springing from the situations and action rather than the dialogue.

This view is expressed in a report on economic and commercial conditions in the *Argentine Republic,* issued by the Department of Overseas Trade.

"Too much talking" and inaccurate translation in superimposed captions are other criticisms.

"Prosperity, whatever its duration may prove to be," says the report, "has materialized at long last."

United Kingdom imports from Argentine in 1936 totaled £45,105,799 and domestic exports to Argentine were £15,270,689.

## *MP's at Screening*

Members of Parliament and prominent Anglo-Americans were present one evening recently in a private theatre in the West End of London when five Gaumont-British Instructional short films were screened by arrangement with the English Speaking Union.

The program consisted of "Medieval Village," "Farm Factory," "Downlands," "Changes in the Franchise" and "The Face of Britain," all chosen because "they presented something of the English scene, past and present."

In a short introductory address H. Bruce Woolfe, G.B.I. chief, said: "I feel this program may be exemplary of the type of film which, if provided by those countries which have a common bond, may lead to better understanding of their tradition, history and problems."

## *National Newsreel*

National News, the newsreel sponsored by Sound City, and on the directorial board on which sits a son of press Baron Beaverbrook, has been giving unannounced pre-views of its remodeled reel.

But one issue of National was publicly shown, and so drastic was the chorus of press criticism that it was decided to suspend further publication until a reorganization plan had been carried through.

The conclusion was that it had improved considerably and even made a news scoop or two.

Victor Creer announces that it will be in circulation shortly, but does not announce where.

# NON-STOP NEW YORK



## IT'S HEADING FOR A HAPPY LANDING, SAY THE CRITICS

FILM DAILY: Fast moving novelty melodrama, has swell characterization and loaded with thrills. This one will click strong. . . . . .

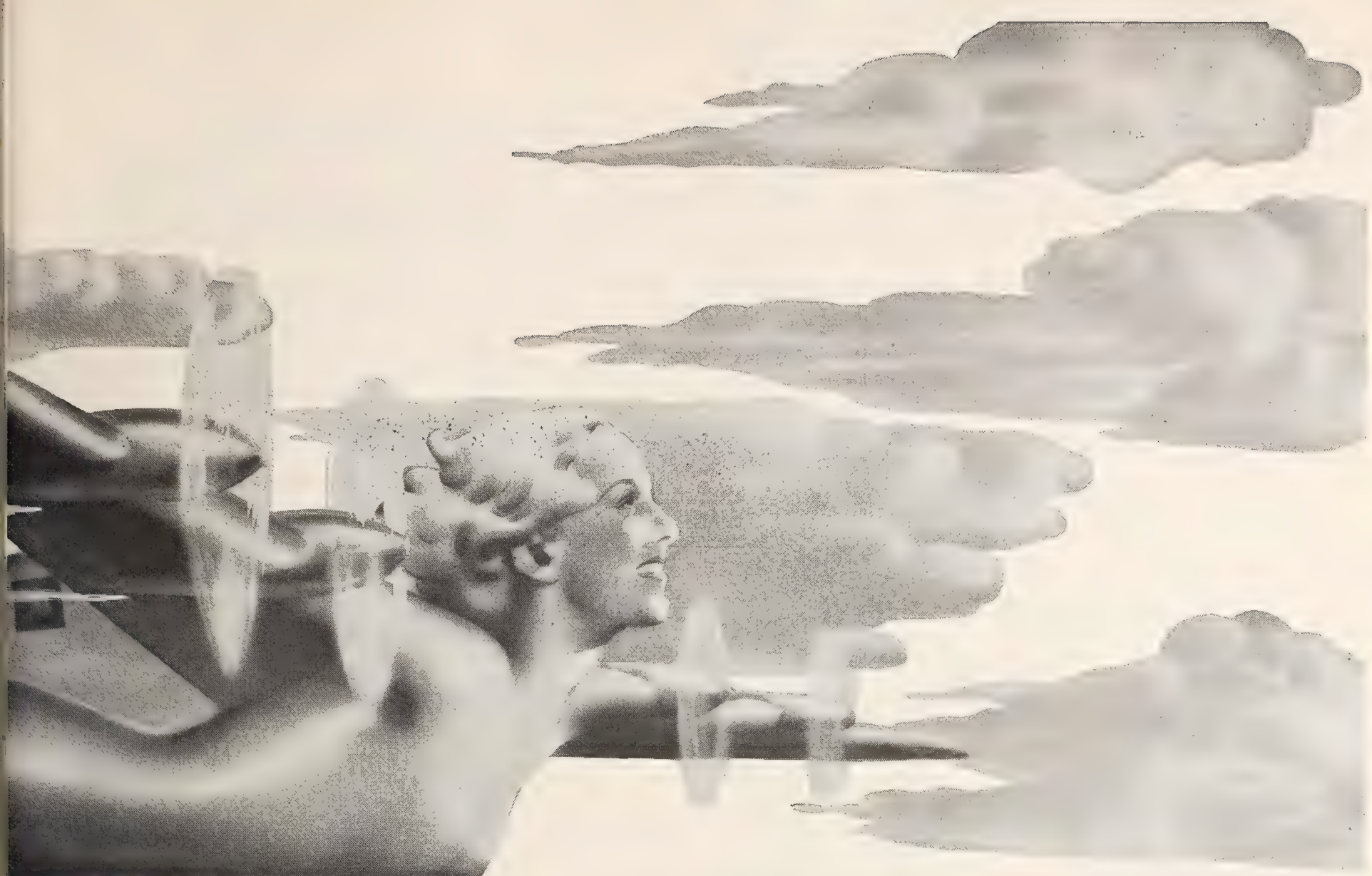
MOTION PICTURE DAILY: Popular stuff this . . . and done convincingly to have most audiences on seat edges. . . . . .

VARIETY: Well done, exciting and splendidly cast.

SHOWMEN'S TRADE REVIEW: Good entertainment which is original and holds the interest throughout. . . . . .

THE EXHIBITOR: Enough excitement to please the thrill fans. . . . . .

HOLLYWOOD REPORTER: The story is smart . . . "Non-Stop New York" is deft melodrama. . .



*Anna* **LEE**

*John* **LODER**

Desmond Tester · Francis Sullivan
Frank Cellier

Directed by ROBERT STEVENSON

Based on the novel "Sky Steward" by Ken Attiwill

*A* GB *Production*

CANADA DISTRIBUTORS
EMPIRE FILMS, LTD.

# BRITISH EXHIBITORS STRIKE BACK AT SEPARATE QUOTA PROVISIONS

## Oliver Stanley Proposes Expected Amendment for Film Commission in New Bill; Quality Test Indicated

by AUBREY FLANAGAN
*in London*

British exhibitors have launched a vigorous attack against inclusion in the Films Bill of a provision for separate quotas. The protest is taking the form of the circularizing of all members of the Films Bill Committee of the House of Commons, which now is studying the bill.

**It is understood the Government also is opposed to such provision, and diplomatically is advising that it would welcome the backing of the exhibitors in opposition to the proposal.**

**Despite vigorous opposition by labor, the reciprocity clause, as proposed by the Board of Trade, was passed this week by the Commons committee.**

The clause provides that, subject to certain conditions, a distributor acquiring a film for distribution abroad costing a minimum of £20,000, may count the film for one under the quota. Labor interests, in opposition, claimed American interests are not interested in the distribution of British films, but Oliver Stanley held that the clause will induce American collaboration.

A revision of the short subject quota is forecast in informed circles, as well as an amendment from Oliver Stanley, president of the Board of Trade, approving booking combines.

The Committee of the House last Thursday began consideration of the new measure, passing the first three clauses. Deploring the tendency of the distributors to acquire an undue proportion of the quota during the last quarter of each year, Oliver Stanley, president of the Board of Trade and Government spokesman, accepted an amendment, which was carried, providing the acquisition of the quota in half-year periods.

An amendment opposing the provision that films costing double a specified amount be counted for double in quota reckoning was objected to by the Government on the ground that the original provision was a means of encouraging quality in product. The amendment was withdrawn. Proposals that the Board of Trade consult the advisory committee before giving concessions on films rented abroad, were defeated.

### Proposes Film Commission

As was expected, Mr. Stanley offered an amendment to provide for a film commission.

Another important change as proposed by Mr. Stanley was a clause empowering the Government to reject a quota film passing the cost test after appeal by a trade body.

Mr. Stanley asked the formation of a council, to be known as the Cinematograph Films Council, consisting of 21 members to be appointed by the Board of Trade. Eleven would have no financial interest in the industry, there would be two producers, two distributors and four exhibitors, two representatives of labor, a chairman and one woman representative.

Its functions will be to review the progress of the industry, with particular reference to production, and report to the Board of Trade when advisable. It will also be available to the Board of Trade when its advice is sought, whether at the request of persons interested in the trade or others. It will make an annual report to the Board, which in turn will be presented to Parliament. The Board, on the other hand, will supply the council with needed information. Ten members will constitute a council quorum and the council will be empowered to regulate its own procedure. Members will hold office in accordance with the terms of their appointment, will be eligible for reappointment, but will not be eligible to serve more than three years.

The powers and function of the advisory committee were defined in another proposal. It will include representative members of the council, and five other members, including one woman. The chairman of the council also will be chairman of the advisory committee.

The commission amendments are almost certain to be accepted, resulting in the discard of other commission proposals. The idea caused general satisfaction among producers and exhibitors, but grave concern among distributors, the latter believing that it sets a dangerous precedent.

Other Stanley amendments propose blind booking restrictions and empowers the advisory committee to alter the quota percentages. Other amendments, already indicated, will be studied by the Commons committee. Action also is expected regarding separate quotas.

### Woolf and Ostrer Protest

Further criticism of the quota act was voiced by Charles M. Woolf, head of General Film Distributors, and Maurice Ostrer of Gaumont-British. Mr. Woolf expressed the belief that the legislation would not be satisfactory, and scored the lack of trade unity. It is essential that reciprocity be based on the good will of both sides, he said. The trade is unable to force the public to see pictures, he declared.

Mr. Ostrer expressed opposition to the separate quota for producers and said reciprocity is the only solution. It is impossible to make a profit without the American market, he said. The Government is studying the Ostrer proposal for reciprocity. On the basis of a 20 per cent quota and 500 films imported annually, Mr. Ostrer foresaw British producers getting £800,000 to £1,000,000 from the American market.

Labor union representatives, of the Film Industries Employes Council, embracing all unions, addressed members of the House of Commons, asking for separate quotas, fair wages clause and other matters and opposed reciprocity.

A distributor group which saw Mr. Stanley is engaged in furious lobbying on the bill in Commons.

The producer-labor group attacked the Ostrer reciprocity plan in *The Times*.

### Americans Fight Quality Test

American interests here are reported seriously concerned over the amendment to the Films Bill offered by Oliver Stanley, president of the Board of Trade, which would virtually institute a quality test for quota films.

It is understood the American interests will address the Government tactfully exposing what they consider the lack of logic of the move, claiming it an immediate obstacle to the financing of British production.

It is understood also that diplomatic approaches have been made protesting the suggestion of exhibitor grading.

△

### Labor Conditions

Increasing concern with the Government's inquiry into cinema labor conditions probably is responsible for the growing readiness of certain exhibitor sections to discuss a national wages and hours agreement instead of the present sporadic and local situation.

The success following the setting up in the London district of a wages and hours agreement with an Arbitration Board has inspired other districts to go into the matter and the intensive campaign carried on by the labor unions is assisting the process.

It is known that the General Council of the CEA has been discussing the matter and the feeling is intensifying that it would be far better for the trade to clear up its own problem than to have the Government do so with its attendant unsavory publicity.

△

### London Licenses

Whatever may be the building situation in other districts, London does not yet seem to have reached a state of surplus. Reginald Stamp, the progressive and enlightened chairman of the London County Council's Entertainments Committee, dealing direct with exhibitor licensees, said at the recent licensing session that the increase in license applications had only touched four per cent in the last year.

He none the less warned the trade that unless certain recalcitrants did what they were ordered in regard to theatre improvements and safety precautions they would find themselves in trouble.

△

### Imports and Exports

Britain's trade revival continues, and the October Board of Trade returns just issued show that the film industry is taking its share.

Exports of exposed positive films for the month of October for the last three years are:

| 1937 | 1936 | 1935 |
|---|---|---|
| 1,987,623 feet | 1,812,655 feet | 2,505,169 feet |

The value of the exports were £12,448, £9,460 and £12,663, respectively.

For the ten months' period of this year exports were 18,732,990 feet.

This compared with 18,571,726 feet for a similar period in 1936 and 23,852,568 in 1935.

*(Continued on page 64, column 1)*

### *RECIPROCITY AND AUSTRALIAN ISSUE*

*British members of Parliament are alive to the Empire principal of quid pro quo and consider that Australian films having been given a fair deal in Britain, British films should be given a fair deal in Australia.*

*In the House of Commons, Mr. Mander asked Mr. Oliver Stanley, president of the Board of Trade, whether he intended to do anything about this in the Films Bill.*

*Mr. Stanley, however, giving little away, pointed out, that for this legislation was needed, not in Britain but in Australia. But opportunity would be given for discussing this when the Films Bill came before Parliament.*

# THIS

ad speaks for itself. Toronto's Imperial Theatre ran it in the Toronto Eve. Telegram...COLUMBIA reproduces it because it tells dramatically the triumphant story of a great picture's performance. . . .

**THE AWFUL TRUTH HAS BEEN HELD OVER IN 52 CITIES!**

**NEVER BEFORE!**

IN THE HISTORY OF CANADA'S LARGEST THEATRE HAS A PICTURE PLAYED LONGER THAN THREE WEEKS

**But.. The Awful Truth**

*starring*

**IRENE DUNNE • CARY GRANT**

*Smashes all records by starting its 4TH and . . .*

• Positively

**4 FINAL WEEK TODAY**

**IMPERIAL**

***P.S.*** *The ad makes one mistake . . . THE AWFUL TRUTH holds over for a FIFTH history-making week!*

**A COLUMBIA PICTURE**

# British Film Imports Drop

(Continued from page 62)

Values were £107,034, £96,718 and £139,090, respectively.

Films of other descriptions for October were valued at:

| 1937 | 1936 | 1935 |
|---|---|---|
| £12,448 | £9,460 | £12,663 |

For the 10 months' period values were:

| | | |
|---|---|---|
| £316,755 | £223,302 | £249,522 |

Exports of sensitised photographic plates and films were valued at £41,579 for October this year against £49,228 in 1936 and £50,156 for 1935.

Imports slightly decreased last month against the previous year.

Blank cinematograph film imports were 5,968,092 feet against 6,670,861 and 5,523,850.

Value was £18,815 in October, 1937; £27,169 in 1936, and £18,933 in 1935.

For the ten months' period imports were 58,950,887 feet this year, against 56,996,671 and 53,393,061.

Values were:

| 1937 | 1936 | 1935 |
|---|---|---|
| £215,470 | £222,306 | £195,500 |

Exposed film imports for October were:

| 1937 | 1936 | 1935 |
|---|---|---|
| 1,998,354 feet | 2,398,811 feet | 2,026,126 feet |

Value was:

| | | |
|---|---|---|
| £15,403 | £21,059 | £14,473 |

For the ten months' period imports were 17,764,973 this year against 19,694,055 feet in 1936, and 17,715,642 feet in 1935.

Value was:

| 1937 | 1936 | 1935 |
|---|---|---|
| £141,053 | £162,222 | £162,555 |

The value of films of other descriptions was £56,487 in October, 1937, compared with £56,879 in 1936, and £39,921 in 1935.

Value for the ten months' period was:

| 1937 | 1936 | 1935 |
|---|---|---|
| £85,149 | £604,710 | £449,912 |

Sensitized photographic plates, films, etc., imports:

| | OCTOBER | FOR 10 MONTHS |
|---|---|---|
| 1937 ..... | £9,141 | £385,167 |
| 1936 ..... | £8,635 | £377,202 |
| 1935 ..... | £5,842 | £371,509 |

▽

### Film Institute Wants More

The British Film Institute, academic body blessed with tepid trade support, and financed with monies supplied by a tax on the Sunday opening of cinemas, is asking that these monies be increased.

The Privy Council grant is not enough, says Sir Charles Cleland, the Institute's chairman. Strangely enough, Mr. Cleland apologizes for this need with the statement that it is because support is increasing, and industrial, university, and residential centres are taking to the BFI idea. They aim to have a branch in every university center, and already have active units on Merseyside, and in the manufacturing areas of Salford, Manchester, Bradford, York, Cardiff and elsewhere.

Activities of the Institute for the most part have been educational, in propagating the idea of classroom films, compiling a library list, staging uplift film shows and so forth.

## Warners Buying Cameras

Warner Brothers have ordered 10 new Mitchell De Lux cameras for experimenting purposes under the supervision of Mike McGreal, in charge of the studio camera department.

## National Decency Legion Classifies 15 Productions

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, seven were listed as unobjectionable for adults and one was cited as objectionable in part. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Blossoms of Broadway," "A Damsel in Distress," "Dinner at the Ritz," "Donner, Blitz and Sonnenschein," "Hollywood Round-Up," "Navy Blue and Gold," "Thrill of a Lifetime." Class A-2, Unobjectionable for Adults: "Almas Rebeldes," "Dr. Syn," "The Last Gangster," "Missing Witnesses," "Spiel Auf Der Tenne," "Uncivilized," "Versprich Mir Nichts." Class B, Objectionable in Part: "Portia on Trial."

## Bureau of Mines Films Shown 100,342 Times

Motion pictures produced by the Bureau of Mines, Department of the Interior, Washington, were shown on 100,342 occasions last year to an attendance of over 9,000,000, of which 85 per cent were students, M. F. Leopold, safety engineer of the bureau, said this week. Mr. Leopold said there are 5,000 reels in circulation and "the demand is so great the prints are booked a year ahead."

The latest addition to the film library of the bureau is "Modern Metalworking with the Oxy-Acetylene Flame," a two-reel silent film, both 16 mm. and 35 mm., that depicts the construction and operation of the oxy-acetylene torch and the oxy-acetylene process for joining and severing metals.

## Gould Says "Rancho Grande" Leads All in Latin America

Figures from Latin American key spots give "Alla en el Rancho Grande," Mexican made Spanish language musical romance picture starring Tito Guizar, "an all-time first place for any picture, Hollywood or European, in those situations where it has played," according to Walter Gould, United Artists divisional sales manager for Latin America. United Artists is distributing the picture, exclusive of Mexico. The picture has been shown in Venezuela, Colombia, Chile and Argentina in Latin America and Guatemala and Panama in Central America.

## Concord Making Eight Westerns for Monogram

Concord Productions, recently formed by Maurice Conn, will produce eight westerns for the current season for Monogram, it was announced last week. The deal will not affect Mr. Conn's Ambassador plans which calls for a number of pictures for independent distribution.

The Monogram productions will be a part of the announced schedule of that company, and will feature players supplied by Monogram.

## Perkins in New York

J. E. Perkins, Paramount manager in China, arrived in New York Monday after three weeks on the coast. Mr. Perkins said the Shanghai and Hong Kong offices of Paramount are still operating.

# "Sears Drive" Meetings Held

Warner Brothers nationwide sales drive, known as the "Sears Drive," got under way last week with meetings in Dallas, Pittsburgh, Los Angeles, Toronto, Chicago and New York attended by district and branch managers of the company. Competition will be conducted by districts rather than branches, with each district manager acting as a captain.

The campaign, the second of its kind, named for Gradwell L. Sears, general sales manager, will run from December 26, 1937, to April 16, 1938. "Tovarich" and "Hollywood Hotel" will start the drive.

Fred Jack held a meeting last Thursday in his Dallas office attended by the following branch managers of the southern district: J. C. Vergesslich, Atlanta; R. L. McCoy, Charlotte; Doak Roberts, Dallas; W. Warner, Kansas City; W. O. Williamson, Jr., Memphis; Luke Connor, New Orleans, and J. O. Rohde, Oklahoma City.

Monday, Robert Smeltzer held a central district meeting in Pittsburgh, with A. Shmitken, Cincinnati; M. A. Mooney, Cleveland; F. E. North, Detroit; W. G. Mansell, Philadelphia; Harry Seed, Pittsburgh, and F. Beiersdorf, Washington, attending.

Also on Monday, W. E. Callaway held a West Coast district meeting in Los Angeles with E. A. Bell, Denver; N. H. Brower, Los Angeles; V. Stewart, Portland; Wm. F. Gordon, Salt Lake City; Charles Muehlman, San Francisco, and Al Oxtoby, Seattle, present.

Wolfe Cohen, Canadian district manager, held a meet with his men in Toronto on Monday. They are L. Geller, Calgary; M. J. Isman, Montreal; L. McKenzie, Saint John; H. O. Paynter, Toronto; Joseph Plottel, Vancouver, and G. A. Simmons, Winnipeg.

Midwestern district manager Leo Blank, Chicago, on Saturday met with the following branch managers: T. R. Gilliam, Chicago; A. W. Anderson, Des Moines; Fred Greenberg, Indianapolis; R. T. Smith, Milwaukee; Rud Lohrenz, Minneapolis; C. K. Olson, Omaha, and Hall Walsh, St. Louis.

Eastern district manager Ben Kalmenson will hold his meeting at the New York Branch in the Film Center Building, Friday, with Charles Rich, Metropolitan branch manager; Harry Decker, New York and Brooklyn; Harry Hummell, New Jersey; Norman Ayres, Albany; Nat Furst, Boston, and R. S. Smith, Buffalo, attending.

Warners this week appropriated $125,000 for a national advertising publicity campaign on "Submarine D-1," to be directed by S. Charles Einfeld. The program calls for use of 24-sheets on an elaborate scale and enlarged advertising budgets for national publications and newspapers.

## Celebrate 25th Anniversary

Mr. and Mrs. Martin H. Rogers, who operate the Casino Theatre, Baltimore, celebrated their silver wedding anniversary on Thanksgiving Day. The couple, who reside at 1401 Covington Street, Baltimore, were married November 25th, 1912.

West Coast Sound Studios, Inc., New York, producers of industrial pictures, and Ted Eshbaugh Studios, New York, producers of animated cartoons and drawings in color have become affiliated. The Eshbaugh company acquires the use of the West Coast equipment while West Coast assumes exclusive sales representation for Eshbaugh.

# PRODUCTION INSURANCE

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## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Lone Rider" | Original story, Folmer Blangsted. Screen play, Edward Earl Repp. Director: Sam Nelson. | Charles Starrett, Iris Meredith, Donald Grayson. | Shooting |
| "A Dangerous Affair" | Screen play, Jefferson Parker. Director: Lewis Collins. | Jack Holt, Beverly Roberts, Marjorie Gateson, Craig Reynolds, Dorothy Appleby, Gilbert Emery, Tully Marshall, Greta Meyer, Sheila Bromley. | Shooting |
| "You Can't Win" | Original screen play, Arthur T. Horman. Director: C. C. Coleman, Jr. | Don Terry, Jacqueline Wells, Robert Paige, Gene Morgan, Paul Fix. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Benefits Forgot" | Original, Honore Willsie Morrow. Director: Clarence Brown. | Walter Huston, James Stewart, Beulah Bondi, Charles Grapewin, Guy Kibbee, Ann Rutherford, Leatrice Joy Gilbert. | Shooting |
| "Merrily We Live" | Original story, E. J. Rath. Screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod | Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly. | Shooting |
| "The Girl of the Golden West" | Director: Robert Z. Leonard. | Jeanette MacDonald, Nelson Eddy, Ray Bolger, Buddy Ebsen, Walter Pidgeon, Leo Carrillo, Leonard Penn. | Shooting |
| "Arsene Lupin Returns" | Original, Maurice LeBlanc. Director: George Fitzmaurice. | Virginia Bruce, Melvyn Douglas, Warren William, Nat Pendleton. | Shooting |
| "Three Men in the Snow" | From a novel by Erich Kalstner. Director: Eddie Buzzell. | Frank Morgan, Robert Young, Florence Rice, Edna May Oliver, Mary Astor, Reginald Owen. | Shooting |
| **MONOGRAM** | | | |
| "Telephone Operator" | Original screen play, Scott Darling. Director: Scott Pembroke. | Judith Allen, Alice White, Grant Withers, Warren Hymer. | Shooting |
| **PARAMOUNT** | | | |
| "Doctor Rhythm" | **From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle.** | **Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine.** | **Shooting** |
| "Bluebeard's Eighth Wife" | Producing director: Ernst Lubitsch. | Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Luis Alberni. | Shooting |
| "Her Jungle Love" | Director: George Archainbaud. | Dorothy Lamour, Ray Milland, Lynne Overman, J. Carroll Naish. | **Shooting** |
| "College Swing" | Director: Raoul Walsh. | Martha Raye, George Burns and Gracie Allen, Bob Hope, Charles Butterworth, Ben Blue, Edward Everett Horton, Florence George, Slate Brothers, Nell Kelly, John Payne, Betty Grable, Jackie Coogan, Skinny Ennis. | Shooting |
| **PRINCIPAL** | | | |
| "Hawaii Calls" | Original, Don Blanding. Screen play, Wanda Tuchock. Director: Edward Cline. | Bobby Breen, Juanita Quigley, Ned Sparks, Gloria Holden, Irvin S. Cobb, Ward Bond. | Shooting |
| "Hawaiian Buckaroo" | Screen play, Dan Jarrett. Director: Ray Taylor. | Smith Ballew, Evalyn Knapp, George Regas, Lotus Long. | **Shooting** |
| **REPUBLIC** | | | |
| "Outside of Paradise" | Original screen play, Harry Sauber. Director: John Auer. | Phil Regan, Dorothy McNulty, Leonid Kinsky, Burt Gordon, Lind Hayes, Cliff Novarro. | Shooting |
| **RKO RADIO** | | | |
| "Bringing Up Baby" | Story, Hagar Wilde. Director: Howard Hawks. | Katharine Hepburn, Cary Grant, Charles Ruggles, George Irving, May Robson, George, the Dog. | **Shooting** |
| "Having Wonderful Time" | From the play by Arthur Kober. Director: Al Santell | Ginger Rogers, Douglas Fairbanks, Jr., Red Skelton, Peggy Conklin, Ann Miller, Lucille Ball. | **Shooting** |
| "Radio City Revels" | Original by Matt Brooks, Eddie Davis. Director: Ben Stoloff. | Milton Berle, Bob Burns, Jack Oakie, Victor Moore, Helen Broderick, Kenny Baker, Ann Miller. | Shooting |
| **TWENTIETH CENT.-FOX** | | | |
| "Happy Landing" | Original screen play, Milton Sperling, Boris Ingster. Director: Roy Del Ruth. | Sonja Henie, Don Ameche, Cesar Romero, Jean Hersholt, Ethel Merman, Raymond Scott Quintet. | Editing |
| "Sally, Irene and Mary" | Director: William A. Seiter. | Alice Faye, Fred Allen, Joan Davis, Jimmy Durante, Portland Hoffa, Tony Martin, Gregory Ratoff, Raymond Scott Quintet, Peters Sisters, Barnett Parker. | Shooting |
| "Blonde Moll" | Original screen play, Frances Hyland, Robin Harris, Lester Ziffern. Director: Alfred Werker. | Ricardo Cortez, Phyllis Brooks, Adrienne Ames, Robert Wilcox, Douglas Fowley, Esther Muir, Chic Chandler, George Lynn. | Shooting |
| **UNITED ARTISTS** | | | |
| **"Goldwyn Follies"** | **Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall.** | **Adolphe Menjou, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verrill, Zorina, George Ballachine and his American Ballet, Goldwyn Girls.** | Shooting |
| **UNIVERSAL** | | | |
| "Deadlocked" | Original, Lester Cole. Screen play, Lester Cole, Newman Levy. Director: Ted Sloman. | Fay Wray, Kent Taylor, Larry Blake, Nan Grey, Jane Darwell. | Shooting |
| "Mad About Music" | Original story, Marcelle Burke, Frederick Kohner. Director: Norman Taurog. | Deanna Durbin, Herbert Marshall, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon, Helen Parrish, Martha O'Driscoll. | Shooting |
| **WARNER BROTHERS—FIRST NATIONAL** | | | |
| "A Slight Case of Murder" | Based on a play by Damon Runyon, Howard Lindsay. Screen play, Joseph Schrank, Earl Baldwin. Director: Lloyd Bacon. | Edward G. Robinson, Jane Bryan, Edward Brophy, Allen Jenkins, Willard Parker. | **Shooting** |
| "Jezebel" | Based on a play by Owen Davis, Sr. Screen play, Clemens Ripley, Abem Finkel. Director: William Wyler. | Bette Davis, Henry Fonda, George Brent, Fay Bainter, Henry O'Neil, Donald Crisp, Gordon Oliver, Richard Cromwell, John Litel, Spring Byington, Margaret Early, Alan Clancy, Georgia Caine, Ann Cordee, Eddie Anderson, Stymie Beard. | **Shooting** |
| "Food for Scandal" | Author, Rosemary Casey. Screen play, Herbert and Joe Fields. A Mervyn Le Roy production. | Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Marie Wilson, Frank Shields, Vicki Lester, Isabel Jeans, Jennie Le Gon, Les Hite and His Orchestra. | Shooting |

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# FRENCH BILL FOR FILM CONTROL CALLED THREAT TO U.S. PRODUCT

## State Would Collect for Producers, Authors, Directors; Double Bills Would Be Barred; Special Tax on Dubbing

by PIERRE AUTRE
*in Paris*

Will the French Government in the near future pass a bill regulating the cinema industry in France? This is the new menace which has been causing much agitation in cinema circles these last weeks.

The uncertainty arose when it became known, about a month ago, that Jean Zay, French Minister for National Education, had presented to the French Cabinet a regulatory bill which is to be submitted for a vote at the next session of Parliament, in two or three weeks. The stipulations were kept secret.

The bill proposed by Mr. Zay is said to resemble closely the bills suggested two years ago by Mr. Mario Roustan, at that time Minister for National Education, and by Mr. Grunebaum-Ballin, a French M. P.

The main points of the new regulations are supposed to be as follows:

**(1) Definition of what is to be regarded as a "French film."**

**(2) Establishment of conditions to govern production.**

**(3) Creation of an organization controlled by the State to collect directly in the motion picture theatres at one and the same time the percentages due to producers, authors, and film directors.**

**(4) Institution of a tri-partite board which would include a representative of the Government, and one each from the trade-unions and employers, which would establish standards for the industry.**

**(5) Elimination of double-bill programs.**

A tax on dubbing also is to be considered, but was not included in this statute.

As soon as this project became known, it occasioned loud protests from members of the industry, who said they had not been consulted.

In *L'Ecran,* official organ of the French Cinema Exhibitors Association, there was an article vehemently protesting against the proposed suppression of the double bill program, which is said to have been agreed upon by French producers and directors as well as by players and studio workers' associations. Exhibitors feel a heavy threat hanging over their head.

### Would Aid Domestic Industry

The Government fears that the French exhibitors and producers will not agreed upon the bill. On the other hand, it is conceded that the intention of Mr. Zay is to help develop the French industry. In an interview in the Paris evening newspaper *L'Intransigeant,* Mr. Zay said:

"The main aim of this bill is to throw out of the cinema business all people who have been bankrupt or who have been previously convicted of anything. There are too many persons working around and in the cinema world whose honesty is to be doubted. It is those who will be hit by our bill.

"The 'renaissance' which has been noticed lately in the quality of French films had to fight against many material difficulties which had accumulated. . . .

"If the new statute specifies that authors' percentages are to be collected directly in the motion picture theatres as well as in legitimate theatres, it will be reform of a very great importance.

"I offered the plan for examination and approval to the next to last Council.

"People express regret that certain professional groups have not been called upon to give their opinion. But those who today grumble at what they call undue haste are those who previously had grumbled continually because the State had taken no part in regulation of the cinema.

**"I have simply asked the Ministerial Council for the necessary authorization to deposit, at an opportune moment, a text before Parliament. If I have not published this text, it is because, as yet, it has taken no definite form. I have every intention of taking into consideration the opinions of qualified organizations.**

"No problem has been more thoroughly studied. On the official plan, there is the decree proposed by the Minister for National Education in 1935, Mr. Mario Roustan, which he finally gave up trying to pass; there is the investigation and lengthy report of the National Economic Council; and finally, the works of the joint Ministerial Council, which I composed.

"My sole desire is to endow the cinema with a statute assuring its material and moral cleanliness.

"I am not in favor of state operation but a cleaning up of the profession has become necessary, and calls for severe measures. You may be sure they will be taken.

"In any case, however, the industry will have an opportunity to give its opinion before the bill is voted."

### Aims Expressed Earlier

On the other hand, Mr. Zay's ideas about the cinema can be found in his declarations before the members of the Cinema Section in the Parliament on Feb. 3, 1937. This committee includes about 350 M. P.'s. Many important personalities of the industries were consulted, among them Mr. Harold L. Smith, representative of France of the Motion Picture Producers and Distributors of America.

Here are the highlights of Mr. Zay's speech on that occasion:

"The situation of the French cinema is such that it presents at the same time the dreadful inconveniences of a quasi-general bankruptcy and that paradoxical chance of salvation, that, with the crisis and the financial miscalculations cleared, the Board of the French cinema market, Parliament and the Government are in the position to consider joint measures on smooth ground.

### Reasons Cited

"As for the reasons why this industry was in such a regrettable state: . . .

"The scientific, artistic, commercial and financial elements are all mixed up. The progress of technique has been absolutely amazing. In spite of the merits of companies or actors, the cinema developed in a certain incoherence with more or less total indifference of the public powers. By reason of the dispersion of efforts, a certain number of persons have been led—and I do not blame them—above all, to look for immediate benefits, and the taste of the public has often been badly interpreted, so that productions often are questionable. The industry has had to put up with a certain number of persons who are absolutely incompetent and inexperienced. With the exception of a certain school of operators, which is of little importance, there is not the slightest sort of organization. Access is open to all, to the best as well as to the worst persons.

**"There are no longer in France any big film companies, since the disappearance of Gaumont - Franco Film - Aubert (GFFA) and Pathé as producing and distributing companies. There are now only two big societies (both foreign companies) making French films, and their French-speaking films are for the most part made in foreign studios—(Ace [Ufa] and Tobis).**

"Most of the French films are produced by small companies generally organized for the production of one film.

"The French market needs 400 feature films per year (the figures for 1935). In 1935 the French Cinema Industry produced 120 feature films, which means that three-fourths of the films shown in France were of foreign origin.

"In 1935, 158 new companies, representing a capital of 17 million francs (about $1,100,000) were formed; in 1936 there were 175 new companies, capital 12 million francs, i.e., five million less, although 17 more new companies. This shows the multiplication of small companies and their very limited objective.

### Reduction of Capital

"The average capital of each cinema company has fallen from 109,000 francs in 1935 ($7,000 at that time), to 67,000 francs in 1936 ($4,100). Two years ago 52 companies went bankrupt, representing a loss of 10 million francs ($600,000); last year, 65, a loss of 22 million francs.

*(Continued on following page)*

## *BELGIUM TO NAME FILM COMMITTEE*

by PIERRE AUTRE
*in Paris*

*A committee composed of members of the Belgian motion picture industry, representatives of the government ministries and individuals familiar with the industry's activities, will be created in Belgium as the first step toward a legislative regulatory program for the film industry.*

*The committee will study the possibilities of the development of a trade organization, designed to foster the best interests of the industry from the economic and cultural standpoints; it will consider the advisabiltiy of centralizing all public services connected with the screen, and it will prepare for the establishment of a trade publication which will be the general organ of the industry.*

*The board of the National Union of the Belgian Cinema, which is the federal unit of all Belgian film associations, has consented to the creation of such a commission.*

# AIM TO AID DOMESTIC PICTURES

(*Continued from preceding page*)
($1,500,000). The important difference in the figures for 1935 and 1936 was occasioned by the losses incurred through the bankruptcy of Pathé Natan.

"I think that, under these circumstances, total liberalism should no longer be applied to the cinema industry and the State should not remain indifferent and should acknowledge its responsibilities.

"However, notably for artistic reasons, the State must grant the industry the necessary freedom and independence, and that measures of guardianship, which no one desires, are to be feared.

## Would Centralize Activities

"The first necessity is to centralize, in one Ministry, all cinema matters.

"There is one Ministry which seems to be naturally qualified to be the Ministry for the cinema. That is the Ministry for National Education.

"Today no definition of a French film has ever been made. The National Economic Council has proposed one:

"'A French film is a picture spoken in French; produced by a person of French nationality; by a company, of which the chairman and the majority of the board of directors are French; the shooting to take place in a French studio, and, except when the nature of the story does not allow for it, location scenes to be shot on French territory. The story, the adaptation, dialogue, screen play, and music will be written, adapted and composed by persons of French nationality, with the exception of literary, musical or dramatic works published earlier. Conforming to these rules, the directors, assistants and players will also be French.'

"This definition of a French film is necessary.

## Associations Proposed

"The National Economic Council has suggested creating one organization consisting solely of employers, also an association of workers, also what it calls a 'Central Committee of the Cinema.'

"The reports of the Sub-Committee of the Chamber of Finances and the Petsche report suggest creation of a National Committee of the Cinema, which would include as many sections as there are branches of the industry: Production, Distribution, Technical Industries and Exhibition.

(N. B. This National Committee of the Cinema now exists, as the Confederation of the French Cinema, which includes these four sections and represents the whole of the French Industry.)

"Important powers should be given to this Committee, which would work in close conjunction with the Government for important and fundamental matters.

"Other kinds of organizations have been suggested, especially by the 'Group Mai 1936' (N. B. a political group of young persons of the extreme left), which wishes to create an Institute of the Cinema, with courses for technical research, and so on.

"All these initiatives have a common purpose: to organize the cinema profession.

"It is indispensable that some guarantee of morality be demanded. There is also the question of the opening of new theatres. Establishment of a license system for opening cinemas has been proposed.

## Protection of French Films

"The second problem to be studied is the protection of French films against foreign pictures. If foreign films are dangerous competition for French films in France, it is not only because of the slight importance of French production but mainly because of the privileges granted foreign films.

"Foreign Films arriving in France are completely amortized. They already have benefited by wide publicity and have much easier access to the international public than French films. The custom duties—20 per cent ad valorem—are practically without effect, as the admitted value of the films as goods is much too inferior to their real value. Also the French Cinema market has been the victim of international trade dispositions.

**"For instance, take the case of the U. S. A. The commercial agreements concerning our exports had as counterpart the importation of American films in France. In future agreements, the cinema interests of France ought to be taken into consideration.**

"The quota on foreign films may ask for more rigorous and effective measures. It has been suggested that special taxes be levied, differing according to whether the foreign films are of international value, dubbed in French, or shown in original version.

## Financing French Films

"Another important problem is the financing of French film production. One reason why the problem is so difficult to resolve is the practical impossibility of finding money and credit.

"Everybody in the industry agrees there should be an organization which, under conditions of security and control, would place money at the disposal of enterprises which deserve it.

"The National Economic Committee council has suggested creation of a central treasury of the industry. Others prefer creation of a Bank of the Cinema which could, just as in the German system, advance up to 70 per cent of the budget for a picture and demanding guarantees from the producers for the remaining 30 per cent.

**"A special committee of Members of Parliament thinks that test would be a Board of the Cinema which would play a double role: on one hand as a fiduciary society having in charge the collection of receipts in theatres, on the other hand financing a film and superintending its making.**

"The question of taxes is another problem which the French industry has to face.

"Motion picture theatres in France have to stand a triple taxation: the State taxes, with percentage varying according to receipts; the "pauper tax" of 10 per cent, and the optional municipal entertainment taxes which are generally applied.

"In entertainment taxes it is the cinema which is the most heavily charged, as the motion picture theatres give about 21 per cent of their receipts for taxes, while legitimate theatres pay no more than 10 per cent.

"Taxes on motion picture theatres ought to be reduced, but only under certain circumstances, that is to say, for pictures of quality.

## Other Problems

"Some French producers have asked for a higher taxation on French talkers made in foreign countries.

"There is also the problem of collecting money in the theatres. On 1,000 million francs received, which is the average total of cinema receipts in France for one year, the returns to the producers are very small, and especially for short films.

## Censorship

"I would like also to mention the problem of censorship which depends directly on the Ministry for National Education.

"Some modifications and improvements can be arranged. For instance, for French pictures it would be preferable that the censorship should examine the screenplay before the picture is made. Then, if the producer does not heed the warnings given by the censorship the film should be forbidden.

"I desire also to mention the problem of exportation of French films, for which a control should be established so that pictures contrary to the prestige of France could be kept back.

"Other problems I should like to mention are the matter of raw film, generally made in foreign countries; the necessity of correction of abpse of dubbing; the use of double bill programs, which has caused the disappearance of short subjects, educational and documentary pictures. The educational cinema is not at all what it could and should be."

## Threat to U. S. Companies

If the French cinema is alarmed over the bill planned by Mr. Zay, as no one knows exactly what will be in it, the American companies are the most threatened.

The stipulation which would bar double bill programs has been taken as a direct attack against the American industry in France, as generally speaking, all double bill programs include an American dubbed film as the supporting picture.

The main points against which American companies in France have protested are:

(1) It is not true that the introduction of American films in France is a sort of "luxury," a "superprofit," for the American companies, and that these films arrive in France already amortized. An average American film costs from 15 to 20 million francs and needs all American and world territories to be amortized.

(2) The Franco-American Treaty has been vigorously attacked on the pretext that it favored American companies at the expense of the French industry. However, this treaty did not create any new situation, but merely confirmed a state of affairs which already existed, maintaining the quota system, the custom duties, the obligation of dubbing films in France, and restriction of the number of halls where foreign speaking films could be shown in their original versions.

The only advantage to American companies in this treaty was that it did not add further difficulties or restrictions to importation of American films into France.

## *MEXICANS DEMAND SILENT VENDORS*

*Mexico City has devised a method of enabling theatre patrons to buy candy and refreshments without being annoyed by vendors shouting their wares.*

*Under a recently enacted law, peddlers can operate in the first class theatres only during intermission. In the other houses peddling is permitted during performances but the hawkers must keep moving and remain silent.*

# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 93

*Bluebook School Question No. 93 was: (A) What is a crystal speaker? In what manner does it differ from other types of speakers and in what manner do they operate? (B) Why are flexible arrangements necessary in transmission line to loudspeakers? (C) Does a magnetic speaker have a field coil?*

The following made acceptable answers: C. Rau and S. Evans; C. Ohlham; L. Cimikoski; H. Edwards; J. R. Prater; W. Limmroth; R. and K. Wells; L. F. Hayes; E. M. and M. Wentworth; H. B. Smith; R. E. Bullard and J. K. Robinson; G. L. Goss; J. W. Tarr; W. Edmonds; L. H. Kelley; D. M. Stinson; J. A. Zachritz; P. and L. Felt; D. D. Strobey; F. D. Scanlon; S. Hewitt; D. and W. Porter; M. D. McGuire; T. W. Redhouse; C. Caldwell; F. H., S. and P. Dalbey; H. T. Watkins and N. S. Reid; M. F. Robinson and L. A. Beachwood; D. Coates; W. C. Bant; E. Exline; A. H. Bradley; A. W. Baxter; H. T. Daniels; R. R. Jacobs and B. B. Hornstein; A. D. Lonby; J. Morton; H. T. Billings; R. H. Carter; C. H. Lowrie; W. B. Myers and L. G. Dillon; M. and B. Walker; B. L. Kent; F. L. and L. Savlor; H. Bunker; S. L. Maxwell; H. T. Plum and D. A. Shea; G. Lodge, R. D. Powell and H. B. Coles; F. E. Dorp and H. A. Ames; M. Dey and H. Lathrope; R. M. Schnider; H. T. Tood and L. E. Dodson; F. W. Brandenburg; M. Samuels and O. L. Goldstein; W. R. Davis and B. L. Bunt; H. T. Randolph; T. and W. Turk; L. F. and G. Brown; F. M. Brown and R. Davis; W. V. Henderson; M. O'Connell; P. F. Maxwell and S. U. Lamont; R. R. Robbins and W. Winkler; F. B. Shilshome; A. Leonard and G. T. Jones; R. S. Welch; W. L. Brandon and S. H. Billings; D. Dennis and W. Leeds.

Aside from the very complete answer supplied by Leo Cimikoski, Norwich, Conn., that unfortunately is too lengthy for use here, the reply of a new "student," D. M. Stinson, suits the needs of publication best. He says:

"A crystal speaker is one in which a block of Rochelle salts is employed to operate the diaphragm. Rochelle Salts crystals have the property of twisting when an electrical voltage is impressed across them. When used in a suitably constructed speaker connected to an amplifier, the movement of a crystal follows the audio-frequency voltage variation of the amplifier output exactly. The resulting electrical action moves the speaker diaphragm in such a manner that it is converted into sound waves in the air, and thus sound is reproduced.

"The crystal speaker differs from the more commonly used speakers of either magnetic or dynamic type in that it employs no magnet or coils of any sort; also in that it has a very much higher impedance.."

(B) J. R. Prater replies, "There must be flexibility in the transmission line to loudspeakers because different theatres require different numbers and sometimes different types of speakers. Different speakers offer different impedances to the transmission line, and unless the amplifier output impedance can be so adjusted that it will match the particular combination employed, both volume and quality of sound will be impaired.

"Then, too, it sometimes is necessary that different speakers in the same installation be set at different column levels in order to accomplish the best possible sound distribution. In such case the total impedance offered by the complete speaker hook-up must match the impedance of the amplifier output transformer, some types of which latter have several taps on their secondary, thus providing a wide range of output impedances. Other systems provide separate dial switches for each speaker. By setting such switches in proper combinations, both distribution and impedance match may be accomplished."

(C) L. F. Hayes says: "Magnetic speakers do not have a field coil. The voice coil is reinforced by a permanent magnet."

J. R. Prater supplies a somewhat more complete reply, as follows:

"Magnetic speakers have no field coil. They have coils wound upon the permanent field magnet, but these coils are voice coils powered by the amplifier output. They do not move with the speaker diaphragm as do the voice coils of dynamic speakers but cause the diaphragm to move by altering the strength or intensity of the permanent magnet, the latter operating the metal bar attached to the cone or diaphragm."

R. and K. Wells discuss the matter somewhat more at length: "Magnetic loudspeakers, the general wiring set-up of which is illustrated on page 554 of our Bluebook, usually have two coils of wire, thorugh some have as many as three. These coils, however, are not field, but voice (speech) coils. There is no necessity for a field coil in such speakers for the reason that a primary field is provided by means of a permanent magnet. The voice coil serves only to reinforce or to oppose the primary field."

I was very much interested in the following preamble to one "student's" reply to Section B, as follows:

"Since I make it my unvarying rule not to look at any book except possibly one on physics, a dictionary for terminology or a suitable one if I need figures, until the answer to each question has arrived, I may rate a nice little zero on this one." Which, incidentally, he did not. This man has the right idea. He is willing to work and *dig out the required knowledge*. He has the patience to wait until the correct answer is at hand.

▽

Recently I received an interesting letter along this line from Leo Cimikoski, projectionist of Norwich, Conn., a faithful Bluebook School "student." He said:

"Expert knowledge combined with cool-headedness is a very valuable asset to the projectionist. The cool-headed man does not easily get excited when trouble comes, as come it inevitably will, in some form, in theatre projection rooms. And the excited man is more likely to do the wrong than the right thing. When trouble bobs up as a show runs, the time element is of high importance. 'The show must go on' is a maxim we are expected to live up to.

"Perhaps some of us who take reproduction seriously believe in Santa Claus. We believe that in the end reward, at least in some measure, comes to those who take their work seriously, striving to educate ourselves thoroughly in all its branches. Personally I try to combine experience with careful work and thus be able to render as excellent service as is humanly possible under the conditions.

"Unfortunately those conditions too often are such as render perfection in results impossible. Oily, dirty film offer a glaring example. Inability to listen to the sound we are projecting is a heavy handicap which, it is hoped, will one day be overcome by the engineers.

"Year by year audiences become more critical and quicker to protest against faults in either visual or sound results. This is particularly true of sound, because the ear is more critical than the eye. No man can understand his equipment perfectly or handle it well without deep study of the basic principles upon which those equipments are planned and upon which they operate. These include physics, mathematics, optics, acoustics, electrical and magnetic action and lubrication of moving parts, which latter, incidentally, does not include lubrication of the films.

"Producers, who are the backbone of the great industry, up to this time, have done very little to qualify men in the handling of the intricate, delicately adjusted equipments with which their often magnificent productions must be presented to the public. That highly important job still remains in the hands of writers and editors of publications dealing more or less with projection affairs.

"That man who does not believe in improving his knowledge of theory as well as practice, insisting instead on relying wholly upon practical experience, invites trouble, but too often is compelled to more or less step to one side when it arrives.

"Let us be honest and ask ourselves just how much real practical experience we get in the ordinary course of our work? We follow almost exactly the same routine day in and day out, working with the same equipments in much the same way. Is it not true the 'practical experience' man dubs along, learns the exact routine operation of that particular set of equipments, on that particular hook-up, and that is that?

"That may sound far-fetched, but it really is not. For without very real study, fantastic as it may seem to the 'practical experience' advocates, it is impossible to pass authoritative judgment upon what is and what is not excellence.

With all of which I most heartily agree. Say what you will, it is the man who combines practical experience with intensive study who invariably supplies the best results at least cost.

## BLUEBOOK SCHOOL QUESTION NO. 99

Should or should not carbons be subjected to a drying process before using them, and what, in your opinion and experience, is the result of using carbons that have been stored in a damp place for some while?

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 20, 1937, from 64 theatres in 13 major cities of the country was $938,274, an increase of $51,239 over the total for the preceding week ended November 13, 1937, when 63 theatres in 13 large cities aggregated $887,035.

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| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | |
| Boston | 3,246 | 35c-75c | $17,700 | "The Westland Case" (Univ.) (stage: Sally Rand) | 23,000 | "Living on Love" (RKO) (stage: Chick Webb) | 22,000 |
| RKO Memorial | 2,907 | 25c-65c | 13,600 | "Merry-Go-Round of 1938" (Univ.) and "Dinner at the Ritz" (20th Cent-Fox) | 18,000 | "Victoria the Great" (RKO) and "A Girl with Ideas" (Univ.) | 15,500 |
| Loew's Orpheum | 2,970 | 25c-65c | 14,500 | "The Awful Truth" (Col.) and "The Game That Kills" (Col.) | 20,000 | "The Prisoner of Zenda" (U.A.) and "The League of Frightened Men" (Col.) (2nd week) | 11,000 |
| Metropolitan | 4,332 | 35c-75c | 26,200 | "Ali Baba Goes to Town" (20th Cent.-Fox) (stage: Jane Froman-Stoopnagle & Budd) | 31,000 | "The Perfect Specimen" (W.B.) (stage: Mary Brian and Dave Apollon) | 21,500 |
| Paramount | 1,793 | 25c-50c | 8,000 | "The Barrier" (Para.) and "Hold 'Em Navy" (Para.) | 10,000 | "Alcatraz Island" (F.N.) and "Danger, Love at Work" (20th Cent.-Fox) | 7,000 |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-75c | 35,500 | "It's Love I'm After" (W.B.) (plus stage show) (8 days) | 26,000 | "The Life of Emile Zola" (W.B.) (plus stage show) (2nd week) | 24,000 |
| Garrick | 900 | 35c-75c | 6,800 | "Alcatraz Island" (F.N.) (3rd week) | 5,200 | "Alcatraz Island" (F.N.) (2nd week) | 6,700 |
| Oriental | 3,490 | 35c-75c | 17,500 | "Live, Love and Learn" (MGM) (plus stage show) (8 days) | 12,000 | "Angel" (Para.) (plus stage show) (6 days) | 15,000 |
| Palace | 2,509 | 35c-75c | 19,900 | "Merry-Go-Round of 1938" (Univ.) (plus stage show) | 17,200 | "Victoria the Great" (RKO) (stage: Morton Downey) | 16,000 |
| Roosevelt | 1,591 | 35c-75c | 13,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (3rd week) | 11,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (2nd week) | 14,000 |
| State-Lake | 2,776 | 20c-55c | 14,800 | "Bad Guy" (MGM) (plus stage show) | 17,300 | "Wild and Woolly" (20th Cent.-Fox) (plus stage show) | 16,200 |
| United Artists | 1,700 | 35c-75c | 17,500 | "Double Wedding" (MGM) | 18,000 | "The Bride Wore Red" (MGM) (2nd week) | 12,000 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 30c-55c | 5,700 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 5,500 | "The Awful Truth" (Col.) | 8,500 |
| Hippodrome | 3,800 | 30c-55c | 12,700 | "It's Love I'm After" (W.B.) | 12,500 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 16,000 |
| RKO Palace | 3,100 | 30c-75c | 17,800 | "Alcatraz Island" (F.N.) (stage: James Melton) | 16,000 | "Something to Sing About" (G.N.) (plus stage show) | 17,000 |
| State | 3,400 | 30c-55c | 17,200 | "Double Wedding" (MGM) | 20,000 | "High, Wide and Handsome" (Para.) | 8,000 |
| **Denver** | | | | | | | |
| Denham | 1,500 | 25c-40c | 6,700 | "The Barrier" (Para.) | 5,500 | "Hold 'Em Navy" (Para.) | 5,000 |
| Denver | 2,500 | 25c-50c | 9,600 | "Ali Baba Goes to Town" (20th Cent.-Fox) (plus stage band) | 10,500 | "The Life of Emile Zola" (W.B.) (plus stage show) | 9,000 |
| Orpheum | 2,500 | 25c-40c | 7,300 | "Double Wedding" (MGM) and "Annapolis Salute" (RKO) | 5,500 | "West of Shanghai" (F.N.) and "Dance, Charlie, Dance" (F.N.) | 3,500 |
| **Los Angeles and Hollywood** | | | | | | | |
| Carthay | 1,518 | 50c-$1.50 | 11,800 | "The Hurricane" (U.A.) (2nd week) | 14,500 | "The Hurricane" (U.A.) (6 days-1st week) | 17,000 |
| Chinese | 2,500 | 30c-75c | 11,600 | "Heidi" (20th Cent.-Fox) and "Night Club Scandal" (Para.) | 10,878 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Borrowing Trouble" (20th Cent.-Fox) | 12,561 |
| Four Star | 900 | 40c-55c | 4,000 | "Madame X" (MGM) (4th week) | 842 | "Madame X" (MGM) (3rd week) | 2,305 |
| Hillstreet | 2,700 | 30c-65c | 8,000 | "Merry-Go-Round of 1938" (Univ.) and "A Girl with Ideas" (Univ.) | 7,200 | "Stage Door" (RKO) (3rd week) and "Murder in Greenwich Village" (Col.) | 7,000 |
| Loew's State | 2,500 | 30c-75c | 14,700 | "Heidi" (20th Cent.-Fox) and "Night Club Scandal" (Para.) | 13,604 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Borrowing Trouble" (20th Cent.-Fox) | 15,337 |
| Pantages | 3,000 | 30c-65c | 8,100 | "Merry-Go-Round of 1938" (Univ.) and "A Girl with Ideas" (Univ.) | 8,000 | "Stage Door" (RKO) (3rd week) and "Murder in Greenwich Village" (Col.) | 6,800 |
| Paramount | 3,595 | 30c-65c | 18,400 | "Angel" (Para.) (stage: Everett Marshall) | 15,700 | "High, Wide and Handsome" (Para.) (plus stage show) | 17,500 |
| W. B. Hollywood | 3,000 | 30c-65c | 10,400 | "The Great Garrick" (W.B.) and "Portia on Trial" (Rep.) | 16,900 | "The Perfect Specimen" (W.B.) and "Escape by Night" (Rep.) | 16,632 |
| **Minneapolis** | | | | | | | |
| Minnesota | 4,000 | 25c-55c | 12,200 | "The Firefly" (MGM) | 12,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 8,000 |
| RKO Orpheum | 2,900 | 25c-55c | 7,200 | "Danger, Love at Work" (20th Cent.-Fox) (stage: Eddie Peabody and revue) | 14,000 | "Breakfast for Two" (RKO) (plus stage band) | 18,000 |
| State | 2,400 | 25c-40c | 5,600 | "Hold 'Em Navy" (Para.) and "My Dear Miss Aldrich" (MGM) | 4,000 | "Double Wedding" (MGM) | 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | 9,300 | "Angel" (Para.) and "This Way, Please" (Para.) | 10,000 | "Lancer Spy" (20th Cent.-Fox) and "Wild and Woolly" (20th Cent.-Fox) | 10,500 |
| Loew's | 3,115 | 25c-50c | 11,000 | "Back in Circulation" (F.N.) and "Marry the Girl" (W.B.) | 9,000 | "The Life of the Party" (RKO) and "Talk of the Devil" (GB) | 6,500 |
| Palace | 2,600 | 25c-65c | 10,500 | "The Firefly" (MGM) (2nd week) | 7,500 | "The Firefly" (MGM) (1st week) | 13,500 |
| Princess | 2,272 | 25c-65c | 7,600 | "Madame X" (MGM) and "Fight for Your Lady" (RKO) | 8,000 | "Music for Madame" (RKO) and "Borneo" (20th Cent.-Fox) | 8,000 |

# [THEATRE RECEIPTS—CONTINUED]

| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | | | | Current Week | | Previous Week | |
|---|---|---|---|---|---|---|---|
| **New York** | Seats | Price | Average Receipts Per Week | Picture | Gross | Picture | Gross |
| Astor | 1,142 | 55c-$2.20 | 15,600 | "The Hurricane" (U.A.) (2nd week) | 15,800 | "The Hurricane" (U.A.) (1st week) | 17,000 |
| Capitol | 4,700 | 25c-85c | 33,400 | "Conquest" (MGM) (2nd week) | 30,000 | "Conquest" (MGM) (1st week) | 50,000 |
| Criterion | 1,700 | 25c-75c | 12,000 | "Night Club Scandal" (Para.) | 4,500 | "Hold 'Em Navy" (Para.) | 7,500 |
| Paramount | 3,700 | 25c-99c | 36,100 | "Ebb Tide" (Para.) (stage: Frances Langford) | 60,000 | "Angel" (Para.) (stage: Tommy Dorsey and Orch.) (2nd week) | 35,000 |
| Rialto | 594 | 25c-55c | 7,700 | "Murder on Diamond Row" (U.A.) | 7,500 | "Trapped by G-Men" (Col.) | 7,500 |
| Rivoli | 2,200 | 25c-99c | 23,100 | "52nd Street" (U.A.) (11 days) | 22,000 | "Lancer Spy" (20th Cent.-Fox) (3 days-2nd week) | 5,000 |
| RKO Music Hall | 6,200 | 40c-$1.65 | 79,000 | "The Awful Truth" (Col.) (plus stage show) (2nd week) | 84,000 | "The Awful Truth" (Col.) (plus stage show) (1st week) | 94,000 |
| Roxy | 5,954 | 25c-75c | 35,400 | "Second Honeymoon" (20th Cent.-Fox) (plus stage show) | 43,000 | "Heidi" (20th Cent.-Fox) (plus stage show) | 42,000 |
| Strand | 3,000 | 40c-99c | 20,800 | "It's Love I'm After" (W.B.) | 37,850 | "The Perfect Specimen" (W.B.) (2nd week) | 15,000 |
| **Oklahoma City** | | | | | | | |
| Criterion | 1,700 | 10c-40c | 5,300 | "The Firefly" (MGM) (stage: Jack Denny and Orch.-1 day-10c-55c) | 5,600 | "Stella Dallas" (U.A.) | 7,000 |
| Midwest | 1,500 | 10c-40c | 4,300 | "Ali Baba Goes to Town" (20th Cent.-Fox) | 4,400 | "The Perfect Specimen" (W.B.) | 4,800 |
| Tower | 1,100 | 10c-40c | .... | "Stella Dallas" (U.A.) | 2,400 | "This Way, Please" (Para.) | 2,500 |
| **Omaha** | | | | | | | |
| Brandeis | 1,200 | 25c-40c | 4,900 | "The Awful Truth" (Col.) and "Trapped by G-Men" (Col.) | 8,100 | "Breakfast for Two" (RKO) and "Over the Goal" (F.N.) | 4,900 |
| Omaha | 2,200 | 25c-40c | 6,900 | "Conquest" (MGM) and "She Asked for It" (Para.) | 6,000 | "The Life of Emile Zola" (W.B.) and "Charlie Chan on Broadway" (20th Cent.-Fox) | 8,400 |
| Orpheum | 3,000 | 25c-40c | 9,200 | "Live, Love and Learn" (MGM) and "Women Men Marry" (MGM) | 8,200 | "Heidi" (20th Cent.-Fox) and "My Dear Miss Aldrich" (MGM) | 9,700 |
| **Philadelphia** | | | | | | | |
| Aldine | 1,300 | 40c-65c | 9,200 | "The Great Garrick" (W.B.) | 7,200 | "52nd Street" (U.A.) | 8,300 |
| Boyd | 2,400 | 40c-65c | 14,800 | "Conquest" (MGM) (2nd week) | 12,000 | "Conquest" (MGM) (1st week) | 19,000 |
| Fox | 3,000 | 40c-65c | 17,000 | "Merry-Go-Round of 1938" (Univ.) (plus stage show) | 21,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) (9 days) | 19,000 |
| Stanley | 3,700 | 40c-65c | 15,700 | "The Firefly" (MGM) | 17,500 | "Stage Door" (RKO) (2nd week) | 13,000 |
| **San Francisco** | | | | | | | |
| Fox | 5,651 | 15c-75c | 11,000 | "Alcatraz Island" (F.N.) and "Adventurous Blonde" (2nd week) (F.N.) | 17,400 | "The Life of Emile Zola" (W.B.) and "Adventurous Blonde" (F.N.) (1st week) | 16,500 |
| Geary | 1,400 | 55c-$1.65 | .... | "The Hurricane" (U.A.) | 12,000 | ..... | |
| Golden Gate | 2,850 | 15c-55c | 16,600 | "Fight for Your Lady" (RKO) (plus vaudeville) | 15,500 | "Annapolis Salute" (RKO) (stage: Major Bowes' Amateurs) (15c-75c) | 15,500 |
| Orpheum | 2,440 | 15c-55c | 8,200 | "The Awful Truth" (Col.) (4th week) and "The Man Who Cried Wolf" (Univ.) | 11,000 | "The Awful Truth" (Col.) (3rd wk.) and "Dangerously Yours" (20th Cent.-Fox) | 12,000 |
| Paramount | 2,670 | 15c-75c | 13,300 | "Conquest" (MGM) and "Love Is on the Air" (F.N.) (6 days-2nd week) | 8,500 | "Conquest" (MGM) and "Love Is on the Air" (F.N.) (1st week) | 15,000 |
| United Artists | 1,200 | 15c-75c | 6,900 | "Dead End" (U.A.) (5th week) | 5,000 | "Dead End" (U.A.) (4th week) | 6,500 |
| Warfield | 2,680 | 15c-75c | 15,300 | "Ebb Tide" (Para.) and "Expensive Husbands" (W.B.) | 17,600 | "Angel" (Para.) and "Night Club Scandal" (Para.) | 11,000 |
| **Seattle** | | | | | | | |
| Fifth Avenue | 2,500 | 30c-55c | 7,700 | "The Firefly" (MGM) | 8,750 | "Double Wedding" (MGM) | 7,450 |
| Liberty | 1,800 | 25c-55c | 7,700 | "Life Begins with Love" (Col.) and "It Happened in Hollywood" (Col.) | 1,900 | "Walter Wanger's Vogues of 1938" (U.A.) | 5,100 |
| Orpheum | 2,450 | 30c-55c | 6,000 | "The Perfect Specimen" (F.N.) and "Madame X" (MGM) | 4,150 | "Back in Circulation" (F.N.) and "Charlie Chan on Broadway" (20th Cent.-Fox) | 5,600 |
| Paramount | 3,050 | 30c-55c | 5,200 | "The Barrier" (Para.) and "Hold 'Em Navy" (Para.) (5 days-2nd week) | 3,700 | "The Barrier" (Para.) and "Hold 'Em Navy" (Para.) (1st week) | 9,250 |

# WHAT THE PICTURE DID FOR ME

## Columbia

**IT'S ALL YOURS:** Francis Lederer, Madeleine Carroll—Amusing but not outstanding. Played October 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## First National

**BACK IN CIRCULATION:** Joan Blondell, Pat O'Brien—With Pat O'Brien you always have a good show, but with the addition of Joan Blondell this picture is a knockout. Warners should put these two together more. She is really an actress. Do not forget "King and the Chorus Girl" and now this one. Good any day in the week. The audience ate it up. Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**DANCE, CHARLIE, DANCE:** Stuart Erwin, Jean Muir—One can hardly rate this as much more than mediocre. Box office value not over 20 per cent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MR. DODD TAKES THE AIR:** Kenny Baker, Jane Wyman—A some-liked-and-some-didn't picture. Played October 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Gaumont British

**SILENT BARRIERS:** Richard Arlen, Lilli Palmer—Very good and interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Grand National

**TRAILIN' TROUBLE:** Ken Maynard—A very nice little Western with plenty of action for the fans. The story was very good and well edited as there are no breaks in the sequence. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Metro-Goldwyn-Mayer

**BAD GUY:** Bruce Cabot, Virginia Grey—A good picture to average results. Played October 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—We played this one to fair crowd and were surprised. We fail to see where Metro gets the idea this is a special. They advertise their own stars in their own picture. Played Nov. 7-8.—E. M. Jackson, Orpheum Theatre, Plentywood, Mont. Rural patronage.

**DAY AT THE RACES, A:** Marx Brothers, Allan Jones—Personally I think the Marx Brothers a severe pain in the neck and it seems to me this is their worst picture. However, it kept the patrons in a roar of laughter and brought out some who very seldom go to a show, so going on the theory that the customer is always right this must be an excellent production. The water carnival sequence is beautiful, the curtain of water being especially novel, while the music and dancing is a highlight of the show. I still do not like the Marx Brothers, but hope they make another picture soon. Running time, 111 minutes. Played Nov. 5-6-7.—Gladys E. McArdle, Owl Theatre, Lebannon, Kan. Small town patronage.

**LONDON BY NIGHT:** George Murphy, Rita Johnson—Average programmer. Played October 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**THEY GAVE HIM A GUN:** Spencer Tracy, Gladys George, Franchot Tone—Something entirely different in fanfare and was well received, but made us little more than film rental. Should be in program category to make us money.—Harland Ranklin, Plaza Theatre, Tilbury, Ont., Can.

**THIRTEENTH CHAIR, THE:** Madge Evans, Henry Daniell—Booked this one for Halloween and it certainly has enough thrills and chills to make one afraid to go home in the dark. Dame May Whitty deserves top billing in this one. She is very good. The entire cast gives a creditable performance. An old story but will please the masses. Running time, 65 minutes. Played Oct. 30-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronge.

**TOPPER:** Constance Bennett, Cary Grant—An excellent show with plenty of laughs. It's different from anything we have ever played and was enjoyed by all who saw it but they were not many. Constance Bennett and Cary Grant were in their element in this picture and should be played as a team more often. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

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*What the Picture Did for Me*
MOTION PICTURE HERALD
Rockefeller Center, New York

## Paramount

**BULLDOG DRUMMOND COMES BACK:** John Barrymore, Louise Campbell—A nice little mystery drama that gave top billing to Barrymore wherein an extra could have taken the part he played. The action was very draggy and the scene being laid in England with the supposed English accent did not do this picture any good. It could have had an American locale just as well and then it would have made more of an impression on the audience. All right on a double billing only. Running time, 60 minutes—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FORLORN RIVER:** Buster Crabbe, June Martel—A very good western. Not the draw that Hopalong Cassidy's are, or in the class with Buck Jones, but was well produced and well received. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**ON SUCH A NIGHT:** Karen Morely, Grant Richards—Had they speeded this up a bit it would have been okay action fare. As is, gets by. Played October 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SOULS AT SEA:** Gary Cooper, George Raft—A good picture that grossed nothing to brag about.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WILD MONEY:** Edward Everett Horton—Fine for a double bill. A nice little story with a lot of comedy. Played it on a weekend and with "Forlorn River." Business fine. Thanks for your letter, Mr. Musselman.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Republic

**RANGE DEFENDERS:** Bob Livingston, Ray Corrigan—This is a top western, action, fun, surprise twists and a clever script. I wouldn't be surprised if this series of Westerns became real popular. Max Terhune with his ventriloquism is capable of producing the comedy relief in a variety of ways. The three together make a fine team. Give these boys a proper build-up and they will go places. This was doubled with "Wee Willie Winkle," which did not need a double, but you must double in this town.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**SEA RACKETEERS:** Weldon Heyburn, Jeanne Madden—This action picture received the heartiest patron approval of any Republic production we have played, the Gene Autry films excepted. Several of our patrons who are alert to the technical side of the business commented upon the good sets, photography and sound, and noted that the picture was apparently budgeted at a higher figure than usual. The cast, while not exceptional, is more than adequate and manages to make some of the obvious situations seem less so. We consider ourselves fortunate in having played this film.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

## RKO Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—This well constructed, refreshing programmer ought to draw if properly handled, and will certainly make friends with those who see it. Many favorable comments.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

**FORTY NAUGHTY GIRLS:** James Gleason, Zasu Pitts—Judging by the audience response, I would say that this is one of the very best of Detective Piper's screen career. Unique, exciting and funny.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

**LIFE OF THE PARTY, THE:** Gene Raymond, Harriet Hilliard—We like Harriet Hilliard. Our folks enjoyed this wholesome hodge-podge; and, with a press book to help, it ought not to miss fire in any situation. Joe Penner helped draw, and was an asset to the picture.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

**MUSIC FOR MADAME:** Nino Martini, Joan Fontaine—In spite of commendable efforts on the part of all concerned to make Nino Martini popular with the masses, his superb voice and some good comedy relief failed to put the picture over with our audience. The problem with Martini is different than with Pons and Breen. If, besides a vocal prodigy, they could make him out a real he-man, knocking out six or eight men in a fight to protect some child, he would likely win the sympathy of any audience. Even so, in some situations this picture will probably get by all right.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

**ON AGAIN—OFF AGAIN:** Wheeler and Woolsey—A regular Wheeler and Woolsey picture. Many comments on when is the next one? Running time, 68 minutes. Played Oct. 29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**RIDING ON AIR:** Joe E. Brown, Florence Rice—Here is one of those light, nonsensical comedies that will keep your customers bouncing around in their seats. The men here thoroughly enjoyed it and their gusts of laughter were a tonic to hear. There isn't much to the plot, but Joe Brown carries it along and establishes himself as one of the best comedians on the screen. Florence Rice is a capable foil and the rest of the cast is okay. Show it, your customers will thank you. Running time, 70 minutes. Played Nov. 13.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**SATURDAY'S HEROES:** Van Heflin, Marian Marsh—Drew well and clicked. Youngsters talked about it for several days afterwards.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

**SUPER SLEUTH:** Jack Oakie, Ann Sothern—Oakie comes up to par as usual. Good comedy and pleased everyone who saw it. Running time, 4 reels. Played Nov. 5-6.—R. W. Crickmore, Rainbow Theatre, Newport, Wash Small town patronage.

**THERE GOES THE GROOM:** Burgess Meredith, Ann Sothern—Light but satisfying. Ann Sothern at her best. We heartily endorse this trend of RKO's toward light comedy. This sort of stuff makes our patrons forget about cheap cotton for a while, and that is quite something.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

## Twentieth Century-Fox

**CAFE METROPOLE:** Loretta Young, Tyrone Power—No box office strength here. Just an everyday picture at best. Played October 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CAN THIS BE DIXIE?:** Jane Withers, Slim Summerville—Picked this up late and while it drew reasonably well it was pretty weak on entertainment Played October 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(*Continued on following page, column 2*)

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

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**DAVID HARUM (Reissue):** Will Rogers, Evelyn Venable—I consider this one of the best Will Rogers pictures. They do not draw as well as they did, but a lot of the Rogers' admirers still come. This has a splendid story, together with an exciting horse race, and pleased. Running time, 85 minutes. Played Nov. 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**DR. BULL (Reissue):** Will Rogers, Marian Nixon—The reissues will do as much business as any program pictures, and they still please the older crowd.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SECRET VALLEY:** Richard Arlen, Virginia Grey—Very good Western with some beautiful scenery and plenty of action. Running time, 57 minutes. Played Oct. 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SHE HAD TO EAT:** Jack Haley, Rochelle Hudson—Not worth the rental. Played October 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SLAVE SHIP:** Warner Baxter, Wallace Beery—An excellent story makes this worthwhile entertainment. The title, however, repelled many of the ladies. They couldn't see such suggestion of romance in slave shipping, and consequently didn't give it the break it deserved. Played October 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**THIS IS MY AFFAIR:** Barbara Stanwyck, Robert Taylor, Victor McLaglen—Very good entertainment. A little disappointing at box office, nevertheless. Played October 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WEE WILLIE WINKIE:** Shirley Temple, Victor McLaglen—Who said that Shirley Temple is slipping. In this working class district, "Wee Willie Winkie" drew as well as any Shirley Temple picture shown to date. The picture fully deserved the patronage it received at this theatre. They did not leave it all to Shirley, they gave this a swell production and a fine supporting cast. Cesar Romero as "Khoda Khan" deserves special mention for a swell performance. Of course, there is only one C. Aubrey Smith. Everyone in the cast is deserving of praise, as well as everyone who had any part in preparing this masterpiece, and to you, Shirley, many thanks. Your pictures are a great help in paying the new taxes and also leaving a little something over for butcher, the baker, etc.—J. E. Stoker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## United Artists

**DREAMING LIPS:** Elisabeth Bergner, Raymond Massey—We had more walkouts on this feature and more dissatisfied customers than on any picture we have played in our theatre for twenty years. Keep away from it as from smallpox. British-made pictures are nothing to brag about, but "Dreaming Lips" beats them all. It is just terrible. United Artists should not expect any exhibitor to show this picture, if they value their good will. Bergner no actress. Story too suggestive. Sex picture. We wonder where the censors were, that they let this pass through.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**STAR IS BORN, A:** Fredric March, Janet Gaynor—This picture did above average mid-week business. We have recollections of Janet Gaynor not doing business. This picture sure brought her back. Box office gratifying.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## Universal

**TOP OF THE TOWN:** George Murphy, Doris Nolan—Good musical comedy. Hugh (Ho Ho) Herbert steals the show as usual. Business average for Sunday, opposition "Thin Ice." Running time, 86 minutes. Played Oct. 24-25-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**WEST BOUND LIMITED:** Lyle Talbot, Polly Rowles—The railroad stars again in a program thriller. Running time, 3½ reels. Played Nov. 5-6.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**WINGS OVER HONOLULU:** Wendy Barrie, Ray Milland—Swell airplane picture. Pleased all who saw it. Running time, 81 minutes. Played Oct. 31-Nov. 1-2.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

## Warner Brothers

**FLY AWAY BABY:** Glenda Farrell, Barton MacLane—Double-billed this one with the "Thirteenth Chair" for Halloween. Just a program picture that is hardly good enough for a single bill, but is okay on a double. Quite a lot of comedy, and that is what they want. Running time, 60 minutes. Played Oct. 30-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KID GALAHAD:** Edward G. Robinson, Bette Davis—A good prize-fight story that barely did average business, and with the special attention this was given we did not break even. But my principal complaint is the killing of Edward G. Robinson at the end of the picture. The author may have killed the promoter at the end of the story, but makers of pictures have been known to make changes in stories. The killing of Edward G. Robinson served no special purpose, all it gave us was a death scene at the end, which is a swell dish to serve those who pay for entertainment. People can see death a-plenty at the morgue, but you don't see a waiting line of visitors at the morgue even where there is no admission charge. Death in a picture should only be used where it is absolutely necessary to further the story, or as an act of self-sacrifice in showing the lives of others, or to pave the way to unite lovers. Wherever possible an important likeable character should be allowed to live; only the real villains should meet their doom. This may not be true life, but the customers pay to get away from real life. They pay for romance, for fun, for fairy tales, for Cinderella stories; they pay for entertainment, not to be depressed by death scenes, when they can be avoided.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## *THREE MORE JOIN CONTRIBUTORS*

*New contributors to "What the Picture Did for Me" this week hail from three states. They are:*

R. W. Cruckmore, Rainbow Theaatre, Newport, Wash.

E. M. Jackson, Orpheum Theatre, Plentywood, Mont.

H. Wilson Young, Wahoo Theatre, Duback, La.

*Read the reports of these exhibitors in the columns of the department.*

# Short Features

## Columbia

**STUCK IN THE STICKS:** Andy Clyde—We played this Broadway Brevity on a weekend, and what a reception. I thought some would never get stopped laughing. Received more comment than the feature. Columbia has the answers when it comes to comedies and are very fair and easy to get along with; they don't hold it over you just because they got the comedies. Play this one, you'll not be sorry if you do. It's a comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**SUPER SNOOPER, THE:** El Brandel—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Educational

**DENTAL FOLLIES:** Song and Comedy Hits—Lukewarm vodvil presentation disguised in a dental atmosphere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ORNAMENTAL SWIMMING:** Treasure Chest—Just fair. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

**PINK ELEPHANTS:** Terry-Toons—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**RING GOES 'ROUND, THE:** Song and Comedy Hits—Fair short but nothing to write home about. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

## Metro-Goldwyn-Mayer

**BOSS DIDN'T SAY GOOD MORNING, THE:** MGM Miniatures—A psychological short that was a trifle over the heads of this country audience that we play to. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**GIRL'S BEST YEARS, A:** Musical Comedies—A very poor attempt at making a musical comedy. Didn't click. Grew pathetic with our audience. It seems Warners have the edge on the companies when it comes to making two-reel musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**PACIFIC PARADISE:** MGM Miniatures—A fine musical and one of the best this company has put out this season. Very well produced with a lot of talent in the band and the chorus. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**SERVANT OF THE PEOPLE:** Special—Only the class trade really appreciated this. The others were

bored.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SERVANT OF THE PEOPLE:** Special—The story of the Consitution is a worthwhile short, especially at this time. The story, acting and historical scenes are very interesting. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

**SONG OF REVOLT, THE:** Tabloid Musicals—Fair, but these shorts do not take the place of comedies. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SOAK THE POOR:** Crime Doesn't Pay Series—A fine counterbalance with "Perfect Specimen." This story of relief shakedown is well done and interesting. —John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**SUNDAY NIGHT AT TROCADERO:** Musical Comedies—A fine two-reel musical in black and white. These are the class of the two-reel musicals. Excellent talent, sound and production.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

## Paramount

**AVIATOR SHORTY:** Paragraphics—A monkey getting into everything he could at the airport, keeping the adults as well as the kiddies in good humor.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**MORNING, NOON AND NIGHT CLUB:** Popeye the Sailor—Average for the series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NIGHT IN MANHATTAN:** Headliners—Satisfactory musical reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ORGAN GRINDER'S SWING:** Popeye the Sailor—This is a good Popeye episode.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PEEPING PENGUINS:** Color Classics—A very slow, draggy cartoon that did not click. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**PUDGY TAKES A BOW-WOW:** Betty Boop Cartoons—Satisfactory cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**RHYTHM OF THE GAME:** Grantland Rice Sportlights—An entertaining sound memory test conducted by Ted Husing, sports commentator.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SONG HITS ON PARADE:** Headliner—A very good orchestra number put over in class.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

**STAR REPORTER, NO. 2:** Ted Husing—Okay—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WRESTLING (IT'S A LAUGH):** Grantland Rice Sportlights—A little ridiculous, and not appreciated to the best extent.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

## RKO Radio

**FOREST GANGSTERS:** Struggle-to-Live Series—Best so far of Struggle-to-Live Series. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

**MARCH OF TIME, NO. 13—**Who says 13 is an unlucky number? We thought ourselves lucky to compete this series. We can't help it if our folks turn thumbs down on it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MELODY IN MAY:** Ruth Etting—Here is one of the best two-reel musicals I have ever shown. Ruth Etting is very popular here. She sings two numbers and is supported by a capable cast of youngsters who go to town. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**MISSISSIPPI MOODS:** Radio Musical Comedies—An all-colored cast in a good two-reeler. The Hall-Johnson choir sing several numbers in their inimitable style and there is enough comedy to keep everyone in a pleasant mood. Running time, 17 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**SARATOGA SUMMERS:** Sports with Bill Corum—While this is listed as a sport short, it is more of a scenic tour of Saratoga. Very interesting, has a good horse-race in it and a bevy of beautiful girls to pep it up at the end. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

## Twentieth Century-Fox

**IRISH PASTORAL:** Magic Carpet Series—Usual travelogue material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LAND OF GENGHIS KHAN:** Magic Carpet Series—Okay travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

*Out of genuine appreciation for invaluable help received from comments of fellow exhibitors in your column, I contribute reports herewith in the hope that someone may, in turn, find them of value.*—H. Wilson Young, Wahoo Theatre, Dubach, La.

## United Artists

**MOOSE HUNTERS:** Mickey Mouse—Folks rolled in the aisle as they usually do when we show Mickey. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

## Universal

**BIRTHDAY PARTY, THE:** Oswald Cartoon—One of the best of Oswald yet. Grownups as well as kiddies will get a kick out of these comics. Running time, 7 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

**STEVEDORES, THE:** Meany - Miny - Moe—Good comedy. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

## Vitaphone

**GHOST TO GHOST HOOKUP, A:** Radio Ramblers—We were glad when this was over, as it is one of the poorest ever put out by Vitaphone. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**LONG BRIGHT LAND:** Colortour Adventure—This is the first of the new series and still they are not as good as MGM's by a long shot. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**MILT BRITTON AND ORCHESTRA:** Melody Masters—This is a good Melody Band Master with plenty of novelty to carry it to a successful end. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**MOVIE MANIA:** Dave Apollon—Fair Broadway Brevity. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**NECKIN' PARTY, A:** Edgar Bergen—This is all that can be expected from this famous radio star, and no one was disappointed. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**PORKY AND GABBY:** Looneytune—This series of cartoons is getting better and better. The grownups enjoyed it immensely. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

## Republic's "Merry-Go-Round"

Jay Blaufox, advertising and publicity director for Herbert Yates' Republic Pictures, said on Monday that the National Legion of Decency's "Class B" rating of a picture entitled "Merry-Go-Round" has inaccurately been confused with his company's "Manhattan Merry-Go-Round," whereas the Legion was referring to Universal's "Merry-Go-Round of 1938."

## UA Names Peru Manager

United Artists has appointed Victor J. Schochet as manager of its new office at Lima, Peru. Major Charles Tebay has been named special representative for United Artists in Port-Of-Spain. His headquarters will be at Trinidad.

## Yacht Club Boys Signed

Paramount this week awarded a new contract to the Yacht Club Boys under which they are to appear in three more pictures.

## Pete Wood's ITO Ready For Fifth Convention

The Independent Theatre Owners of Ohio will meet in fifth annual convention from December 6th to 8th, at the Neil House, in Columbus, Ohio, where P. J. Wood, secretary, will present a program and lineup of subjects pertinent to showmen.

In conjunction with the meeting of the ITO, of which Martin G. Smith, Toledo, is chairman, the national Allied States Association will hold its central regional conference.

## UA Releasing Mier Films

United Artists this week signed a contract with Felipe Mier, Mexican producer and general manager of Cinematografia Internacional, S. A., for world releasing rights, except the United States and Mexico, for "Asi Es Mi Tierra," "Aguila O Sol" and "Perjura." The first is finished and has been turned over to UA. The other two will be ready for release in February and April, 1938, respectively.

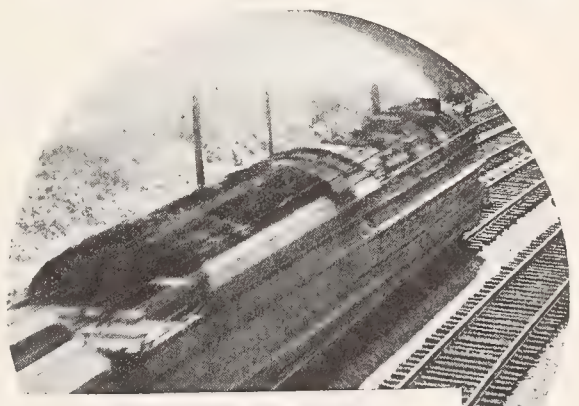
## Weissmuller in New Role

Deserting his Tarzan characterization for the first time in a feature length role, Johnny Weissmuller will have the leading part in Metro-Goldwyn-Mayer's "Hell on Wheels." Zion Myers will produce.

## GN Forms Singing School

A song schools to develop singing talent for Grand National has been started in Hollywood. Victor Schertzinger, producer-director, has charge of the school.


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# IN COURTS

## *Ambassador Files To Reorganize*

Maurice Conn's Ambassador Pictures, Inc., and its subsidiary, Conn Productions, Inc., Monday filed a petition for reorganization under Section 77B of the Bankruptcy Act in United States district court in Los Angeles. Assets were listed at $450,000 and liabilities at $230,000.

The petition was filed by Naomi Conn, secretary, who said there were 150,000 shares of common stock at $1 par value outstanding. Listed among the debts was $71,155 due to Marks and Malcolm Trading Corporation, and Mercury Film Laboratories, New York, to which the negatives of 22 pictures were pledged. The petition stated that the income obtainable from the negatives would amount to $300,000 next year.

Mr. Conn said last week that pressure by creditors who hold notes amounting to $25,-00 was forcing him to file under 77B. He said that there had been many reports circulated about him and his company which he wanted to clarify for the benefit of his creditors. He said the bankruptcy plea was suggested by William Fitelson, attorney.

The arrangement with Monogram whereby Mr. Conn will produce eight or nine westerns will be financed by Monogram, he said. Withdrawal of registration papers from the Securities and Exchange Commission was due to a drop in the market, according to Mr. Conn, and not because of any particular trouble with the SEC. Mr. Conn said that several members of his family have been working for no salary, or very little, and studio members four weeks ago agreed to go along without salary.

Mr. Conn said he started with $30 back in October, 1934, and now hasn't that much to his name.

### Ask Pacent Suit Dismissal

American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., filed amended answers in United States district court in New York this week in response to the $6,000,000 triple damage anti-trust suit brought against them by Stanley K. Oldden as assignee for the benefit of the creditor of the Pacent Electrical Company, Inc. The defendants denied the alleged conspiracy to violate the anti-trust laws and asserted that Pacent had infringed on patents owned by them and should account for the profits. They also stated that the action was barred by the six-year statute of limitations. A dismissal of the complaint with costs was asked.

### Phillips Lord To Appeal

Phillips Lord will appeal from dismissal of his complaint against Pathe News, Inc., charging that Pathe violated contract, made in 1934, in which the producer agreed to take pictures on a world cruise of the schooner Seth Parker, it was said Saturday. The suit was dismissed by Federal Judge John W. Clancy in New York last week for lack of evidence.

### Charge Columbia With Patent Infringement

Mrs. Annie R. Owen of Washington, describing herself as the widow of William O. Owen, inventor, last week filed suit against Columbia Pictures Corporation, Harry Cohn, Frank Capra and Viola Lawrence, charging infringement of patents willed to her by her late husband and which govern mechanisms for insets, fadeouts and dissolves.

She asked the court to enjoin the defendants from using the patented devices and copies thereof, and to award her damages after an accounting of the profits of eight pictures in which, she alleges, the devices were used. The films are "Lost Horizon," "Mr. Deeds Goes to Town," "The King Steps Out," "Love Me Forever," "Unknown Woman," "The Black Room," "Atlantic Adventure" and "After the Dance."

### Order Sentry to File Bill

Sentry Safety Control Corporation was ordered to file a bill of particulars in its $312,500 breach of contract suit against International Projector Corporation by Justice Isidore Wasservogel in the New York supreme court last week. Sentry alleges that it licensed International to manufacture and sell home sound film projection machines. The defendants allegedly agreed to pay a $5 royalty on each machine with a minimum guarantee of $62,500 and to establish film libraries for home use. Sentry's suit demands the minimum guarantee with $250,-000 damages for alleged failure to supply the film library. International denies the minimum guarantee and sets forth in its answer that its liability under the contract was limited to a $5 royalty on 184 machines sold.

### Withdraw William Fox Warrant

A warrant for the arrest of William Fox was returned to the United States district court in New York last week by Marshal John J. Kelly at the request of Cravath, de Gersdorff, Swaine and Wood, attorneys for the Capitol Company of California, a judgment creditor of Mr. Fox. The warrant was issued by Federal Judge William Bondy for a contempt of court allegedly committed by Mr. Fox in failing to appear for an examination in supplementary proceedings.

### Seattle Orpheum Receivership

The Seattle Orpheum Company filed a voluntary petition in bankruptcy in the United States district court in New York last week. No schedules of assets and liabilities was presented with the petition. Twenty-two creditors were listed. Among them are Stadium Theatres Corporation, RCA Victor, National Theatre Supply, Electrical Products Corporation and the Bank of California, N. A.

### Fights for "Lost Horizon"

The Brainerd Theatre Company, Minneapolis, filed a petition in district court there last week for an order enjoining Columbia Pictures from delivering "Lost Horizon" to any other Brainerd theatre in advance of showing at its two houses, Paramount and Palace in Brainerd. The theatre company claims to have entered into a contract with Columbia for 30 pictures including "Lost Horizon" and one other Frank Capra production on which delivery has not been made.

# OBITUARIES

## *D. F. Hennessy Of AVM Dies*

Daniel F. Hennessy, founder of the Association of Vaudeville Managers, who gave the late Will Rogers his first job in vaudeville, died of a heart ailment at his New York City apartment last Saturday.

Mr. Hennessy retired 12 years ago after serving 25 years as executive business manager of the New York office of the B. F. Keith-Albee circuit.

It was in 1906 that Mr. Hennessy gave Mr. Rogers his first theatre job. Mr. Rogers had been playing with a wild west show and had left the company at Madison Square Garden when Mr. Hennessy employed him to appear in a silent lariat-twirling act at the Union Square Theatre.

### Robert M. Cuming

Robert M. Cuming, 43, a film salesman, died at his home in Brooklyn Saturday. He is survived by his widow, Mrs. Mabel Connors Cuming; a son, Robert, and a daughter, Jeanne.

### Scout Younger

Scout Younger, 64, wild west actor in silent pictures, died in Tulsa, Okla., from a brain ailment last Friday.

### Walter Brink

Walter Brink, vice-president of the Engineering Specialties Corporation, died in Detroit. He was 37 years old and had suffered from pneumonia for six weeks.

### International Cinema Defers Registration of Stock Issue

Joining the steadily increasing group of corporations which, because of the unsatisfactory financial situation and other reasons, have suspended proposed new security issues, International Cinema, Inc., on November 22 asked the Securities and Exchange Commission to defer the effective date of registration of a planned issue to December 1.

The registration statement was filed with the commission originally on September 17, to cover the issuance of 50,000 shares of Class A common and 100,000 shares of common stock, part of an authorized issue of 250,000 shares of the former and 1,000,000 shares of the latter. It was said at the time that 500,000 shares of the common already is outstanding, 40 per cent in the hands of Regan-Day, Inc.

The proposed issue, the commission had been informed, would raise $200,000, of which the company planned to spend $50,000 for new equipment, $100,000 for reduction of indebtedness and $50,000 for working capital.

Metro-Goldwyn Pictures Corporation, a subsidiary of Metro-Goldwyn-Mayer, has been dissolved in Delaware. A certificate of voluntary dissolution by the consent of all stockholders has been issued by the secretary of state.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## DIFFERENCE OF OPINION

What with the high percentage of automobile accidents, it's natural that civic officials, newspapers, motor groups and other community organizations will jump at any reasonable plan to spotlight dangers of incautious motoring. Especially is such action inspired when a feature picture having to do with wild driving appears on the scene for the tiein with widely publicized picture stars and stories giving the local campaign something sweet to hang on. Your theatreman seeking tieups and guided by comprehensive pressbook suggestions, is in a position to supply that "something". With the entire community at his beck, he hesitates not a moment to tap these tempting publicity sources, often denied him otherwise.

All well and good, but in his eagerness to hook in to every possible tiein, is your theatreman going overboard in stressing the safety slants to the neglect of other boxoffice angles?

Some answer, "Yes"; and among the most positive is Round Tabler Louie Charninsky, of Dallas, who speaks up:

"I am writing you in regard to such pictures as 'The Devil Is Driving' and other pictures used with safety tieups. I believe that managers put too much stress on the safety angles in such attractions, as the public might become confused and think of them as commercial or propaganda pictures. Pictures should be made only for entertainment value and managers should get away from playing up the safety angle above everything else.

"I would also like to hear what the ideas of other Round Tablers are on pictures that are to be sold by women's clubs, parent-teachers' organizations, etc., endorsing same and advising the public to attend."

Charninsky sets out a fact worthy of warning when he points to the possibility of confusion in the mind of the ticket-buyer. That emphasis on safety in advertising may lead patrons to believe the attraction essentially propaganda or commercially sponsored, is an argument not to be dusted off exactly with a wave of the hand.

The Dallas member also seeks expression regarding campaigns that lean upon club or organizational endorsement for their boxoffice reason-for-being. Here, too, is another point for discussion which perhaps will be taken up by other readers who have investigated the worth of these and similar co-operations.

Obviously, the purpose of pictures is to entertain. But always there will be differences in opinion on the value of various publicity and exploitation devices used to sell that entertainment at the boxoffice.

## TOOLS PLUS POWER

One thing in common no-foolin' theatremen do have. The tougher the going, the harder they fight. Sure enough, your busy manager may have little occasion to coast at any time during the average day, but just let something come up that needs fixin' right now and the lad's a ball of fire. For instance, December up to Christmas Day. That needs plenty of fixin' and on following pages is set down what various members have in work now and what they did last Yuletide to stop leaks during the pre-Christmas weeks.

It's a fine assortment of boxoffice tools plus a world of power the boys in the field have ready to hold up the grosses. Possibly, the tools may not plug up every hole everywhere, but skillfully and vigorously handled, can be depended upon to do a praiseworthy job where it counts the most.

▽ ▽ ▽

## IT STILL WORKS WELL

" . . . *they are all live young showmen who have been identified with a great deal of outside promotion and activity and who secured their opportunity purely through the demonstration method, i.e., by showing what they can do in the nature of real activity while still in their minor capacities.*"

That's quoted from a letter written by Ralph Crabill, Warner Theatres' Jamestown district manager, referring to recent promotions he has made possible for Wally Folkins, Jimmy Macris and Holly Hollister.

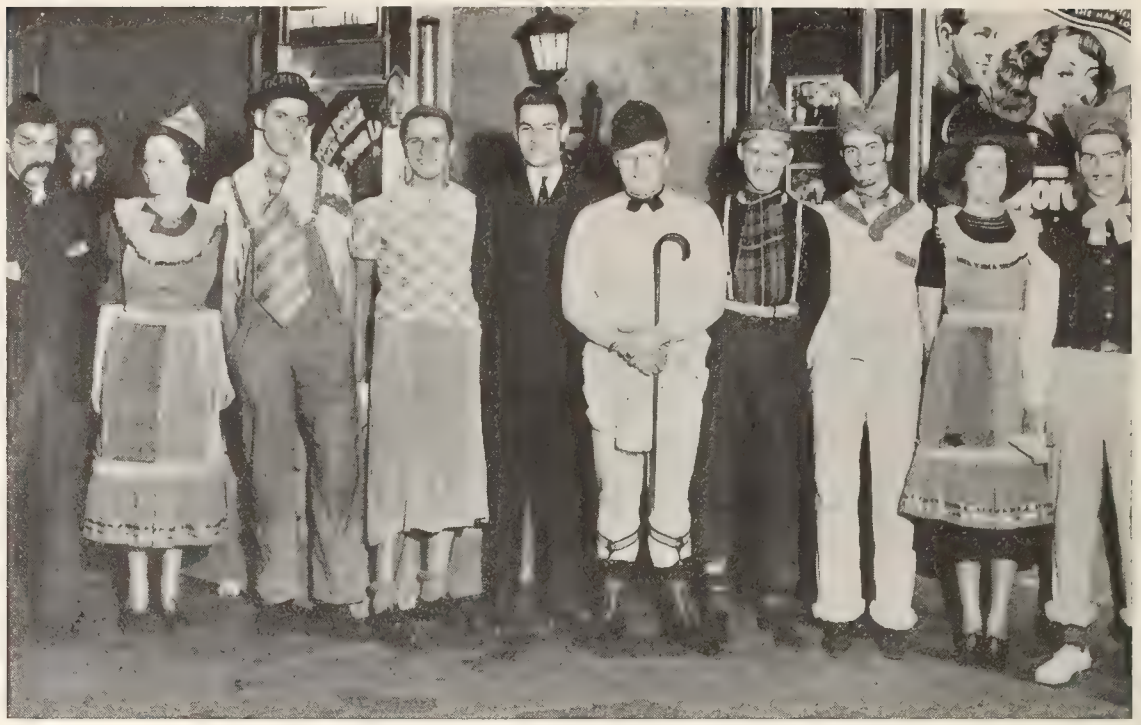
" . . . *all these men who were promoted are young men and have shown by their work that they deserve the advancement that has been given them.* . . "

And that's from a letter written by Max Melincoff, Warner Boston Theatres district manager, having to do with the stepping-up of James O'Loughlin, Guido Luminello, James Tobin, C. McHale, J. Liss and Alec Davis to bigger jobs.

Starting from the bottom may not mean as much to some folks as it did once upon a time. The old-fashioned idea, however, continues to work out satisfactorily as a means of determining manpower value in the field of exhibition.

A-Mike Fogel

# Round Table in Pictures



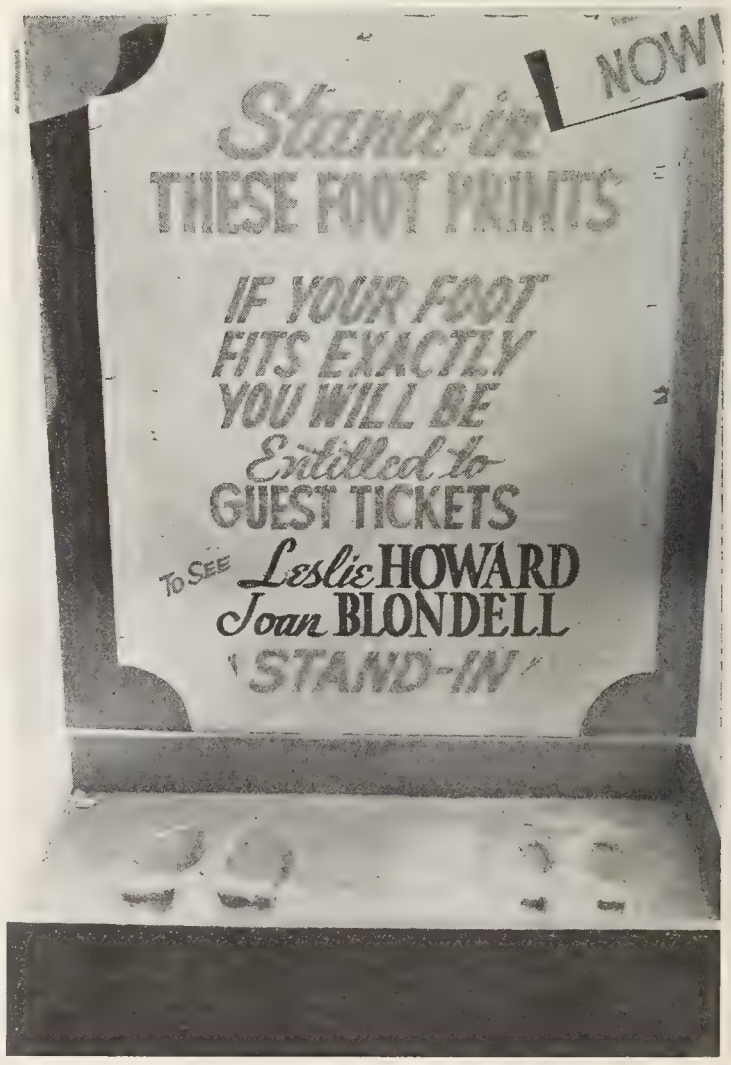
*Members of Kenosha Theatre staff, Kenosha, Wisc., who took part in Bill Exton's Hallowe'en contest included the Misses Levik and Carboni; Messrs. Hoffman, Otto, Prodberski, Kulik, Johnson, Duggag, Conforti and Newman. Story in last week's issue.*



*To signalize Ray O'Connell's winning of the September Bronze Plaque for his entry on United Artists' "Stella Dallas" at the Capitol Theatre, Lancaster, Pa., Mayor James H. Ross recently honored the theatreman by a presentation of Plaque with ceremonies held at the City Hall. Adjoining picture shows Hizzoner, left, complimenting O'Connell as District Manager Ed. Moore looks on.*

*For his date on "Stand-In" at Loew's, Harrisburg, Pa., Sam Gilman adapted the famed Hollywood footprint gag as depicted to right. Those whose tootsies fitted the concrete prints were guests of the Round Tabler. . . . . Tieing "Stella Dallas" to the current municipal elections, the London United Artist publicity staff under supervision of headman Murray Silverstone, to plug the date at the Regal Theatre blanketed the city with posters simulating those used in the election.*





# Quigley Plaque Winners for October



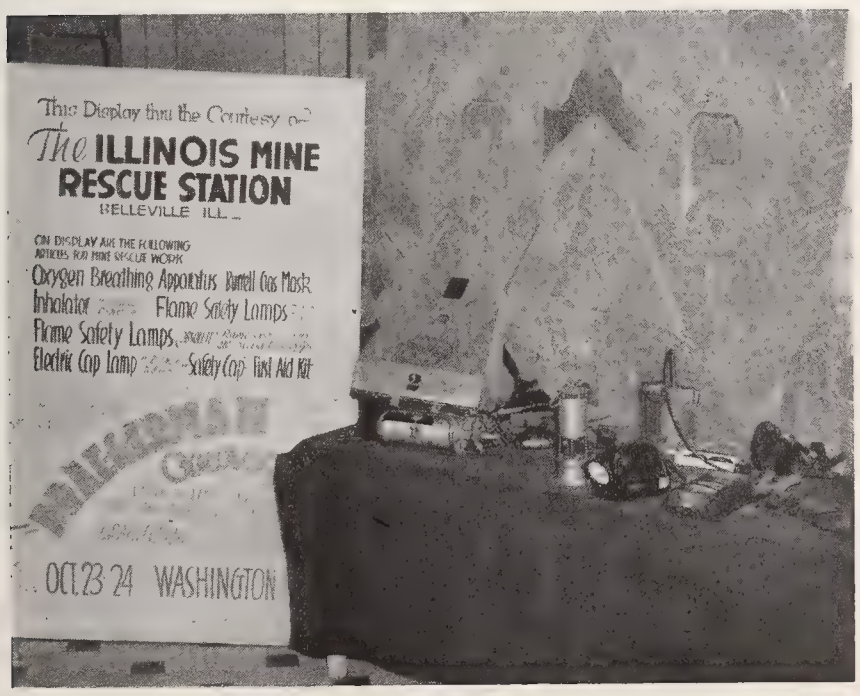
*First-time Plaque winner is Jules Seltzer, Warner Philadelphia Theatres publicity executive, voted the October Silver on "Zola" at the Boyd Theatre. Awarded a Silver Citation Certificate for his work on the same entry, Manager Maurice K. Gable is pictured to right with famed sculptor Donato in front of lobby display, highlight of campaign detailed elsewhere in this section.*

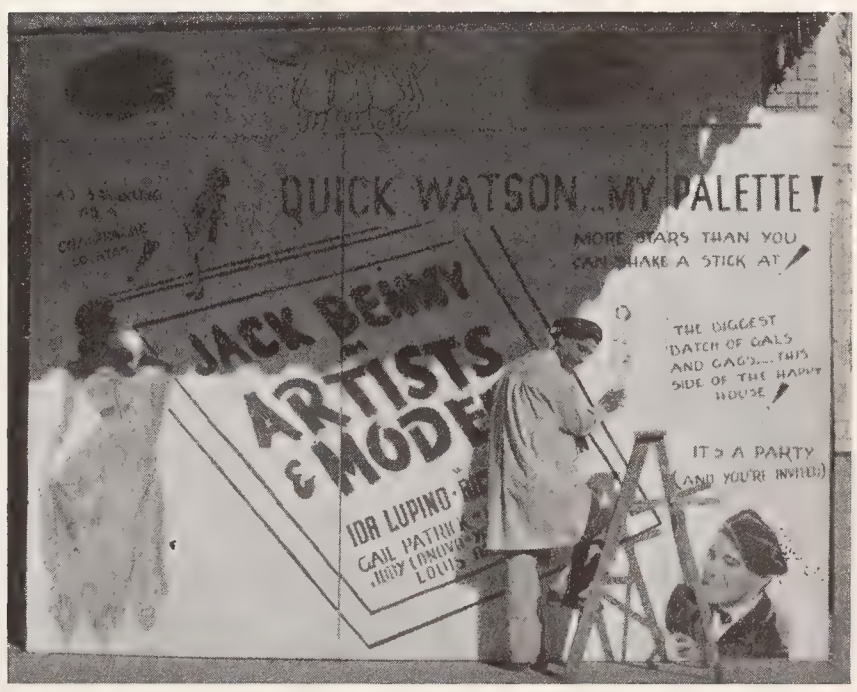



*As a second-time Plaque winner, George Limerick again takes a bow, this time for his entry on "Artists and Models" at the Yale, Cleburne, Tex., voted the October Bronze and proudly announced in a column-long story on front page of leading local daily. What Limerick did and how is fully set down on a following page of this section.*

*Since Belleville, Ill., is in the coal mining country, Manager Albert Spargur was able to tiein with state and county mine inspectors for buildup on "Draegerman Courage." Lobby attractor proved to be exhibit of equipment in mine rescue work which Spargur obtained from local rescue station.*

*Particularly skilled in the planning and execution of lobbies that attract, Limerick created a front for "Artists and Models" that received further attention by the use of besmocked house artist who actually worked on the display for the edification of the folks stopping by to see.*



# QUICK REPORTS FROM THE FIELD

## Contest

What is reported to be a first time in over a year was the contest planted in local paper to find the best dressed woman in Syracuse, stunt arranged by City Manager Gus Lampe, Schine's Theatres, for "Vogues of 1938" at the Keith. Leading department store cooperated, donating dress as first prize, second prize hosiery and third a radio. Stories and photos were run daily during life of contest, and store devoted windows to display of gowns worn in the picture plus scene stills.

Radio formed a large part of Lampe's campaign with electrical transcription and announcements daily. Hotel bands were also supplied with orchestrations and plugged hit tunes.

## Confessions Tiein

Exhibitors playing Paramount's "True Confession" will receive full cooperation from the distributor of True Confessions Magazine through tieup embracing a comprehensive national exploitation campaign. Publishers of the magazine are exploiting the picture with four-months advance publicity, the February issue out in December will devote its cover to a photo of Carole Lombard with full credit. The magazines will receive wide distribution in approximately 900 chain stores, all of which will participate in the tieup locally in addition to thousands of newsstand outlets. In each city delivery trucks will be bannered with special posters and all copies of the books will be slip-sheeted with special heralds.

## Song Pluggers

To get girls behind music counters of Milwaukee stores enthusiastic over melodies in "100 Men and a Girl," Manager H. C. MacDonald of Warner's invited them to a preview week ahead. A second preview was held two days in advance of opening for all Milwaukee critics.

MacDonald secured three huge co-op ads from Gimbel's, the Boston Store and Zenith Radio. Stores giving window and counter displays on the film together with play dates.

For full week in advance of showing, 15-minute "Man-On-The-Street" broadcasts were staged in theatre lobby. Thousands of special letters plugging the music angle of the film were sent to a special list of music lovers and vendors in a local baseball park carried plugs for the picture on their baskets.

### *BINSTOCK WINS OCTOBER DRIVE*

*First prize in the recently completed Randforce Circuit October drive is taken down by Paul Binstock of the Marboro Theatre, Brooklyn, with Harry Kreigsman of the Oasis finishing second. Next five to finish were: Morris Brown, Culver; Sam Fried, Walker; Jules Pincus, Lefferts; Louis Schnitzer, Carroll, and Manny Solomon, Glenwood.*

## Election

With election excitement running high Milt Harris, Loew's publicist, Cleveland, for "High, Wide and Handsome," distributed teaser heralds at the polls, permission granted by local election board officials. Heralds bore streamers "The Loewdown on the candidates"; below were listed the Republican and Democratic choices for mayor and the "people's choice for entertainment," followed by picture title. Box urged all not to stay at home election night but to attend the theatre, where they could see the show and get the returns.

## Spelling Bee

Bill Brown, RKO Albee Theatre, Providence, R. I., for "Vogues of 1938" held a spelling bee on the stage, promoted prizes going to winners. Leading department store devoted four windows to the picture and used five column ad day ahead.

On "Something to Sing About" Bill secured cooperation of various merchants who devoted windows to displays plugging the picture, restaurants played up special title luncheons and leading hotels featured hit tunes and made regular announcements including playdates, etc.

## Opening

Highlight of the opening of the new Fulton Theatre, Fulton, Ky., as reported by Manager Burgess Waltmon, was beauty pageant held on stage to determine who would receive the title "Miss South." First prize winner was awarded round trip air ticket to the Dallas Centennial, second winner a trip to Chicago and third to New Orleans. In addition to daily publicity stories with photos on construction as it proceeded, opening night tickets sold for a dollar each with proceeds going to the local community chest fund.

## Guessing Contest

What he termed a "Jim Fisk Blower" was planted in the lobby of the Fox Theatre, Atlanta, by L. & G. City Manager E. E. Whitaker to sell "Toast of New York." Money was planted in glass enclosed case and blown about by electric fan underneath. Entry blanks were distributed by attractive girl dressed as Josie Mansfield in the picture and passes went to those correctly guessing how much money was in the container.

Girl was later used in street bally, driving through city in bannered old model T. On second day of showing the car preceded the first race at nearby track. Cooperating department store featured window display of gown worn by Frances Farmer in the picture and imprinted bookmarks were distributed in all libraries.

## "Deanna" Baby

Acting on pressbook suggestion in "100 Men and a Girl," Guy W. Martin, Colfax Theatre, South Bend, Ind., planted newspaper contest for first baby born during the engagement to be named "Deanna." 14 local stores co-operated and donated prizes for the baby in addition to taking space in the co-op ad. Editorial columns took up the idea and played it strong for several days. Martin plugged the stunt in his lobby and arranged for a wire to be sent to the winner from Deanna Durbin.

## Football

Reported as highly successful by Kroger Babb, Chakeres Theatres ad head, was Bill Nasses' recent newspaper contest in connection with "Life Begins in College" at the Murphy Theatre, Wilmington, Ohio. Paper offered cash prizes and theatre ducats to those readers who submitted the best accounts of the most sensational football finish they had ever witnessed. Over 3,000 entries were said to have been received with local football coaches and officials acting as judges.

## Awards

In a recent M-G-M territorial contest for best campaigns submitted, Col. George N. Hunt, Jr., manager of Loew's U. A. Theatre, Louisville, Ky. won the award of $50 for the best "Topper" campaign. Second winner was W. R. McCormick of the Roxy Theatre, Frankfort, Ind. who won $25 offered for the best campaign on "Captains Courageous."

# MEMBERS REPORT DECEMBER PLANS TO BUILD HOLIDAY SEASON GROSSES

## Civic Cooperation, Benefit Shows, Added Attractions and Contests Slated to Aid Pre-Yuletide Grosses

Plans are now being completed by Russ Hardwick, Lyceum, Mesa and Plains Theatres, Clovis, New Mexico for a community day celebration conducted as follows. Approximately 40 merchants participate at a cost of five dollars, each having as an entry a local girl. Parade led by three school bands is staged in the afternoon with the girls in evening dress riding atop rumble seats of cars. Girls appear at theatre on same night and through votes distributed by merchants and at theatre week in advance, "Miss Spirit of Christmas" is selected and awarded $25 in cash as a Christmas gift. Entry fee of merchants also pays for the free show to be given by Limerick one morning during holiday week for rural customers.

Toys received at a special kid matinee will be repaired by the manual training department of local high school and distributed by the Boy Scouts. Food show will be held 10 days before Christmas, admission for which will be a can of fruit, vegetables, etc., etc., all to be turned over to the Salvation Army for distribution. On the morning of December 24th, with the cooperation of the Clovis Lions Club Hardwick will hold the theatre's 26th Annual Free Kiddie Show. Club members impersonating Santa Claus will distribute candy, nuts and fruit to each child attending.

During December, two pictures will be locally sponsored by ticket selling campaigns. One will be sponsored by the largest and most active women's club and the other by three girls' organizations in the high school. Stage wedding with two couples will be held one night on the stage, theatre giving $25 in cash in addition to large number of promoted gifts and front, foyers, lobby and auditorium will be dressed in gala Holiday attire.

*"Tell Us What You Did"*

## Broadcast from Theatre Planned by Saxton

Begun on November 22nd and continuing for four consecutive Mondays thereafter, William Saxton, Loew's, Baltimore, has secured a sponsor for a series of broadcasts from theatre stage. Manufacturer is supplying 15-piece orchestra and vocalists, who will broadcast over station WCAO. In return for use of the stage, sponsor is giving 1,000 half-sheet window cards weekly plugging current theatre attraction and spot announcements over air during the week, plugging both the broadcast and coming picture.

Second tieup is with the Baltimore *News-Post* for a monster underprivileged kiddie show. Merchants contribute toys, etc., various civic organizations cooperate and street car company supplies free transportation. Saxton reports that last year he took care of over 5,000 youngsters and of course newspaper publicity is planted three weeks prior.

## *DISNEY DECORATIONS PLANNED FOR EXHIBIT*

*Elaborate papier-mache figures, set pieces and animations based on "Snow White and the Seven Dwarfs", the Disney full-length feature, are being used by prominent stores for Christmas decorations. Displays manufactured by Kay Kamen will be stressed in toy departments and windows.*

## Wally Caldwell Ties Paper To Elks Christmas Distribution

One of the big pre-holiday ideas used by Wally Caldwell, Loew's Valentine, Toledo, Ohio, is an eight-day tieup with the Toledo *Blade* whereby they are gathering all kinds of wearing apparel for the needy of the city to be distributed by the Elks Christmas Poor Relief Committee. Paper will run two and three column stories with full picture credits plus art in main news section starting about December 10th. For street bally Wally expects to use a new truck with mounted 24-sheets on both sides plus six-sheet in red. Engine bell on body of truck will be used to attract attention and will cover downtown shopping centers, where staff will distribute heralds.

*"Tell Us What You Did"*

## Stars To Send Greetings From Hollywood for Matt

Up in Bridgeport, Round Tabler Matt Saunders at Poli's plans to contact the studios, securing wires of greetings from the stars appearing in his then current attractions. It is also to be expected that these shall be planted in the local dailies. Matt, too, has made arrangements to tie up with the *Times-Star* to sponsor a special morning show for children. This performance is given to collect toys for the needy; each child attending must bring a toy in good condition. Firemen and policemen of course stand ready to recondition any battered toys.

*"Tell Us What You Did"*

## Siegal Promotes Merchants For Weekly December Gifts

Various promotions have been effected by Ed Siegal, Maspeth Theatre, Maspeth, L. I., including car giveaway. Cooperating merchants distribute lucky number coupons with every purchase and Ed reports the car, printing, etc., is completely paid by the stores. Market has been promoted for turkeys and a deal has also been made whereby local furniture manufacturer provides suite for each week in December.

For the kids, Siegal has made a tieup with the Pillsbury Farina Company to give away the Three Stooges movie cameras and on Christmas Day each child attending show will receive gift. The usual Christmas decorations will be hung with tree atop marquee, in lobby and Santa will be on tap to greet the guests.

## Limerick Sponsors Exterior Home Decoration Week

Due to the tremendous response and page one publicity received last year, George Limerick, Yale Theatre, Cleburne, Texas, is repeating this season idea he originated and calls his "exterior best decorated home contest" put on in cooperation with the Cleburne *Times Review*. Divided into three classifications, two story homes; apartment and duplexes, and one story homes and cottages, prizes are given for each division to those decorating their homes in the most attractive holiday attire. Coupons are run in paper and on receipt of entries, George visits the home, presenting theatre ticket.

Deadline for entrants is December 15th at which time rounds are again made to determine best dressed homes. Judging will take place on the 22nd and winners announced in special edition which comes out Christmas Eve. Promoted prizes include silver loving cups, three, two and monthly passes going to runnersup. The goodwill buildup has proved highly gratifying and in addition to the newspaper cooperation, a sizeable tiein advertising campaign is put on by the local power and light company.

Special matinee will be held to which all children bringing a piece of fruit will be admitted. Baskets are then made up and turned over to local charity. Arrangements have also been made by Limerick to enter bannered theatre float in local "Santa Day Parade," December 11, sponsored by business men, and professional Santa will tour streets with back banner reading "I am staying over in Cleburne tonight to see the Big Christmas preview at the Yale Theatre."

*"Tell Us What You Did"*

## City Officials Tie In On Special Kid Show

Week before Christmas tieup will be effected with the City Administration by F. M. Westfall, Warners' Haven Theatre, Olean, N. Y., who will hold a free show for kiddies. The manager reports his most effective activity last year being a solid week of either giveaways or stage attractions, terminating in a car promotion.

Tieup has also been made with Chamber of Commerce for a Christmas parade on December 3 with the theatre properly represented; the usual turkey giveaways will be held and Westfall has promoted watches for gifts, one each week during December.

*"Tell Us What You Did"*

## Deering Donates Proceeds Of Kid Show to Charity

Three-way tieup is being worked by Francis Deering, Loew's Theatre, Houston, Texas for his annual Christmas kiddie show with local dancing school supplying the talent, Deering the stage and orchestra and cooperating newspaper the publicity. Proceeds from show are donated to families sending in "appeal" letters to the paper. Daily is helping the buildup with human interest stories, plugs for the show and art work of the juvenile talent.

(*Continued on following page*)

# MANAGERS REPORT YULETIDE IDEAS

(Continued from preceding page)

## Crabtree Reports Arrangements Of Danville Theatremen

City Manager E. E. Crabtree, Publix Great States Theatres, Danville, Ill., reports various activities from his theatres one of which is Don Knapp's at the Lincoln to run Saturday morning shows for children. Using old western features, cartoons and comedies he also plants an amateur contest on the stage with small cash prizes for winners.

Vernon Everroad of the Palace will be winding up his red head contest sponsored by the newspaper and theatre. This runs over an eight-week period, offering prizes for every sort of redhead including, fattest, thinnest, prettiest, prettiest twins, from farthest distance, prettiest red hair, etc. On the last week before Christmas winners of the seven previous weeks will be on stage to receive promoted gifts.

At the Fischer Theatre Crabtree is working on a Thursday Bargain Matinee tieup with a wholesale grocer whereby each adult attending receives a substantial gift. Another device planned is a questions-and-answers contest. A number of questions are placed in envelopes, 10 to 12 people invited on stage and each draws an envelope. Master of ceremonies opens the envelopes, asks the questions and participants have 30 seconds in which to answer. Each question, dependent on how difficult it is has a previously determined cash award in case of correct answer. Local merchant sponsors the slant in exchange for advertising.

*"Tell Us What You Did"*

## Murphy Will Entertain Aged During Christmas

During Christmas week, Frank Murphy, Loew's Theatre, Wilmington, Del., will entertain at his theatre residents of homes for the aged. Women's clubs have been approached and they will cooperate by providing transportation to and from the theatre. Special performance will also be held one morning during Christmas week for children of orphanges, civic clubs providing transportation for that, too, and promoted candy gifts will be distributed.

Theatre front and marquee will be decorated in the festive spirit with laurel roping, wreaths, bells and an electric star. For lobby Murphy plans on using a giant Christmas tree surrounded with large wrapped packages on which will be lettered the names of his January and February attractions.

*"Tell Us What You Did"*

## Merchants Cooperate On Car Giveaway

Joe Rosenfield, Modjeska Theatre, Milwaukee, Wis., reports the big event this year to boost holiday business is a Packard giveaway in cooperation with 10 other local Warner-Saxe theatres. Tiein won't cost the theatres a cent, since enough merchants have been contacted to pay entire cost of car and all other expenses involved. Tickets are being given away by merchants and the theatres six weeks before Christmas. All stores have special Santa window cards advertising the giveaway and Joe promoted a new streamlined truck on which the bannered car will be driven about town.

Through cooperation of American Legion, Rosenthal is repeating his free show for orphans, in addition to contacting various industrial concerns to put on morning shows for the children of their employees, which Joe says nets him a substantial rental.

*"Tell Us What You Did"*

### *WHITE XMAS TREE IS HOLDEN IDEA*

*Suggested last year by Earle Holden, is a white Christmas tree, created by spraying a green tree with white kalsomine and put up after paint dries. Red and green balls and silver icicles add further atmosphere. For best results, care must be taken in spraying to cover every inch of the tree, says Holden.*

## Christmas Gift Tickets Suggested by Davis

Walter Davis, Capitol, Regina, Sask., Canada is putting on a ticket-book selling campaign to push his "Cap Gift Ticket," advertised as "a most appreciated and inexpensive gift, that brings the talent of the world to your eyes and ears." Walt further finds that the books are suitable for bridge prizes, merit awards, anniversaries and recognition of any favors. Gift tickets contain names of recipient and donor. Davis is also selling the idea to local merchants stressing that the tickets would make inexpensive gifts for their employees.

During the week of the 27th to the 31st inclusive, Walt has effected a tieup with local dancing teacher to present her pupils in a stage revue for the matinees. On New Year's Eve there will be a midnight frolic for which he has promoted favors for distribution to all patrons.

*"Tell Us What You Did"*

## Charninsky Promotes Giveaways For December Attractions

To imbue the Christmas spirit generally, Louis Charninsky, Capitol Theatre, Dallas, Tex., plans to dress his entire staff in uniforms with "Merry Christmas" banners. Large decorated tree will be placed in lobby and victrola will play Christmas carols. Dresses, shoes, turkeys, etc., have been promoted from merchants for adult giveaways and for the kiddies Louie has secured gifts also garnered from the various stores.

Sponsored by local cold drink company, Louie will put on Saturday morning children's show at which bicycles will be awarded those collecting most bottle tops of cooperating distributors' product. All of this showman's advertising will carry the line "December will bring the finest of film entertainment to the Capitol Theatre. In keeping with the holiday spirit, we give you the best Hollywood has to give."

## Barcroft Promotes Store For Holiday Decoration

Johnny Barcroft, Director of Publicity, RKO Columbus Theatres has secured cooperation of leading department store which will place a huge toy display around Christmas tree in lobby of the RKO Palace. In exchange for credit card plugging the store's toy shop, merchant has agreed to decorate entire theatre with small trees, holly wreaths completely surrounding top of the marquee, etc., etc.

Tieup has also been arranged with largest department store on "Snow White and the Seven Dwarfs," theme of the toy department's decoration will be dominated by the Disney characters featured in the picture.

Slant used effectively by Barcroft is that pictures having radio stars currently featured on network programs are tied up with radio stations locally. For instance during the playing of "Life of the Party" starring Penner, trailer was used on theatre screen reading "Hear Joe Penner every Sunday night on Station WBNS at 6 p.m." In return, station gives theatre daily spot announcements on the picture.

Johnny has worked out a service with nearby garage which charges his patrons only ten cents for parking their cars during the show. Patron has his garage stub stamped by theatre cashier and trailer on screen announces this special service. Signs throughout the garage also plug the tieup.

*"Tell Us What You Did"*

## Rosenthal Starts Quizz Contests at Theatre

As a business builder, Morris Rosenthal, Majestic, Bridgeport, Conn., is starting a series of broadcasts direct from his stage, utilizing a combination of Professor Quizz and local talent for the entertainment part. Young boys and girls from the high schools will be enrolled to compete against each other for cash prizes. The audience will be invited to submit their questions to be used the following week with cash prizes to the person in audience whose questions are used, provided they are present night of the quizz.

Idea that Morris reports as effective is the serving of promoted tea and cookies to tired afternoon shoppers in the lobby. Saturday before Christmas the Round Tabler expects to repeat use of clown in lobby distributing free candy to all kids attending.

*"Tell Us What You Did"*

## Evans Offers Cash Prizes In Christmas Theatre Gag

Starting a month ahead, Fred Evans, Rose Valley Theatre, Rose Valley, Sask. has distributed heralds on which he listed all of his forthcoming attractions. Patrons are asked to mark opposite each feature their estimate of merit, i.e. for their choice of the best picture the number one is marked, the next best, two, etc. The winner will be determined by the ballot closest to the popular vote as shown by the ballots. Heralds are also lucky numbered, so that patrons in addition to cash award may receive theatre passes.

# VARIED MERCHANT TIEINS STRESSED

## Civic Clubs Aid Smith for Holiday

Citywide tieup in which the Rotary, Kiwanis, Lions, Civitans, etc., will cooperate is being sponsored by W. Clyde Smith at the Paramount, Hot Springs, Ark., to secure food and toys for underprivileged children and their families to be distributed at a free show Christmas morning. Santa Claus in person will distribute the baskets from the theatre stage following the show. Special kiddie club matinee will be held just before Christmas with toys as admission.

Santa will be stationed in lobby week ahead to greet all children, who will be invited to leave letters for Santa in huge box in lobby, these later to be published in theatre's newspaper. Christmas shoppers may check bundles and newspaper photo of Santa delivering print of current picture to Smith in front of theatre has been arranged.

For decorations, Clyde will use a huge decorated tree in center of lobby surrounded by packages lettered with titles of holiday attractions. In rear of lobby will be large fireplace and stockings filled with candy, nuts and fruits hanging from mantel. Decorated trees will be placed on either side of stage and entire theatre decorated with live holly, cedar, mistletoe, along with regular Christmas rope, bells and garlands.

With "Fit for a King" booked in for Christmas, Clyde will hold a contest to select six boys who can best imitate Joe E. Brown, winners will then act as hosts opening day of picture extending greetings and handing out souvenir programs.

## Wright Reports Cleveland Zone Warner Activities

Dick Wright, district manager Cleveland Warner Theatres Zone, suggests a "Christmas Auction Night" with local store cooperating. Merchant and theatre distribute slips of paper each representing "ten shekels," on reverse side is listed the name or names of participating merchants. Each "shekel" entitles patron opportunity of bidding at the auction, the more they have the more they bid; holder of most "shekels" naturally can outbid anyone else.

Night preceding Christmas is designated as "Christmas Auction Night" by the theatre and merchandise to be auctioned off, given gratis by the store or stores is displayed in advance in lobby. Store takes cooperative advertising to herald the auction. Wright reports the slant as a decided box-office stimulant at no cost to the theatres.

Another angle which the theatreman is working on is local movies of Santa. Department store will cooperate, standing all expense of a toy department promotion. First, pictures of Santa arriving by plane at municipal airport are taken and after Santa circles city, pictures are taken showing him being taken in car or sleigh to the store where he meets the kiddies, and then on to theatre for the old clothes or toy matinee. Later pictures are taken of the kiddies in the store looking at the toy displays. After completion of film, the store in its ads announces that the pictures are to be shown at the theatre. Film runs five to six minutes.

### *CHRISTMAS PARTIES SUGGESTED BY MARTIN*

*In industrial communities, such as South Bend, Ind., there is much activity by the manufacturers in taking over theatres for special shows to employees and families. Guy Martin reports receiving flat rental last year, furnishing program, services of house staff in exchange. Sponsor contributes toys, candy, etc.*

Other activities that Dick is planning will have Santa in front of theatres jotting down children's requests. These are to be included in mimeographed letters mailed to parents telling of the child's requests. It is also suggested making up a small Christmas magazine telling folks about the holiday attractions with stores tying in by taking advertising space for their Christmas specials. Party can be held in lobby combined with a dance, proceeds going to charity. Theatre might also be dressed for the occasion with giant card reading "Merry Christmas to the patrons of this theatre from the cast of (current picture title)." Tieup also could be arranged with telegraph company to give away blanks on which greetings are signed by members of cast.

Wright also recommends successful tieup made last year, and to be repeated, wherein local papers will trade theatre advertising on classified pages for a number of courtesy tickets to be awarded as prizes for the five best answers daily to the questions concerning the merchandise or merchants advertising on that page.

## Nightly Activities Planned By Booth Christmas Week

Activities for every night of the pre-Christmas Week are planned by Ralph Booth, New Family Theatre, Batavia, N. Y., this year. For Sunday, Monday and Tuesday there will be a special presentation of local talent in addition to local orchestra. Wednesday there will be the giveaway of a complete bedroom suit promoted from cooperating merchant which will be on display at theatre week ahead; Thursday night will be the presentation of a diamond ring, also promoted, and Friday and Saturday nights devoted to cash giveaways, advertised by the theatre as special Christmas gifts.

Booth reports that last year he designated the entire week as Christmas Fair Week, having tied up five separate merchants, each having one of the nights as his night in the theatre to display material in the lobby. Each merchant donating an article valued at not less than $50. The theatre in turn furnished special service consisting of parcel checking, sale of stamps, and mailing of letters and packages.

**In addition to the campaigns reported in these pages, further Yuletide ideas from men in the field will be printed in next week's issue.**

## Merchants' Night Boosts Business for Moss

To bolster his last year's pre-holiday grosses Dick Moss, Fox Belmont Theatre, Los Angeles, Cal. put over a "Merchants' Night," a slant which he intends repeating. Various neighborhood merchants have been approached to donate expensive gifts for giveaway on certain designated nights over a period of five weeks, with coupons announcing the events given to all patrons entering the theatre. Merchants' ads and newspaper stories publicize the events.

The usual turkey giveaway will be made, huge Christmas kiddie party is planned week before Holiday with plans embracing a kiddie stage show, prizes, special features, games, etc. Idea will be plugged from stage, screen and lobby weeks in advance. In addition to these special efforts, Moss will also exert pressure on individual picture exploitation wherever possible, tying in with the stores, thereby getting the benefit of the holiday crowds.

## Gilman Invites Patrons To Check Packages

"Make Loew's Your Headquarters" is Sam Gilman's slogan for Christmas week in Harrisburg, Penna. Therefore, centering his attention along those lines, Sam is arranging for gratis checking facilities advertising the fact in all ads, in addition inviting the shopping public to meet friends at the theatre, discuss shopping troubles, etc., etc. Tieup has also been effected with one of the newspapers whereby broken toys are deposited in huge box in the lobby and then turned over to local mission for distribution.

Repeater from last year is tieup with department store to have Santa Claus arrive from the North Pole at the theatre. Before regular shows, Santa will distribute promoted gifts from store and do a magic act for the children. Advance stories call attention to Santa's arrival and also plug current attractions, in addition to newspaper space, store gives theatre mention in all ads.

During Christmas season theatre distributes paper shopping bags on which recipients are urged to rest up at the theatre before continuing their shopping and Sam also manages to plant in local dailies some art with one or two of the movie stars in a Christmas pose.

## Store Pays Cost Of Kiddie Show

Cooperating with Fred Reeths, Jr., Sheboygan Theatre, Sheboygan, Wis., local department store is sponsoring and footing entire cost of free kiddie matinee. This is the fourth annual affair of its kind with Santa on hand to distribute candy, fruit and gifts to all children attending. Store plugs event in its ads, theatre giving screen, program and newspaper mention.

Twelve merchants are also cooperating on a car giveaway between the circuit's two local theatres, merchants running co-op ads publicizing the event and also plugging it throughout the stores.

# OCTOBER PLAQUE CAMPAIGNS

With full coverage reported on every practical angle of approach, the first popular-price engagement of "Life of Emile Zola" at the Boyd Theatre, Philadelphia, was preceded by an intensive campaign that was reported to have touched new "highs" in local theatre publicity. Conducted by Jules Seltzer, Warner Philadelphia publicity executive, with the assistance of Manager Maurice K. Gable, the advance drive that earned the Quigley October Silver Plaque is reported as follows:

According to the winners, the picture received unprecedented free publicity in measured lineage, two leading dailies deviating from policy to plug the date to the extent that the *Inquirer* contributed a full page roto layout carrying some 16 different pictures. The *Ledger* followed with another full page, in black and white. Distinctly out of the ordinary also was said to be the cooperation received from women's clubs, fraternal and other organization groups.

Wide school coverage is indicated in the fact that over 10,000 children attended showings during the run. Intensive radio time on all stations was another highlight, as was the widespread coverage in suburban and neighborhood publications. In addition, a separate and distinct campaign directed to the Jewish section of the community was carried on simultaneously.

### Plants Human Interest Stories

The newspaper campaign was started some 41 days ahead and included such generous spreads as half-page layouts which were listed along with the full-page breaks described above. Human interest articles covered two-column photo and three-column story on Stephen DeBalta, French newspaperman who covered the Dreyfus trial and now resident in this country. Mr. De Balta was also interviewed over the radio. The papers made much, too, of the famed Muni sculpture lobby display, carrying shots of the sculptor at work. Photo of the lobby was carried in the Round Table, issue Oct. 16th.

An inspiring editorial in the *Record* was another highlight that attracted widespread notice. All in all, the publicity was very thorough, continuing well into the engagement run of the picture.

### Important Clubs Cooperate

Organizational contacts started with the Federated Women's Clubs when bulletins were distributed at a meeting attended by officers of all women's clubs in the city. Endorsement from the Women's International League of Peace and Freedom allowed a direct mail approach to every member in the area. As a result of screening for presidents of Motion Picture Forum and Federated Clubs, a strong endorsement to members of both organizations was sent out on a combined letterhead of both groups—a "first time" this has happened, says Seltzer. Telegrams were dispatched to the presidents of the 14 local Hadassah societies to be read before their meetings and further wires forwarded to presidents of local organizations comprising the Conference of Local Women.

Permission for direct contact with schools was obtained through a screening for the officials of the Board of Education and Director of Visual Education. Another screening was arranged for high school principals which allowed the placing of exhibits of special art work and displays. To encourage class room discussion of the picture, a prize pupil and teacher from each of the 20 high schools were guests at a third screening. At all these showings copies of *Scholastic,* carrying article on the picture, were distributed.

## *MANAGER VOTED SILVER CITATION*

***In addition to the Quigley Silver for October won by Jules Seltzer on "Zola," the campaign also brought Manager Maurice Gable of the Boyd, Philadelphia, a Silver Citation Certificate for his cooperation. Photos of both the Silver and Bronze entries are reproduced in the Round Table photo section.***

### All-Stations Broadcast

Special layouts, size 16 by 20, were displayed in classrooms, on bulletin boards and in school libraries. Personal contacts were made with each school for group attendance, universities, colleges and principal preparatory schools in the entire area visited for further buildup. In each of the local public library branches, additional displays were planted including recommended reading lists by chief librarian.

Every station in town covered the date with spot announcements and Hollywood Reporter commentaries. In addition special broadcasts were promoted featured by two radiofilm programs over WCAU, direct from the sound track of the film. Program is said to be the only one of its kind employing special sound head that picks up track from film.

### Artist Creates Lobby

The widely-publicized lobby display reported to be a consistent attention-stopper, is credited to Manager Gable. Sculptured heads of Muni in his characterizations were created especially for the date by Donato, celebrated Philadelphia artist, and arranged as a Hall of Fame in the spacious Boyd lobby. To be noted is that the display was so effective that it was moved intact to the New York Strand for an advance plug on the coming run of the picture.

The individual Jewish campaign included special screening for rabbis, which resulted in sermons and open forum discussions. Jewish newspapermen brought together at a screening to meet Mr. DeBalta planted stories and photos in all the local language papers. Special one-sheets, contacts with all Jewish organizations, schools and community heads were also profitable.

In addition to the rest, specially-printed copper board window cards were placed in the better locations, heralds flooded the city, airplane banner was flown at top football games and a comprehensive lighting and decorative scheme arranged for the theatre front on opening night.

Contests were the order of the day in Cleburne, Texas, when Manager George Limerick went to work on his campaign for "Artists and Models" at the Yale Theatre which earned for him the October Bronze plaque. Ingenious gag was used by cutting scene stills into five sections, each piece being mailed to five different people with explanatory letters. Recipients were instructed to call other persons in their vicinity whose last names started with the same initials to see if they had pieces to match their own. To those presenting completed still at boxoffice, guest tickets were awarded.

Second contest was planted in local daily, tickets also going to those correctly assembling cuts of arms, legs, head, etc., which when completed formed photo of Sandra Storme, model in the picture. Daily announcements of winners were run.

Limerick, who is a firm believer in doing his art work where people can see it, had his artist dressed in smock and beret, week ahead painting cartoon figures and copy on specially constructed front. Since majority of art work was of beautiful girls, it is reported that quite a crowd gathered to watch the proceedings. Directly at the corner next to theatre, George planted a 20-foot cutout figure of girl holding pallette on which was lettered title, playdates.

### Outside Angles Prevail

On all four highways approaching Cleburne the showman planted sequence of seven pallette signs at a distance of approximately 50 feet apart, reading "Jack Benny—In — Artists— and —Models — Yale —Sunday." Directional arrows were also spotted in the residential sections and parks were covered with cards in preferred nooks reading "Why Park? For a thrill see," etc., etc., a gag which Limerick says caused more than the usual comment. Three-foot cutout letters of various hues were sewn on net banner stretched across street in front of theatre, two-feet cutout letters were placed along wall of leading department store, and also on side of building near high school, where it could be readily seen from the campus. Other street stunts included different type cutout model forms with pallette at base carrying title, playdates, etc., which were planted at filling stations, court house, etc.

### Newspapers Red-Inked

Local boys' band with back banners visited leading restaurants and drug stores wending their way around tables and out again, ending at theatre. Day ahead of opening newsies distributed papers with red overprint on front page, entire staff wore smocks, berets, etc., and various windows were promoted from leading merchants.

Art department constructed miniature of studio set consisting of figures of Jack Benny, models, etc., with dressing room at one side with crepe paper curtain, through which could be seen figures of models. Cutout model was placed on pedestal with Jack Benny as the artist painting on easel. Studio was set with miniature furniture even to fringed rug on floor and "Mr. Esquire" was seated in armchair oggling figure in foreground.

# WARNER ALBANY THEATRE DISPLAYS

*Ads on this page are reproductions of work turned out by Jules Curley, Warner Albany zone theatres publicity head, with the assistance of Frank Bonomo, staff artist. The page continues the Round Table series of displays contributed by individual admen.*





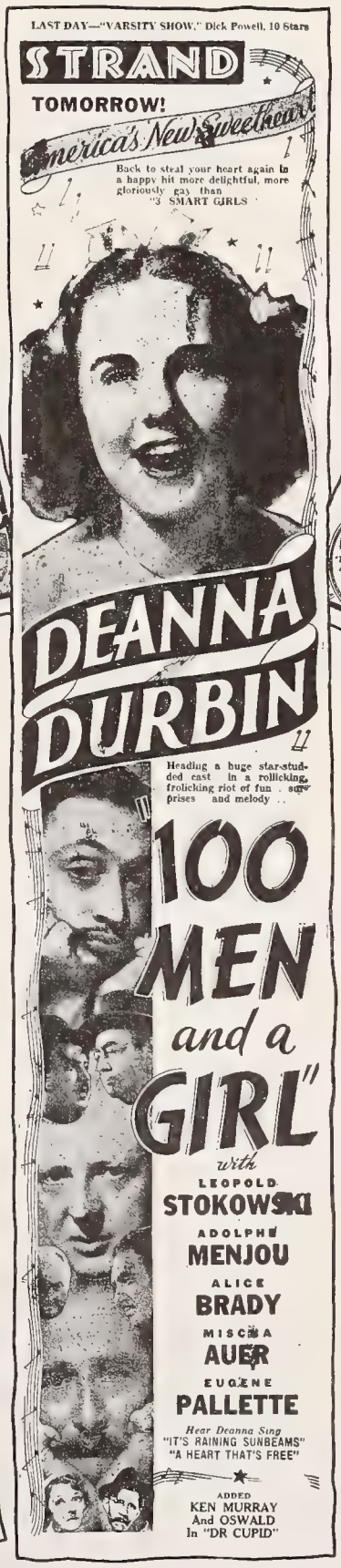






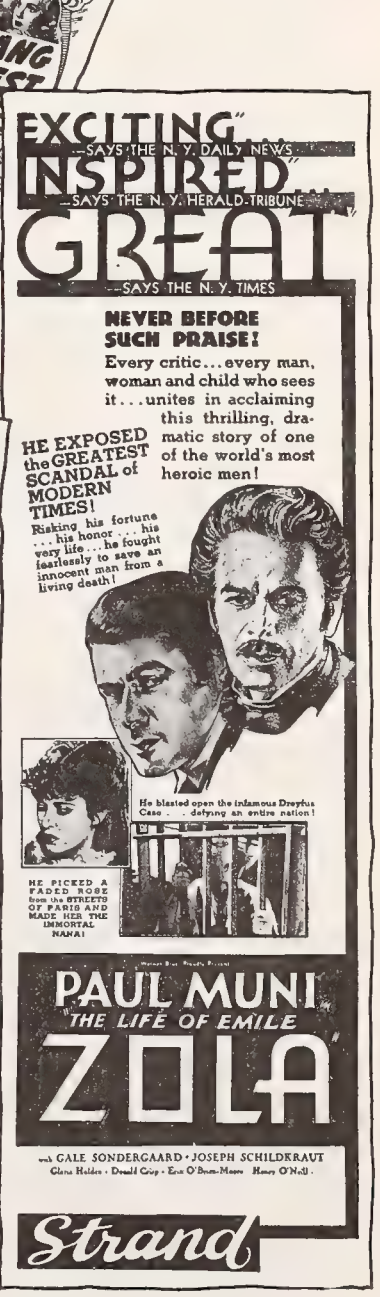






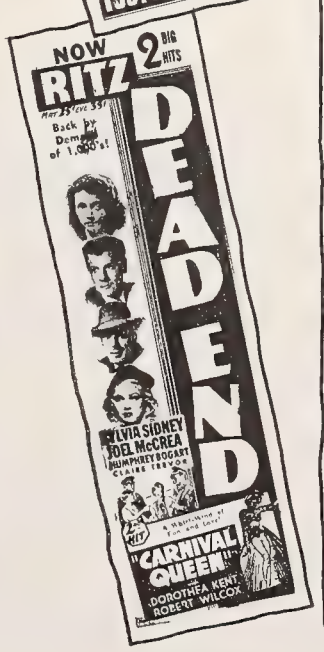













# • personalities

STEVE BARUTIO
has been moved up from Warner Philadelphia district manager to South Philadelphia district manager. Other Warner changes include JACK FLYNN, So. Philadelphia district manager to city zone manager; LARRY GRAVER manager of the Stanley, is now key run district head. AL REH, manager of the State, to the Stanley; MARTY GOLDBERG from the Nixon to the State; MATTY ROSENBLUTH from assistant at the Orpheum to manager of the Grange.

▽

DICK PARKS
former assistant at Warner's Cross Keys, Philadelphia, to manager of the Capitol; GERSON SHALITA from manager of the Grange to a similar post at the Bromley; HENRY ELTINGE from assistant of the Logan to the same post at the Orpheum; ANDY SCHECHTMAN, assistant at the Colney, to assistant at the Logan; MAX KUPERSTEIN from manager of the Harrowgate, to the Felton; NATHAN WATKINS from assistant at Stanton, to manager of the Harrowgate.

▽

I. FLETCHER
from assistant at the Warner Auditorium, Philadelphia, to assistant at the Colney; JACK MINSKY from manager of the Capitol, to the Astor; WILLIAM ISRAEL from manager of the Circle, to the Stanton; ELMER HOLLANDER from manager of the Forum, to the Roosevelt; DAVE SEAMAN from manager of the Felton, to the Forum; HARRY ALMES from manager of the Astor, to the Orient; PHIL MANES from the Lindley, to the Model; MILTON LEWIS, assistant at the Keystone, to manager of the Lindley; MARTY ANINSMAN, manager of the Model, to the Wynne; AL COHEN, manager of the Wynne, to the Nixon.

▽

GEORGE E. DOWBIGGIN
former assistant at the Metropolitan, Winnipeg, has been promoted to manage the Gaiety there, succeeding WILLIAM NOVAK now in charge of the Metropolitan in Regina. LESTER NOVAK of the Winnipeg Capitol is assistant at the Winnipeg Metropolitan.

▽

LAWRENCE LEHMAN
has resigned as manager of the B & K Newman Theatre, Kansas City, and is entering the real estate business. Larry is succeeded by JERRY ZIGMOND of Paramount Theatres in Denver, Colo.

▽

FRANK McSHANE
of the Strand, Boston, has resigned and FRANK SOLOMONT has gone to the Franklin Park from the Beacon in Boston. JAMES DARBY, former assistant at the Metropolitan, has taken over the Beacon. WILLIAM J. MURPHY left the Regent at Norfolk Downs to replace G. KELSCH and JOHN O'HALLORAN has become manager of the M & P Waltham.

▽

SKEETS MILLS
has been named Dickinson circuit publicity and promotion director, headquartering in Kansas City, Mo.

SAMMY SIEGAL
formerly of Seattle, Wash., and more recently from the Coast, dropped in to pay that long anticipated visit.

▽

CHARLES PINCUS
manager of the Capitol Theatre, Salt Lake City, Utah, replaces HOLDEN SWIGER at the Utah. Pincus will also manage the new Centre Theatre when it opens around Christmas.

▽

WALTER LEAGUE
manager of the Palace-Wintergarden, Jamestown, N. Y., N. Y., for Warner's, has resigned to become commercial manager and handle promotion for Station WJTN.

▽

MORRIS STRASSBERG
interested with his father in the Strassberg Interboro Circuit in the Bronx, returned this week with his bride from an extended honeymoon of Hollywood's Studios.

▽

A. C. WOOTEN
formerly in charge of the Ismo at Chickasha, Okla., now handles the Main Street in Tulsa. ABE ROSEWALD, formerly of the Main Street, is now manager of the new Tower in Tulsa and E. H. HUDSON is in charge of the Ismo and Midwest.

▽

EARL COOK
has been shifted from Warners' Huntington Park house to succeed MEL MURPHY at the Warner Theatre in Hollywood, Cal., and J. D. L'ESPERANCE leaves the Forum to take over Cook's old spot, with MARTIN KAPLAN going into the Forum.

▽

DUNCAN CAMPBELL
formerly at the Capitol, Midland, Canada, to the Granada in St. Thomas.


## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

**Rockefeller Center, N. Y.**

*Name* .....
(PRINT)

*Position* .....

*Theatre* .....

*Address* .....

*City* .....

*State* .....

*Circuit* .....

*Absolutely No Dues or Fees!*


EMIL NASHICK
is the new assistant at Loew's Ziegfeld, New York, replacing JOHN CLYDEFULLER, who has been moved to the Valencia.

▽

OTTO VOGEL
has become manager of the Oakdale Theatre, Detroit, Mich., succeeding FRED CHANTLER.

▽

H. K. ALLEN
is now managing the Loma, Socorro, New Mexico.

▽

JOHN GAMBLE
has been promoted from assistant at M & P's Empress, South Norwalk, Conn., to manager at the Regent, Norwalk, succeeding CHRIS JOYCE, who has been appointed manager of two Interstate Theatres in Plymouth, Mass. J. TAYLOR, former doorman at the Empress, is now assistant.

▽

JOHNNY STANFILL
manager of the Texan at Port Arthur, Tex., has resigned and JOHN SIMMONS, formerly of the Pearce there, succeeds him.

▽

HOYT SIMMONS
has been appointed manager of the Pearce, Port Arthur, Tex., and HERBERT TRAHAN is the new skipper of the Majestic.

▽

MOE BORANCO
is managing the Hub Theatre, Boston. HAL WINSTON, who opened the house a few weeks ago has gone to the Grand Theatre in Stamford, Conn.

▽

H. L. GOODWIN
is now managing the Tivoli, Kansas City, Mo., and TOM GARRET has been transferred from the Brookside to the Strand.

▽

FLOYD WILLIAMS
former manager of the Electric at St. Joseph, has been made manager of the Pix in Oklahoma City, Okla.

▽

AL WOLFSHOL
has been transferred from New Braunfels, Tex., to Kingsville, to manage the Rialto and Rex Theatres there for Hall Industries.

△

IRVING HILLMAN
has been promoted from assistant to manager of Warner's Capitol, Danbury, Conn. I. HATKOFF has been transferred from the Danbury post to the newly-reopened Alhambra, Torrington, Conn., and PAUL HODGINS, former chief usher, fills the assistant job at the New Haven house.

▽

J. C. BOLLINGER
has opened the Community Theatre, Henryville, Ind.

▽

BILL NASSES
manager of the Murphy Theatre, Wilmington, Ohio, was tendered an anniversary party recently celebrating his sixth year as manager of the theatre and also his 25th year in showbusiness.

▽

SYD SOLOMON
is now managing the New Grand Theatre, Taunton, Mass.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |

## AMBASSADOR-CONN-MELODY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-Kane Richmond | June 15,'37 | | |
| Devil Diamond, The | Kane Richmond-Frankie Darro | Jan. 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Sing While You're Able | Pinky Tomlin | Mar. 20,'37 | 66 | |
| Thanks for Listening | Pinky Tomlin | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Valley of Terror | Kermit Maynard-Harlene Wood | Jan. 20,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| *Coming* | | | | |
| Fighting Cadet | Frankie Darro | | | |
| Roaring Six Guns | Kermit Maynard-Mary Hayes | | | |
| Rough Riding Rhythm | Kermit Maynard-Beryl Wallace | | | |
| Swing It, Professor (G) | Pinky Tomlin, Paula Stone | | *60. | Nov. 13,'37 |
| Young Dynamite | Frankie Darro-Kane Richmond | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Awful Truth, The (G) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92. | Oct. 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62. | Oct. 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61. | Nov. 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) | Richard Dix-Joan Perry | June 25,'37 | 68. | July 24,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | | | | |
| Devil's Playground (A) | Dolores Del Rio-Richard Dix | Jan. 24,'37 | 74. | Feb. 27,'37 |
| Fight to the Finish, A | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| (See "Taxi War," "In the Cutting Room," May 1,'37.) | | | | |
| Find the Witness (G) | Rosalind Keith-Chas. Quigley | Jan. 8,'37 | 57. | Mar. 6,'37 |
| Frame Up, The | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| (See "Right Guy," "In the Cutting Room," May 1,'37.) | | | | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64. | Oct. 23,'37 |
| I Promise to Pay (G) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65. | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 64.) | | | | |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68. | Aug. 14,'37 |
| It Happened in Hollywood | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | | | | |
| It's All Yours (G) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80. | Aug. 7,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65. | July 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69. | May 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68. | Oct. 9,'37 |
| Lost Horizon (A) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118. | Feb. 27,'37 |
| (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p.80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94.) | | | | |
| Meter Madness | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | | | | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68. | Nov. 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 8,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62. | Apr. 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67. | Apr. 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65. | Aug. 28,'37 |
| She Married an Artist | John Boles-Lull Deste | Nov. 25,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Speed to Spare | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | | | | |
| Thunder in the City (G) | Edw. G. Robinson-Lull Deste | Apr. 25,'37 | 76. | Feb. 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65. | Nov. 13,'37 |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62. | Mar. 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Venus Makes Trouble | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| (See "In the Cutting Room," Apr. 3,'37.) | | | | |
| Westbound Mail | Charles Starrett-Rosalind Keith | Jan. 22,'37 | 54 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104. | Feb. 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68. | Feb. 13,'37 |
| Women of Glamour (G) | Melvyn Douglas-Virginia Bruce | Jan. 28,'37 | 72. | Mar. 20,'37 |
| (Exploitation: Feb. 27,'37, p. 81.) | | | | |
| *Coming* | | | | |
| Absent Without Leave | Dolly Haas | | | |
| All American Sweetheart | Scott Colton-Patricia Farr | Nov. 30,'37† | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| Dangerous Affair, A | Jack Holt-Beverly Roberts | | | |
| Forgotten Women | Wyn Cahoon-Scott Colton | | | |
| Headin' East | Buck Jones-Ruth Coleman | Dec. 13,'37† | | |
| I'll Take Romance | Grace Moore-M. Douglas | Dec. 1,'37† | 85 | |
| (See "In the Cutting Room," July 24,'37.) | | | | |
| Little Miss Roughneck | Edith Fellows-Leo Carrillo | | | |
| Lone Rider | Chas. Starrett-Iris Meredith | | | |
| Murder in Swingtime | Wyn Cahoon-Robert Paige | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Shadow, The | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | | |
| Singing Ranger | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Squadron of Honor | Don Terry-Mary Russell | | | |
| (See "The American Legion," "In the Cutting Room," Nov. 6,'37.) | | | | |
| Start Cheering | Jimmy Durante-Joan Perry | | | |
| (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |
| Under Suspicion (G) | Jack Holt-Kath. DeMille | Dec. 16,'37† | *65. | Nov. 20,'37 |
| Wide Open Faces | Joe E. Brown | | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Battle of Greed (G) | Tom Keene-Gwynne Shipman | Jan. 18,'37 | 65. | Jan. 8,'37 |
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60. | June 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64. | Mar. 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

| Title | (Hungarian Dialogue) Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Blue Danube Romance | Zita Perczel | Jan. 20,'37 | 85 | |
| Dreams of Love | Frank Taray | Jan. 3,'37 | 103 | |
| (English titles) | | | | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radai | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Noszty Lad, The | Javor-Szorenyl | Nov. 25,'37† | 97 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyl-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. | Oct. 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. | 13,'37† 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. | 6,'37† 64. | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. | 25,'37† 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June | 5,'37 70 | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May | 15,'37 55 | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. | 28,'37 86. | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. | 14,'37 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May | 15,'37 58. | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July | 10,'37 | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July | 17,'37 79. | June 26,'37 |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. | 20,'37 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Guns of Pecos 960 | Dick Foran-Anne Nagel | Jan. | 2,'37 65 | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. | 20,'37 61. | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. | 2,'37† 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. | 10,'37 96. | Mar. 6,'37 |
| Men in Exile 174 | Richard Purcell-June Travis | Apr. | 4,'37 | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. | 24,'37 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. | 21,'37 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Once a Doctor (G) 171 | Donald Woods-Jean Muir | Jan. | 23,'37 65. | Mar. 6,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. | 16,'37† 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. | 28,'37 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. | 23,'37† 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. | 11,'37 | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May | 8,'37 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. | 7,'37 70. | Apr. 3,'37 |
| Sing Me a Love Song (G) 160 | James Melton-Patricia Ellis | Jan. | 9,'37 79. | Oct. 17,'36 |
| (Exploitation: Dec. 26,'36, p. 70.) | | | | |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. | 6,'37 80. | Dec. 26,'36 |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. | 27,'37† 105. | Nov. 13,'37 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July | 24,'37 62. | June 12,'37 |
| That Certain Woman (A) 254 | Bette Davis-Henry Fonda | Sept. | 18,'37† 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. | 17,'37 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. | 9,'37† 95. | June 19,'37 |
| (See production article, "The Deep South." May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. | 30,'37 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Gold Is Where You Find It | George Brent-O. de Havilland | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Hollywood Hotel | Dick Powell-Frances Langford | | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. | 11,'37† *60. | Nov. 13,'37 |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | | |
| Sh! the Octupus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. | 11,'37† *60. | Nov. 13,'37 |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. | 18,'37† 57. | Oct. 16,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| Women Are Like That | Kay Francis-Pat O'Brien | | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. | 21,'37 90 | |
| Far from the Crowd | Mary Tsagonis | Apr. | 7,'37 82 | |
| Kainourgea Zoe | Rita Karmen | Nov. | 7,'37† 115 | |
| Ftohea Toy Mpeam | Vasoula Manolidoy | Sept. | 5,'37† 96 | |
| True Love | Sophea Damogloy | Oct. | 3,'37† 85 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Reborn | Elene Papadake | Dec. | 5,'37† 90 | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. | 15,'37 65 | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. | 15,'37 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. | 15,'37 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. | 1,'37 88. | Aug. 28,'37 |
| Head Over Heels In Love (G) 3604 | Jessie Matthews-Louis Berrell | Feb. | 29,'37 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. | 26,'37 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. | 17,'37† 70. | Oct. 2,'37 |
| Sez O'Reilly to McNab (G) | Will Fyffe-Will Mahoney | Nov. | 20,'37† 83. | July 17,'37 |
| (Reviewed under the title, "Said O'Reilly to McNab.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. | 29,'37 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June | 1,'37 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May | 15,'37 85. | Aug. 28,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July | 10,'37 64 | |
| Where There's a Will 3624 | Will Hay | July | 26,'37 74 | |
| Woman Alone, The (G) 3601 | Sylvia Sidney-John Loder | Jan. | 12,'37 76. | Jan. 2,'37 |
| (Reviewed under the title, "Sabotage.") | | | | |
| You're In the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. | 1,'37 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The | Nova Pilbeam | Feb. | 17,'38† | |
| (See production article, Oct. 30,37, p. 16.) | | | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. | 24,'37† | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. | 20, '38† | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Days (G) 147 | Tex Ritter-Eleanor Stewart | Jan. | 30,'37 52. | Feb. 13,'37 |
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June | 25,'37 63 | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. | 3,'37† 56 | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. | 21,'37 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May | 15,'37 70½. | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. | 19,'37† 60 | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. | 27,'37 77 | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. | 3,'37† 76½. | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. | 10,'37 65½. | May 1,'37 |
| Great Guy (G) 101 | James Cagney-Mae Clarke | Jan. | 2,'37 73. | Dec. 19,'36 |
| (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.) | | | | |
| Hats Off (G) 108 | Mae Clarke-John Payne | Dec. | 6,'36 66½. | Jan. 2,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. | 22,'37† *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July | 23,'37 75. | Oct. 16,'36 |
| (Reviewed under the title, "Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. | 3,'37 58 | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. | 30,'37 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May | 8,'37 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. | 17,'37† 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. | 24,'37 71½. | Jan. 16,'37 |
| Mr. Boggs Steps Out (G) 216 | Stuart Erwin-Helen Chandler | Nov. | 12,'37† *65. | Nov. 20,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. | 6,'37 60 | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. | 13,'37 56 | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. | 8,'37† 57. | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July | 2,'37 66 | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. | 27,'37 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. | 23,'37 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. | 10,'37† 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May | 22,'37 59. | June 5,'37 |
| Small Town Boy, The 205 | Stuart Erwin-Joyce Compton | Sept. | 24,'37† 61 | |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. | 30,'37† 93. | Sept. 4,'37 |
| Sweetheart of the Navy 123 | Eric Linden-Cecilia Parker | June | 8,'37† 61 | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. | 5,'37† *65. | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. | 29,'37† 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. | 24,'37† 57 | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. | 6,'37 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May | 8,'37 73. | June 6,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. | 20,'37 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. | 15,'37† 61 | |
| We're In the Legion Now (G) 129 | Reginald Denny-Esther Ralston | Jan. | 16,'37 55½. | Feb. 15,'36 |
| (Reviewed under the title, "Rest Cure.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead with Your Heart | Anna Sten | | | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter In the Sky | | | | |
| Photo Finish | Conrad Nagel-Eleanor Hunt | | | |
| Rollin' Plains 217 | Tex Ritter | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. | Oct. 16,'36 |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. | 15,'37 63 | |
| Luck of the Irish | Richard Hayward | Feb. | 1,'37 68 | |
| Phantom Ship | Bela Lugosi-Shirley Grey | Jan. | 10,'37 65 | |
| White Ivory | Jack Mulhall | Mar. | 1,'37 69 | |

# (THE RELEASE CHART--CONT'D)

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Early Bird, The | Richard Hayward | | | |
| Irish and Proud of It | Richard Hayward | | | |
| Jeanne | Gaby Morlay | | | |
| This Is China | | Dec. | 1,'37† | 68 |

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. | 15,'37† 82 | |
| Business In Distress | Czech Film | Oct. | 15,'37† 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. | 10,'37 62 | Jan. 26,'35 |
| Fire Trap, The | Norman Foster-Evalyn Knapp | Jan. | 10,'37 58 | Dec. 7,'35 |
| I Give My Heart | Gitta Alpar | Nov. | 5,'37† 78 | |
| Invitation to the Waltz | Lilian Harvey | Nov. | 10,'37† 74 | |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. | 1,'37† 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. | 10,'37 82 | |
| Student's Romance, The (G) | Patric Knowles | Oct. | 10,'37† 78 | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. | 1,'37† 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. | 1,'37 85 | Mar. 20,'37 |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. | 5,'37† 75 | |
| Song of the Lark | Czech Film | Dec. | 8,'37† 90 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. | 11,'37† 9 rls | |
| All Men Are Wild | Paul Javor | Oct. | 21,'37† 9 rls | |
| Bride from Torocke | Paul Javor | Oct. | 1,'37† 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. | 19,'37† 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June | 11,'37 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. | 20,'37 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. | 6,'37 8 rls | |
| I Picked You for My Husband | Paul Javor | Nov. | 4,'37† 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. | 21,'37† 9 rls | |
| Pay, Madame | Paul Javor | May | 30,'37 8 rls | |
| Two Prisoners | Paul Javor | Oct. | 12,'37† 10 rls | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anniversary | Imre Raday-Ida Turay | Dec. | 10,'37† 10 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. | 30,'37† 10 rls | |
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. | 24,'37† 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. | 15,'37† 73 | Sept. 11,'37 |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. | 1,'37 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. | 15,'37 90 | |

### *Coming*

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
I Demand Payment — Betty Burgess-Jack LaRue
Night of Crime
Sky Girl

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.) | William Powell-Myrna Loy | Dec. | 25,'36 112 | Dec. 12,'36 |
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. | 27,'37 69 | Aug. 28,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July | 9,'37 89 | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. | 3,'37† 80 | Sept. 4,'37 |
| Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62.; Nov. 20,'37, p. 92.) | Joan Crawford-Franchot Tone | Oct. | 8,'37† 103 | Oct. 2,'37 |
| Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.) | Eleanor Powell-Robt. Taylor | Aug. | 20,'37 110 | Aug. 21,'37 |
| Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.) | Greta Garbo-Robert Taylor | Jan. | 1,'37 108 | Dec. 19,'36 |
| Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | F. Bartholomew-Spencer Tracy | June | 25,'37 116 | Apr. 3,'37 |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. | 22,'37† 112 | Oct. 30,'37 |
| Dangerous Number (G) 718 | Robert Young-Ann Sothern | Jan. | 22,'37 71 | Feb. 6,'37 |
| Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | Marx Brothers-Allan Jones | June | 11,'37 111 | June 19,'37 |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. | 15,'37† 87 | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July | 2,'37 89 | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. | 26,'37 67 | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. | 12,'37 69 | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. | 5,'37† 138 | July 24,'37 |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. | 11,'36 72 | Oct. 31,'36 |
| Good Earth, The (A) 741 (See production article, July 11,'36 p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | Paul Muni-Luise Rainer | Aug. | 6,'37 139 | Feb. 6,'37 |
| Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | Wallace Beery-Betty Furness | Apr. | 23,'37 76 | Apr. 24,'37 |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June | 4,'37 109 | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. | 12,'37† 81 | Nov. 13,'37 |
| Last of Mrs. Cheyney, The 719 (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | Joan Crawford-William Powell | Feb. | 19,'37 98 | Feb. 27,'37 |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. | 29,'37† 78 | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July | 30,'37 69 | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. | 1,'37† 72 | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. | 5,'37 65 | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July | 2,'37 90 | Apr. 28,'34 |
| Man of the People (G) 716 | Joseph Calleia-Florence Rice | Jan. | 29,'37 81 | Jan. 30,'37 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June | 18,'37 70 | June 26,'37 |
| Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | J. MacDonald-Nelson Eddy | Mar. | 26,'37 132 | Mar. 13,'37 |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. | 17,'37† 73 | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. | 6,'37 105 | Mar. 2,'35 |
| Navy, Blue and Gold (G) 811 | Lionel Barrymore-Robt. Young | Nov. | 19,'37† 94 | Nov. 20,'37 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. | 30,'37 117 | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. | 23,'37 67 | Feb. 6,'37 |
| Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.) | Clark Gable-Myrna Loy | June | 4,'37 119 | June 12,'37 |
| Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | Jean Harlow-Robert Taylor | Mar. | 19,'37 84 | Mar. 20,'37 |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May | 21,'37 70 | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | Norma Shearer-Leslie Howard | Apr. | 16,'37 127 | July 18,'36 |
| Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.) | Clark Gable-Jean Harlow | July | 23,'37 94 | July 24,'37 |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. | 18,'36 74 | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. | 2,'37 69 | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May | 14,'37 94 | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May | 7,'37 66 | May 8,'37 |
| Thoroughbreds Don't Cry (G) 813 | Mickey Rooney-Judy Garland | Nov. | 26,'37† 80 | Nov. 20,'37 |
| Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37. p. 86; Nov. 20,'37, p. 92.) | Constance Bennett-Cary Grant | July | 16,'37 97 | July 17,'37 |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May | reissue 126 | Jan. 24,'31 |
| Under Cover of Night (G) 715 | Edmund Lowe-Florence Rice | Jan. | 8,'37 72 | Jan. 9,'37 |
| Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.) | Laurel and Hardy | Apr. | 16,'37 64 | Jan. 2,'37 |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. | 10,'37† 61 | Sept. 11,'37 |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. | 11,'38† | |
| Beg, Borrow or Steal 814 | Frank Morgan-Florence Rice | Dec. | 3,'37† | |
| Benefits Forgot | Walter Huston-James Stewart | Jan. | 28,'38† | |
| Bad Man of Brimstone 812 (See "In the Cutting Room," Oct. 23,'37.) | Wallace Beery-V. Bruce | Dec. | 17,'37† | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. | 7,'38† | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | | | |
| Mannequin (See "In the Cutting Room," Nov. 13,'37.) | Joan Crawford-Spencer Tracy | Feb. | 4,'38† | |
| Man-Proof (See "The Four Marys," "In the Cutting Room," Nov. 13,'37.) | Myrna Loy-Franchot Tone | Dec. | 31,'37† | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Rosalie (See production article, Nov. 6,'37, p. 34.) | Eleanor Powell-Nelson Eddy | Dec. | 24,'37† | |
| Three Men in the Snow | Frank Morgan-Robt. Young | Feb. | 25,'38† | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. | 18,'38† | |
| You're Only Young Once (See "Second Family Affair," "In the Cutting Room," Nov. 20,'37.) | Lewis Stone-Mickey Rooney | Dec. | 10,'37† | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. | 25,'37† 59 | Sept. 25,'37 |
| Blazing Barriers (G) | Edw. Arnold, Jr.-F. McKinney | July | 4,'37† 65 | Nov. 20,'37 |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. | 29,'37† 58 | Oct. 2,'37 |
| County Fair (G) | John Arledge-Mary Lou Lender | Nov. | 24,'37† 72 | Nov. 20,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. | 3,'37† 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. | 30,'37† 61 | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. | 2,'37† 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July | 7,'37† 62 | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July | 28,'37† 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. | 17,'37† | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. | 4,'37† 62 | |
| Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.) | Warren Hull-Movita | July | 21,'37† 73 | Aug. 14,'37 |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July | 14,'37† 55 | Aug. 21, 37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. | 18,'37† 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. | 22,'37† 62 | Sept. 25,'37 |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June | 30,'37† 70 | |
| Where Trails Divide | Tom Keene | Oct. | 13,'37† 59 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. | 25,'37† | |
| Code of the Range | Tim McCoy | | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. | 15,'37† | |
| Rose of the Rio Grande | Movita | | | |
| Telephone Operator | Judith Allen-Grant Withers | Dec. | 8,'37† | |

# (THE RELEASE CHART--CONT'D)

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98. | Sept. 25,'37 |
| Artists and Models (G) 3702 (Exploitation: Sept. 18,37, p. 83.) | Jack Benny-Gail Patrick | Aug. 13,'37† | 97. | Aug. 7,'37 |
| Barrier, The (G) (See production article, Sept. 18,'37, p. 14.) | Lee Carrillo-Jean Parker .. .... | Nov. 12,'37† | *93. | Nov. 6,'37 |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67. | Aug. 7,'37 |
| Blossoms on Broadway (G) (See production article, Sept. 25,'37, p. 16.) | Edward Arnold-Shirley Ross | Nov. 19,'37† | *85. | Nov. 20,'37 |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82. | Feb. 13,'37 |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64. | Sept. 11,'37 |
| Bulldog Drummond Escapes (G) 3626 | Ray Milland-Heather Angel | Jan. 22,'37 | 65. | Mar. 13,'37 |
| Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.) | Gladys Swarthout-F. MacMurray | Jan. 29,'37 | 85. | Dec. 12,'36 |
| Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.) | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60. | Apr. 17,'37 |
| Doctor's Diary, A (G) 3627 | John Trent-Helen Burgess | Jan. 15,'37 | 77. | Jan. 30,'37 |
| Double Or Nothing (G) 3707 (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.) | Bing Crosby-Martha Raye | Sept. 17,'37† | 95. | Aug. 21,'37 |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88. | July 10,'37 |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94. | Oct. 2,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85. | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56. | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70. | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76. | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142. | July 24,'37 |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79. | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65. | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67. | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66. | May 22,'37 |
| I Met Him in Paris (G) 3644 (Exploitation: Oct. 9,'37, p. 67.) | Claudette Colbert-M. Douglas | May 28,'37 | 86. | May 29,'37 |
| Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.) | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79. | Apr. 17,'37 |
| John Meade's Woman (A 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87. | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78. | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77. | June 12,'37 |
| Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86. | Jan. 30,'37 |
| Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.) | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92. | May 1,'37 |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65. | June 12,'37 |
| Mind Your Own Business (G) 3625 | Charles Ruggles-Alice Brady | Jan. 8,'37 | 75. | Dec. 19,'36 |
| Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.) | Bob Burns-Martha Raye | June 18,'37 | 77. | June 19,'37 |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71. | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70. | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75. | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70. | June 26,'37 |
| On Such a Night (A) 3704 (Exploitation: Nov. 6,'37, p. 66.) | Karen Morley-Grant Richards | Aug. 27,'37† | 73. | Aug. 21,'37 |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79. | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113. | Nov. 28,'36 |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60. | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orlen Heyward | Sept. 17,'37† | 68. | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62. | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65. | Sept. 4,'37 |
| Souls at Sea (G) 3705 (See production article, Jan. 30,'37, p. 16.) | Gary Cooper-George Raft | Sept. 3,'37† | 92. | Aug. 14,'37 |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97. | Mar. 20,'37 |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62. | Oct. 9,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63. | Sept. 18,'37 |
| Thunder Trail (G) 3713 (Exploitation: May 29,'37, p. 67.) | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58. | Oct. 2,'37 |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80. | May 29,'37 |
| Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89. | Apr. 3,'37 |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time | Reviewed |
|---|---|---|---|---|
| Big Broadcast of 1938 (See production article, Nov. 20,'37, p. 14.) | W. C. Fields-Martha Raye | Dec. 31,'37† | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 17,'37† | | |
| Buccaneer, The (See production article, Oct. 23,'37, p. 14.) | Fredric March-Franciska Gaal | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55. | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| College Swing | Martha Raye-Burns & Allen | | | |
| Daughter of Shanghai (See "In the Cutting Room," Oct. 30,'37.) | Anna May Wong-Chas. Bickford | Jan. 21,'38† | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 28,'38† | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Love on Toast | Stella Ardler-John Payne | Dec. 10,'37† | | |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 21,'38† | | |
| Romance in the Dark (See "In the Cutting Room," Nov. 13,'37.) | Gladys Swarthout-John Boles | | | |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Dec. 3,'37† | *75. | Nov. 13,'37 |
| They Knew What Happened | Lew Ayres-Louise Campbell | | | |
| True Confession (A) | C. Lombard-Fred MacMurray | Dec. 24,'37† | *84. | Nov. 20,'37 |
| Wells Fargo | Joel McCrea-Frances Dee | Jan. 14,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56. | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61. | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61. | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59. | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59. | Nov. 13,'37 |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62. | July 31,'37 |
| Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.) | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57. | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57. | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64. | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62. | Apr. 3,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.) | Frances Langford-Phil Regan | Apr. 26,'37 | 83. | Apr. 10,'37 |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.) | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67. | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67. | Feb. 6,'37 |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60. | Jan. 18,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56. | Jan. 16,'37 |
| Manhattan Merry-Go-Round (G) 7001 | Phil Regan-Ann Dvorak | Nov. 13,'37† | 84. | Nov. 13,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63. | July 31,'37 |
| Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68. | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58. | Mar. 13,'37 |
| Portia on Trial 6001 (A) | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72. | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59. | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56. | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62. | July 3,'37 |
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55 | |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Rootin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. | May 8,'37 |
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006. | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66. | |
| Springtime in the Rockies 7101. | Gene Autry-Polly Rowles | Nov. 15,'37† | 60. | |
| Trail of Vengeance 6325 | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54. | |
| Trigger Trio 7112 | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56. | |
| Two Wise Maids (G) 6004 | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68. | Feb. 6,'37 |
| Wrong Road, The (G) 7016 | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. | Sept. 25,'37 |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022 | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Colorado Kid 7123 | Bob Steele-Marian Weldon | Dec. | 6,'37† | |
| Duke Comes Back, The 7018 (See "In the Cutting Room," Oct. 16,'37.) | Allan Lane-Heather Angel | Nov. | 29,'37† | |
| Exiled to Shanghai | June Travis-Wallace Ford | Dec. | 20,'37† | |
| Glamorous Nights (G) 7017 | Mary Ellis-Victor Jory | Dec. | 6,'37† | 80. May 15,'37 |
| Lady Misbehaves, The (See "In the Cutting Room," Nov. 20,'37.) | Sally Eilers-Neil Hamilton | Dec. | 27,'37† | |
| Mama Runs Wild | Mary Boland-Ernest Truex | Jan. | 3,'38† | |
| Outside of Paradise | Phil Regan-Dorothy McNulty | Jan. | 10,'38† | |
| Paroled to Die | Bob Steele-Kathleen Elliott | Jan. | 24,'38† | |
| Purple Vigilantes | Three Mesquiteers | Jan. | 10,'38† | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |
| Wild Horse Rodeo 7113 | Three Mesketeers | Dec. | 6,'37† | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802 | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. | Aug. 21,'37 |
| Behind the Headlines (G) 727. | Lee Tracy-Diana Gibson | May 14,'37 | 58. | June 12,'37 |
| Big Shot, The (G) 735 | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. | July 31,'37 |
| Border Cafe (G) 730 | John Beal-Armida | June 4,'37 | 67. | May 29,'37 |
| Breakfast for Two (G) 737 | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. | Oct. 9,'37 |
| China Passage (G) 718 | Constance Worth-V. Haworth | Mar. 12,'37 | 65. | Apr. 24,'37 |
| Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.) | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. | Apr. 10,'37 |
| Damsel in Distress, A (See "In the Cutting Room," Oct. 9,'37.) | Fred Astaire-Burns & Allen | Nov. 19,'37† | 98. | |
| Don't Tell the Wife (G) 720 | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. | Feb. 27,'37 |
| Fight for Your Lady (G) 808 | John Boles-Ida Lupino | Nov. 5,'37† | 67. | Oct. 2,'37 |
| Fit for a King (G) 848 | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. | Sept. 4,'37 |
| Flight from Glory (G) 736 | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. | Aug. 14,'37 |
| Forty Naughty Girls (G) 803 | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. | Sept. 4,'37 |
| Hideaway (G) 733 | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. | July 31,'37 |
| High Flyers (G) | Wheeler and Woolsey | Nov. 26,'37† | 70. | Nov. 20,'37 |
| Hollywood Cowboy (G) 733 | George O'Brien-Cecilia Parker | May 28,'37 | 64. | July 31,'37 |
| Life of the Party, The (G) 801. (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. | Aug. 28,'37 |
| Living on Love (G) | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. | Oct. 30,'37 |
| Make a Wish (G) 745 | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. | Sept. 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. | Mar. 13,'37 |
| Meet the Missus (G) 729 | Victor Moore-Helen Broderick | June 4,'37 | 60. | May 29,'37 |
| Music for Madame (G) 804 | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. | Sept. 18,'37 |
| New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July 2,'37 | 100. | July 10,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. | July 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. | Mar. 20,'37 |
| Park Avenue Logger (G) 787 | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. | Jan. 30,'37 |
| Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.) | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. | Jan. 2,'37 |
| Quality Street (G) 709 | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. | Mar. 30,'37 |
| Racing Lady (G) 707 | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. | Dec. 12,'36 |
| Riding On Air (G) 771 | Joe E. Brown-Florence Rice | June 18,'37 | 71. | June 12,'37 |
| Saturday's Heroes (G) 805 | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. | Sept. 18,'37 |
| Sea Devils (G) 714 | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. | Feb. 20,'37 |
| Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May 7,'37 | 116. | May 8,'37 |
| Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. | Feb. 27,'37 (Exploitation: Mar. 13,'37, p. 79.) |
| Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.) | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. | Sept. 18,'37 |
| Super Sleuth (G) 734 | Jack Oakie-Ann Sothern | July 16,'37 | 70. | July 17,'37 |
| That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. | Dec. 19,'36 |
| There Goes My Girl (G) 728 | Ann Sothern-Gene Raymond | May 21,'37 | 74. | June 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. | Oct. 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. | Dec. 26,'36 |
| Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.) | Edward Arnold-Frances Farmer | July 30,'37 | 109. | July 17,'37 |
| Too Many Wives (G) 723 | Anne Shirley-John Morley | Apr. 9,'37 | 61. | Apr. 17,'37 |
| Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Nov. 12,'37† | 113. | Sept. 25,'37 |
| We're on the Jury (G) 716 | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. | Jan. 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 6,'37 | 82. | Oct. 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. | Feb. 20,'37 |
| Windjammer 783 (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. 6,'37 | 58. | |
| Woman I Love, The (G) 721 | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. | Apr. 24,'37 |
| You Can't Beat Love (G) 731 | Preston Foster-Joan Fontaine | June 25,'37 | 62. | June 5,'37 |
| You Can't Buy Luck (G) 726 | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. | May 1,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | | | |
| Danger Patrol (G) | John Beal-Sally Eilers | Dec. 3,'37† | *60. | Nov. 20,'37 |
| Easy Millions (See "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | | | |
| Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | | | |
| Hawaii Calls | Bobby Breen-Juanita Quigley | | | |
| Hitting a New High (See "In the Cutting Room," Oct. 23,'37.) | Lily Pons-John Howard | Dec. 24,'37† | | |
| Lights Out (See "In the Cutting Room," Nov. 20,'37.) | Lee Tracy-Joan Woodbury | | | |
| Quick Money (See "Taking the Town," "In the Cutting Room," Nov. 6,'37.) | Fred Stone-Dorothy Moore | Dec. 10,'37† | | |
| Radio City Revels | Bob Burns-Jack Oakie | | | |
| She's Got Everything (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | Gene Raymond-Ann Sothern | | | |
| Wise Girl | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G) | Earl Hodgins | Sunset | Aug. 19,'37 | *75. | Aug. 7,'37 |
| Melody of the Plains (G) | Fred Scott | Spectrum | Apr. 15,'37 | *55. | Apr. 10,'37 |
| Nation Aflame (G) | Noel Madison | Treasure | Oct. 16,'37 | 76. | Oct. 23,'37 |
| Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.) | Fred Scott | Spectrum | Jan. 15,'37 | | |
| Three Legionnaires (G) | Robt. Armstrong | General | June 15,'37 | *60. | Mar. 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. | June 12,'37 |
| Zamboanga (G) | Native Cast | | July 17,'37 | *65. | July 17,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815. | Eddie Cantor-June Lang | Oct. 29,'37† | 81. | Oct. 23,'37 |
| Angel's Holiday (G) 754 | Jane Withers-Robert Kent | June 4,'37 | 71. | May 8,'37 |
| As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. | Sept. 19,'36 |
| Big Business (G) 759 | Jed Prouty-Spring Byington | June 18,'37 | 61. | Apr. 17,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758 | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. | June 26,'37 |
| Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May 7,'37 | 83. | May 8,'37 |
| Californian, The (G) 753 | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. | July 10,'37 |
| Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May 21,'37 | 71. | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. | Nov. 29,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. | Aug. 7,'37 |
| Crack-Up (G) 727 | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. | Jan. 16,'37 |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. | Oct. 2,'37 |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| David Harum (G) 769 (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. | Mar. 3,'34 |
| Dinner at the Ritz (G) 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | Nov. 13,'37 |
| Doctor Bull (G) 768 (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. | Oct. 14,'33 |
| Fair Warning (G) 740 | Betty Furness-John Payne | Mar. 5,'37 | 68. | Jan. 23,'37 |
| Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. | Apr. 3,'37 |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May 14,'37 | 59. | Mar. 6,'37 |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. | May 5,'34 |
| Heidi (G) 816 | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. | Oct. 16,'37 |
| Holy Terror, The (G) 734 | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. | Jan. 9,'37 |
| Hot Water (G) | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. | July 17,'37 |
| Judge Priest (reissue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 28,'34 |
| It Happened Out West 745 | Paul Kelly-Judith Allen | May 7,'37 | 56. | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28. | |
| Lady Escapes, The (G) 747 | Gloria Stuart-Michael Whalen | July 23,'37 | 63. | June 5,'37 |
| Lancer Spy (G) 809 | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. | Oct. 9,'37 |
| Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. | Oct. 2,'37 |
| Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. | Nov. 26,'36 |
| Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. | Feb. 27,'37 |
| Love Under Fire (G) 803 | Loretta Young-Don Ameche | Aug. 20,'37† | 75. | Aug. 14,'37 |
| Midnight Taxi (G) 744 | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. | Mar. 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. | Mar. 20,'37 |
| Off to the Races (G) 736 | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. | Jan. 16,'37 |
| On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |
| One In a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75. | |
| Second Honeymoon (G) 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | 79. | Nov. 13,'37 |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.) | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.) | Anthony Martin-Dixie Dunbar | June 25,'37 | 64. | |
| Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.) | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66.) | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99. | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 743 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.) | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |
| *Coming* | | | | |
| Big Town Girl (G) 822 (See "In the Cutting Room." Nov. 20,'37.) | Claire Trevor-Donald Woods | Dec. 3,'37† | *65. | Nov. 13,'37 |
| Blonde Mell | Ricardo Cortez-Phyllis Brooks | | | |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Feb. 15,'38† | *65. | Nov. 6,'37 |
| Checkers | Jane Withers-Stuart Erwin | | | |
| (See "In the Cutting Room," Nov. 20,'37.) | | | | |
| Happy Landing 830 | Sonja Henie-Don Ameche | Jan. 28,'38† | | |
| Hawaiian Buskaroo 828 | Smith Bellew-Evalyn Knapp | Jan. 14,'38† | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Jan. 21,'38† | | |
| In Old Chicago (See production article, Sept. 4,'37, p. 48.) | Tyrone Power-Alice Faye | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | | *60. | Oct. 30,'37 |
| Love and Hisses 825 (See "In the Cutting Room," Oct. 16,'37.) | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| Rebecca of Sunnybrook Farm (See "In the Cutting Room," Nov. 6,'37.) | Shirley Temple-Gloria Stuart | Feb. 11,'37† | | |
| Sally, Irene and Mary 827 | Alice Faye-Fred Allen | Jan. 14,'38† | | |
| Shanghai Deadline 826 | Cesar Romero-June Lang | Jan. 7,'37† | | |
| Tarzan's Revenge 823 (See "In the Cutting Room," Nov. 13,'37.) | Glenn Morris-Eleanor Holm | Dec. 17,'37† | | |
| Thank You, Mr. Moto 831 (See "In the Cutting Room," Nov. 20,'37.) | Peter Lorre-Jane Regan | Dec. 24,'37† | | |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88.) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | Dorothy Lamour-Jon Hall | Nov. 9,'37† | *103. | Nov. 13,'37 |
| Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G) (Reviewed under the title, "The Squeaker.") | Edmund Lowe-Ann Todd | Nov. 12,'37† | 77. | Sept. 11,'37 |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66.) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44. | |
| Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92.) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.") | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| *Coming* | | | | |
| Action for Slander (A) | Clive Brook-Ann Todd | Dec. 17,'37† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | Dec. 24,'37† | | |
| Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.) | Tommy Kelly-Walter Brennan | Feb. 3,'38† | | |
| Goldwyn Follies, The (See production article, Nov. 13,'37, p. 14.) | Phil Baker-Ritz Bros. | | | |
| I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.) | Joan Bennett-Henry Fonda | | | |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Nothing Sacred (See production article, Aug. 21,'37, p. 16.) | Carole Lombard-Fredric March | Nov. 26,'37† | | |
| Paradise for Two (G) | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | | 90. | Nov. 18,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Jan. 22,'38† | 86. | June 12,'37 |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68. | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58. | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59. | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66. | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 56. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 66. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 66. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59. | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.) | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.) | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| 100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 92.) | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68. | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59. | |
| That's My Story 2034 (See "In the Cutting Room," July 3,'37.) | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62. | |
| Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| Trouble at Midnight (G) 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | Nov. 20,'37 |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunne | Mar. 28,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66. | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 76. | Apr. 24,'37 |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 58. | |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |
| *Coming* | | | | |
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63. | Nov. 13,'37 |
| Courage of the West (See "In the Cutting Room," Sept. 11,'37.) | Bob Baker-Lois January | Dec. 5,'37† | 57. | |
| Deadlocked | Fay Wray-Kent Taylor | | | |
| International Spy | Wm. Hall-Jane Wyman | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mad About Music | Deanna Durbin-Herbert Marshall | | | |
| Prescription for Romance | Wendy Barrie-Kent Taylor | Dec. 12,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | | | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Feud of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket (G) | Herman Brix-Joan Barclay | Oct. 1,'37† | 62. Nov. 20,'37 | |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Lost Ranch | Tom Tyler | Nov. 30,'37† | | |
| Orphan of the Pecos | Tom Tyler | Dec. 30,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73. Apr. 10,'37 | |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83. Jan. 9,'37 | |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89. Mar. 13,'37 | |
| Devil's Saddle Legion, The 138 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62. Sept. 11,'37 | |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60. June 12,'37 | |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85. Dec. 26,'36 | |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92. June 19,'37 | |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95. Oct. 2,'37 | |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71. Dec. 12,'36 | |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90. July 31,'37 | |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101. May 8,'37 | |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95. Mar. 6,'37 | |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116. July 10,'37 | |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68. Aug. 14,'37 | |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60. Jan. 16,'37 | |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60. Mar. 13,'37 | |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93. Feb. 6,'37 | |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105. July 10,'37 | |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80. July 3,'37 | |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59. Dec. 5,'36 | |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121. Aug. 21,'37 | |
| (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60. Mar. 13,'37 | |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64. July 24,'37 | |

*Coming*

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|---|---|---|---|---|
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Evidence | Dick Foran-June Travis | | | |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82. Sept. 11,'37 | |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Girls on Probation | Bonita Granville-Dolores Costello | | | |
| Gold Diggers in Paris | | | | |
| Highway Pirates | Dick Purcell-Beverly Roberts | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | | *60. Jan. 30,'37 | |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| Patient in Room 18, The | Ann Sheridan-Patric Knowles | | | |
| Penrod and His Twin Brother | Billy and Bobby Mauch | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady | H. Bogart-Dorothy McNulty | | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Tovarich 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | | |
| Without Warning (G) 218 | Boris Karloff-Marie Wilson | | *58. Oct. 23,'37 | |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls. | |

## WORLD

| Title | Star | Rel. Date | Running Tibe Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78. July 8,'37 | |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95. Feb. 13,'37 | |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven | Harry Baur | | | |
| Love on Skis | Walter Rimil | | | |
| Monks, The | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Dec. 1,'37† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Angel's Pit, The (A) | Amedo Nazzari | | | June | 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103. Apr. | 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 98. Apr. | 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73. July | 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | Oct. | 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89. Oct. | 23,'37 |
| Dominant Sex, The (A) | Phillips Holmes | Assoc. British | | 82. Feb. | 26,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80. Aug. | 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90. June | 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55. Aug. | 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | May | 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74. Aug. | 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88. Mar. | 27,'37 |
| Gypsy (A) | Roland Young | Warner | | Feb. | 13,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81. Oct. | 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90. Mar. | 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77. Sept. | 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73. Apr. | 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70. May | 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120. July | 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90. May | 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | Apr. | 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80. July | 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95. Sept. | 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78. Oct. | 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105. May | 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70. July | 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91. Sept. | 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77. June | 5,'37 |
| Mill on the Floss, The (G) | Frank Lawton | National | | 90. Feb. | 13,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90. Mar. | 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77. Sept. | 18,'37 |
| Ora Ponciano (G) | Chucho Solozano | Prod. Soria | | 105. May | 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77. Sept. | 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75. May | 8,'37 |
| Pagliacci (G) | Richard Tauber | United Artists | | 90. Feb. | 6,'37 |
| (See production article, Jan. 9,'37, p. 16.) | | | | | |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115. June | 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100. Mar. | 20,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | Apr. | 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95. Mar. | 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120. Oct. | 30,'37 |
| Sensation (A) | John Lodge | Wardour | | 75. Jan. | 23,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70. July | 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | | Apr. 13,'37 | 73. Apr. | 24,'37 |
| Southern Mail (A) | Richard-Wilm | Solar | | 100. Feb. | 20,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58. Sept. | 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85. May | 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85. July | 17,'37 |
| 30 Seconds of Love (G) | Elsa Merlini | E. J. A. | | 80. Jan. | 2,'37 |
| This'll Make You Whistle (A) | Jack Buchanan | Wilcox | | 78. Jan. | 9,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68. Mar. | 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60. May | 1,'37 |
| White Squadron (G) | Antonio Centa | E. N. I. C. | | 85. Dec. | 26,'36 |
| Wild Innocence (G) | Wendy Munro | Cinesound | | 65. Nov. | 20,'37 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 90. May | 29,'37 |
| Yiddle with His Fiddle | Molly Picon | Sphinx | Dec. 31,'36 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Woods | May 14,'37 | 19½.. |
| (3 Stooges) | | |
| Big Squirt, The (10-2-37) | Sept.17,'37† | 18.... |
| Charlie Chase | | |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19.... |
| Calling All Curtains | Oct. 1,'37† | 16.... |
| Calling All Doctors | July 22,'37 | 19½.. |
| Cash and Carry (9-11-37) | Sept. 3,'37† | 18½.. |
| (3 Stooges) | | |
| Dizzy Doctors (4-17-37) | Mar. 19,'37 | 17½.. |
| (3 Stooges) | | |
| Fiddling Around | Jan. 21,'38† | .2 rls. |
| From Bad to Worse | June 4,'37 | 17.... |
| Charlie Chase | | |
| Goofs and Saddles | July 2,'37 | 17½.. |
| Gracie at the Bat | Oct. 29,'37† | 17½.. |
| Andy Clyde | | |
| Grand Hooter (6-5-37) | May 7,'37 | 19½.. |
| Charlie Chase | | |
| Grips, Grunts and Groans | | |
| (3-27-37) (3 Stooges) | Jan. 15,'37 | 19.... |
| He Done His Duty | Dec. 10,'37† | 17½.. |
| Andy Clyde | | |
| Knee Action (2-27-37) | Jan. 9,'37 | 17.... |
| Andy Clyde | | |
| Lodge Night | June 11,'37 | 18.... |
| Andy Clyde | | |
| Man Bites Love Bug | Dec. 24,'37† | 18... |
| Charlie Chase | | |
| My Little Feller | May 21,'37 | 18.... |
| Andy Clyde | | |
| New News (4-17-37) | Apr. 1,'37 | 17½.. |
| (Collins-Kennedy) | | |
| Oh What a Knight | Nov. 22,'37† | 16½.. |
| Playing the Ponies | | |
| (10-23-37) | Oct. 15,'37† | 17.... |
| (3 Stooges) | | |
| Sailor Maid | Feb. 12,'37 | 19.... |
| Polly Moran | | |
| Sitter Downers, The | Nov. 26,'37† | 16½.. |
| (3 Stooges) | | |
| Stuck in the Sticks | Mar.26,'37 | 18.... |
| Andy Clyde | | |
| Super Snooper, The | Feb. 25,'37 | 19½.. |
| El Brendel | | |
| Termites of 1938 | Jan. 7,'38† | .2 rls. |
| Three Dumb Clucks | Apr. 17,'37 | 17.... |
| (3 Stooges) | | |
| Wrong Miss Wright, The | June 18,'37 | 17.... |
| Charlie Chase | | |
| **BROADWAY FOLLIES** | | |
| Brokers Follies | Dec. 3,'37† | .1 rl.. |
| Drug Store Follies | | |
| (9-11-37) | Sept. 3,'37† | 9½.. |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11.... |
| Timberland Revels | Nov. 5,'37† | 10.... |
| **COLOR RHAPSODIES** | | |
| Air Hostess, The | Oct. 22,'37† | .8.... |
| Foxy Pup, The (6-5-37) | May 21,'37 | .6½.. |
| Gifts from the Air | Dec. 18,'37† | .7½.. |
| (re-issue) | | |
| Indian Serenade | July 16,'37 | .8.... |
| Let's Go (4-17-37) | Apr. 10,'37 | .7½.. |
| Little Match Girl | Nov. 5,'37† | .8½.. |
| Merry Mannequins | Mar. 19,'37 | .6½.. |
| Mother Hen's Holiday | May 7,'37 | .7.... |
| Sad Little Guinea Pigs | Dec. 18,'37† | .1 rl.. |
| Scary Crows (9-11-37) | Aug.20,'37 | .8.... |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | .7½.. |
| Spring Festival (8-21-37) | Aug. 6,'37 | .8.... |
| Stork Takes a Holiday, The | June 11,'37 | .8.... |
| Swing, Monkey, Swing | | |
| (10-2-37) | Sept.10,'37 | .7½.. |
| **COLUMBIA TOURS** | | |
| Gold Quest of the Ages | | |
| (2-27-37) | Jan. 28,'37 | 10.... |
| Fifty Years of Barter | May 28,'37 | .9½.. |
| Haiti's Black Napoleon | | |
| (8-21-37) | Aug. 6,'37 | .9.... |
| Pirate Parts of the Caribbean | July 2,'37 | .9.... |
| When the West Was Young | | |
| (3-20-37) | Mar.12,'37 | .9.... |
| **COMMUNITY SING** (1st Series) | | |
| Community Sing (No. 1) | | |
| (2-27-37) | Jan. 17,'37 | 10.... |
| Community Sing (No. 2) | Feb. 19,'37 | .11.... |
| Community Sing (No. 3) | | |
| (6-5-37) | May 20,'37 | 10.... |
| Community Sing (No. 4) | June 18,'37 | 10½.. |
| Community Sing (No. 5) | | |
| (9-11-37) | July 24,'37 | 10½.. |
| (2nd Series) | | |
| No. 1 (9-11-37) | Aug.20,'37† | 10.... |
| No. 2 (10-16-37) | Sept.17,'37† | 10.... |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½.. |
| No. 4— | Nov. 28,'37† | .1 rl.. |
| **COURT OF HUMAN RELATIONS** | | |
| Wedding Deal, The | Feb. 26,'37 | 11½.. |
| **FEATURETTES** | | |
| Herald of the Skies | Apr. 2,'37 | .9½.. |
| **HAPPY HOUR** | | |
| Goose Girl, The | May 30,'37 | .3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | .3 rls. |
| **KRAZY KAT CARTOONS** | | |
| 17. Lyin' Hunter, The | | |
| (3-27-37) | Feb. 12,'37 | .7.... |
| 18. Krazy's Race of Time | | |
| (6-26-37) | May 6,'37 | .7.... |
| 19. Masque Raid, The | June 25,'37 | .7.... |
| 20. Railroad Rhythm | Nov. 20,'37† | .1 rl.. |
| **SCRAPPY CARTOONS** | | |
| Canine Capers | Sept.16,'37† | .6½.. |
| Clock Goes 'Round and 'Round (11-20-37) | Oct. 16,'37† | .6.... |
| Dizzy Ducks (12-19-36) | July 18,'37 | .6½.. |
| Fire Plug, The (11-13-37) | Oct. 16,'37† | .6.... |
| Puttin' Out the Kitten | Mar.26,'37 | .7.... |
| Scrappy's Band Concert | Apr. 29,'37 | .7.... |
| Scrappy's Music Lesson | June 4,'37 | .7.... |
| Scrappy's News Flashes | Dec. 8,'37† | .1 rl.. |
| **SCREEN SNAPSHOTS** | | |
| No. 5—(2-27-37) | Jan. 22,'37 | 10.... |
| No. 6— | Feb. 19,'37 | 10.... |
| No. 7— | Mar.23,'37 | .9½.. |
| No. 8—(5-29-37) | Apr. 30,'37 | .9½.. |
| No. 9— | May 22,'37 | 10.... |
| No. 10— | June 4,'37 | .9.... |
| No. 11— | June 25,'37 | 10½.. |
| No. 12—(10-16-37) | Aug.13,'37 | 10.... |
| No. 13—(10-16-37) | Sept.10,'37 | 10.... |
| (New Series) | | |
| No. 1—(10-16-37) | Sept.17,'37† | 10.... |
| No. 2—(11-20-37) | Oct. 15,'37† | .9½.. |
| No. 3— | Nov. 18,'37† | .1 rl.. |
| **SPECIAL** | | |
| **SPORT THRILLS** | | |
| Cadet Champions | Nov. 26,'37† | .1 rl.. |
| Fit to Win (6-12-37) | May 7,'37 | .9½.. |
| Fleet Hoofs (4-17-37) | Mar. 5'37 | 10.... |
| Fun in the Water | | |
| (4-17-37) | Apr. 10,'37 | 10.... |
| Future Stars | Aug.30,'37 | ..... |
| Golf Magic (9-11-37) | Aug. 16,'37 | .9.... |
| Riding the Waves | June 4,'37 | 10.... |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | .9.... |
| Set 'Em Up | Oct. 29,'37† | .1 rl.. |
| Sport of the Seasons | June 25,'37 | .9.... |
| Sport's Greatest Thrills | | |
| (8-21-37) | Aug. 3,'37 | .9.... |
| Trotting Thoroughbreds | | |
| (10-16-37) | Sept. 30,'37† | .9½.. |
| **STRANGE AS IT SEEMS** | | |
| Little Jack Horner | | |
| (10-2-37) | Sept.16,'37† | .6½.. |
| Silver Threads | Nov. 12,'37† | .1 rl.. |
| **WORLD IN COLOR** | | |
| Beautiful Bermuda | Sept.10,'37† | ..... |
| City of the Golden Gate | | |
| (11-20-37) | Oct. 10,'37† | .9½.. |

### EDUCATIONAL

[Distributed through Twentieth Century-Fox]

| Title | Rel. Date | Min. |
|---|---|---|
| **SONG AND COMEDY HITS** | | |
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11.... |
| Big Apple, The (10-2-37) | Sept.17,'37† | .9.... |
| Calling All Crooners | Nov. 19,'37† | 10½.. |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11.... |
| Love Goes West | Dec. 17,'37† | .1 rl.. |
| Miss Lonely Hearts | | |
| (10-30-37) | Sept.24,'37† | 10½.. |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11.... |
| Rhythm Saves the Day | Oct. 29,'37† | 11.... |
| See Uncle Sol (2-6-37) | Jan. 29,'37 | 11.... |
| Trailer Paradise | Nov. 26,'37† | .1 rl.. |
| **TERRY-TOONS** | | |
| Barnyard Boss, The | Dec. 24,'37† | .1 rl.. |
| Big Game Hunt, The | Feb. 19,'37 | .7.... |
| Billy Goat's Whiskers, The | Dec. 10,'37† | .1 rl.. |
| Book Shop, The (1-30-37) | Feb. 5,'37 | .6.... |
| Bug Carnival (4-17-37) | Apr. 16,'37 | .7.... |
| Close Shave, A | Oct. 1,'37† | .7.... |
| Dancing Bear, The | | |
| (11-6-37) | Oct. 15,'37† | .6½.. |
| Dog and the Bone, The | Nov.12,'37† | .6.... |
| Farmer Al Falfa in Trailer Life | Aug.20,'37† | .6.... |
| Flying South | Mar.19,'37 | .7.... |
| Hay Ride, The | Apr. 2,'37 | .6.... |
| Homeless Pup, The | July 23,'37 | .7.... |
| Kiko's Cleaning Day | | |
| (10-2-37) | Sept.17,'37† | .6½.. |
| Mechanical Cow, The | June 25,'37 | .7.... |
| Ozzie Ostrich Comes to Town | May 28,'37 | .7.... |
| Paper Hangers, The | | |
| (8-14-37) | July 30,'37 | .7.... |
| Pink Elephants | July 9,'37 | .7.... |
| Play Ball | June 11,'37 | .6.... |
| Puddy's Coronation | May 14,'37 | .7.... |
| Red Hot Music | Mar. 5,'37 | .6.... |
| Salty McGuire | Jan. 6,'37 | .7.... |
| Saw Mill Mystery, The | Oct. 29,'37† | .6½.. |
| School Birds | Apr. 30,'37 | .7.... |
| Timid Rabbit, The | Nov. 26,'37† | .1 rl.. |
| Tin Can Tourist, The | | |
| (2-6-37) | Jan. 22,'37 | .7.... |
| Villain Still Pursued Her, The | Sept. 3,'37† | .6½.. |
| **TREASURE CHEST** | | |
| Crystal Ballet | May 28,'37 | 11.... |
| How to Ski | Aug.20,'37† | 11.... |
| Ornamental Swimming | June 4,'37 | 10.... |
| Private Life of the Gannets | | |
| (9-25-37) | Sept.10,'37† | 11.... |
| Songs of the Danube | May 7,'37 | .9.... |
| **TWO-REEL COMEDIES** | | |
| Affairs of Pierre, The | | |
| (7-31-37) | Aug. 6,'37† | 19.... |
| Bashful Ballerina | | |
| (10-2-37) | Sept.17,'37† | 20.... |
| Bashful Buckaroo, The | Dec. 3,'37† | .2 rls. |
| Big Courtship, The | Feb. 19,'37 | 17.... |
| Comic Artist's Home Life | | |
| (4-3-37) | Apr. 9,'37 | 18.... |
| Dime a Dance | Dec. 17,'37† | .2 rls. |
| Ditto | Feb. 12,'37 | 17.... |
| Freshies | May 7,'37 | 17.... |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19.... |
| Girls Ahoy! | June 11,'37 | 17.... |
| Going, Going, Gone | Oct. 8,'37† | 18.... |
| Hamlet and Eggs | June 18,'37 | 16.... |
| Heir Today | Nov. 5,'37† | 18.... |
| Her Accidental Hero | May 21,'37 | 17.... |
| His Pest Girl | Apr. 30,'37 | 18.... |
| Hi-ya Doc? | Apr. 23,'37 | 20.... |
| Holding the Bag | May 14,'37 | 19.... |
| Hold It | Jan. 29,'37 | 17.... |
| Hurray for Hooligan | Nov. 19,'37† | 17.... |
| Jail Bait | Jan. 8,'37 | 19.... |
| Koo-Koo Korrespondence Skool, The | Nov. 19,'37† | .2 rls. |
| Love in Arms | May 28,'37 | 18.... |
| Love Nest on Wheels | Mar.26,'37 | 18.... |
| Man to Man | Feb. 26,'37 | 17.... |
| Meet the Bride | Oct. 29,'37† | 17.... |
| Melody Girl | Apr. 16,'37 | 17.... |
| Montague the Magnificent | | |
| (8-14-37) | Aug.27,'37† | 17.... |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19.... |
| Pixilated | Mar.19,'37 | 18.... |
| Playboy Number One | Nov. 26,'37† | 17.... |
| Practically Perfect (1-30-37) | Jan. 15,'37 | 21.... |
| Ready to Serve (4-10-37) | Mar.12,'37 | 15.... |
| Silly Night (10-23-37) | Oct. 1,'37† | 19.... |
| Slacks Appeal | Aug.13,'37† | 19.... |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18.... |
| Sweeties | Sept. 3,'37† | 15.... |
| That's the Spirit | June 25,'37 | 17.... |
| Timid Ghost, The | Sept.24,'37† | 16.... |
| Uncle Sol Solves It | | ..... |
| Who's Crazy? | Aug.20,'37† | 19.... |
| Will You Stop! (10-2-37) | Sept.10,'37† | 17.... |
| Who's Who? | Oct. 22,'37† | 20.... |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | ..... |
| Bamboo (5-29-37) | July 16,'37 | 10.... |
| Broadway Dance Parade | June 15,'37 | 10.... |
| Busy Spots in Florida | Jan. 20,'37 | 12.... |
| Hollywood Magic (5-29-37) | | 10.... |
| In Shanghai (6-5-37) | July 16,'37 | 12.... |
| Isle of Paradise | July 30,'37 | 20.... |
| Spanish Interlude, A | June 15,'37 | ..... |
| **MAGNACOLOR** | | |
| Blow, Bugle, Blow | | ..... |
| Catalina Island | Nov. 12,'37† | ..... |
| Personalities on Parade | | ..... |
| Skiing on Your Feet | | ..... |
| Yellowstone Park | | ..... |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | .8.... |
| Old Prospector, The | | .8.... |
| **NOVELTIES** | | |
| Nero | | .8.... |
| Hobo Hero | | .8.... |
| **PORT O' CALL** | | |
| City of the Sun | | .8.... |
| Seventh Wonder | | .8.... |
| **WORLD IN COLOR** | | |
| Dream Harbor | | .8.... |
| Under the Southern Cross | | .8.... |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21.... |
| No. 11—Soak the Poor (10-2-37) | Aug.21,'37 | 16.... |
| No. 12—Give Till It Hurts (11-13-37) | Sept.18,'37 | 20.... |
| No. 13—Behind the Criminal | Oct. 30,'37 | 21.... |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm (11-20-37) | Oct. 30,'37† | .9.... |
| Colorful Bombay (5-8-37) | Apr. 3,'37 | ..... |
| Copenhagen | Nov. 27,'37† | .9.... |
| Floral Japan | July 24,'37 | .8.... |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | .9.... |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | .8.... |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | .8.... |
| Land of Incas | Dec. 25,'37† | ..... |
| Rocky Mountain Grandeur (7-24-37) | June 26,'37 | .8.... |
| Serene Siam (6-26-37) | May 29,'37 | .9.... |
| Stockholm, Pride of Sweden (11-13-37) | Oct. 2,'37† | .9.... |
| **HARMAN-ISING** (Happy Harmonies) | | |
| 29—Bosko's Easter Eggs (4-3-37) | Mar.20,'37 | .8.... |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | .8.... |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | .8.... |
| 32—Wayward Pups (8-14-37) | July 10,'37 | .9.... |
| 33—Bosko and the Cannibals | Aug.28,'37 | 10.... |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The (11-20-37) | Oct. 9,'37† | .9.... |
| Man in the Barn, The | Nov. 20,'37† | 10.... |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10.... |
| Have Courage (7-24-37) | June 12,'37 | 10.... |
| Pacific Paradise (10-16-37) | Aug.28,'37 | 10.... |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10.... |
| Romance of Digestion | Mar.13,'37 | 11.... |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | .21.... |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19.... |
| Hollywood Party (5-8-37) | Apr. 3,'37 | .21.... |
| Some Time Soon (4-10-37) | Mar. 6,'37 | .20.... |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | .20.... |
| **OUR GANG** | | |
| Fishy Tales | Aug.28,'37 | .11.... |
| Framing Youth (10-2-37) | Sept.11,'37† | .11.... |
| Hearts Are Thumps | Apr. 3,'37 | .11.... |
| Mail and Female | Nov. 13,'37† | .11.... |
| Night 'n' Gales | July 24,'37 | .11.... |
| Pigskin Palooka | Oct. 23,'37† | .11.... |
| Roamin' Holiday (7-31-37) | June 12,'37 | .11.... |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | .11.... |
| Three Smart Boys (5-8-37) | Mar.13,'37 | .11.... |
| **PETE SMITH SPECIALTIES** | | |
| Bar-Rac's Night Out | Feb. 27,'37 | 10.... |
| Decathlon Champion | Nov. 20,'37† | 10.... |
| Equestrian Acrobatics | Aug.14,'37 | .8.... |
| Golf Mistakes (6-26-37) | June 12,'37 | 10.... |
| Grand Bounce, The (6-26-37) | May 22,'37 | .11.... |
| Jungle Juveniles (11-6-37) | Oct. 2,'37† | .9.... |
| Minimaniacs | Nov. 20,'37† | ..... |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10.... |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10.... |
| Pigskin Champions (9-25-37) | Aug. 14,'37 | .11.... |

(Exploitation: Oct. 30,'37, p. 87.)

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| **Romance of Radium** | | |
| (10-23-37) | Oct. 23,'37 | 10.... |
| **Ski Skill (4-10-37)** | Oct. 23,'37 | 10.... |
| (Reviewed under the title, "Ski Thrill") | | |
| **Sports on Ice** | July 24,'37 | 10.... |
| **Tennis Tactics (5-8-37)** | May 1,'37 | 10.... |
| **RE-ISSUES (1937-8)** | | |
| **Beau Hunks (9-5-31)** | Sept.18,'37† | 37.... |
| **Blotto (2-15-30)** | Oct. 30,'37† | 26.... |
| **County Hospital (4-23-32)** | Jan. 22,'38† | 17.... |
| **Perfect Day, The (3-18-27)** | Dec. 11,'37† | 20.... |
| **ROBERT BENCHLEY** | | |
| **How to Start the Day** | | |
| (10-16-37) | Sept.11,'37† | 10.... |
| **Night at the Movies, A** | | |
| (11-20-37) | Nov. 6,'37† | 10.... |
| **SPECIAL** | | |
| **Jimmy Fiddler's Personality Parade** | Jan. 8,'38† | 20.... |
| **Servant of the People** | | |
| (3-20-37) | Apr. 9,'37 | 21.... |
| (Exploitation: Feb. 27,'37, p. 87.) | | |
| **TABLOID MUSICALS** | | |
| **Little Maestro (4-17-37)** | Mar. 27,'37 | 11.... |
| **Song of Revolt (7-24-37)** | May 29,'37 | 11.... |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| **Candid Candidate, The** | | |
| (9-25-37) | Aug. 27,'37† | .7.... |
| **Ding Dong Doggie** | July 23,'37† | .7.... |
| **Foxy Hunter, The** | Nov. 26,'37† | .1 rl.. |
| **Hello Hawaii** | Dec. 24,'37† | ..... |
| **House Cleaning Blues** | Jan. 15,'37 | ..7.... |
| **Hot Air Salesman, The** | | |
| (3-20-37) | Mar. 12,'37 | ..7.... |
| **Impractical Joker, The** | | |
| (7-3-37) | June 18,'37 | ..7.... |
| **New Deal Show, The** | | |
| (10-16-37) | Oct. 22,'37† | .7.... |
| **Pudgy Takes a Bow-Wow** | Apr. 9,'37 | ..7.... |
| **Pudgy Picks a Fight** | | |
| (5-22-37) | May 14,'37 | ..8.... |
| **Service With a Smile** | Sept.24,'37† | .7.... |
| **Whoops! I'm a Cowboy** | Feb. 12,'37 | ..7.... |
| **COLOR CLASSICS** | | |
| **Bunny-Mooning (3-13-37)** | Feb. 12,'37 | ..7.... |
| **Car-Tune Portrait, A** | | |
| (7-3-37) | June 25,'37 | ..7.... |
| **Chicken a la King** | Apr. 16,'37 | ..8.... |
| **Educated Fish (11-13-37)** | Oct. 29,'37† | .7.... |
| **Peeping Penguins (9-18-37)** | Aug. 27,'37† | .7.... |
| **HEADLINERS** | | |
| **Blue Velvet Music** | Apr. 9,'37 | 10.... |
| Mark Warnow and Orch. | | |
| **Frimi Favorites (7-3-37)** | June 4,'37 | 11.... |
| Rudolf Frimi, Jr., and Orch. | | |
| **From the Minuet to the Big Apple** | Nov. 19,'37† | ..... |
| **Hollywood Star Reporter, No. 2 (10-16-37)** | Oct. 29,'37† | 11.... |
| **Hula Heaven (10-16-37)** | Oct. 1,'37† | 11.... |
| Eddie Peabody | | |
| **Installment Collector, The** | July 2,'37 | 10.... |
| Fred Allen | | |
| **Let's Go Latin (9-25-37)** | Sept.10,'37† | 11.... |
| Xavier Cugat and Orch. | | |
| **Meet the Maestros** | Dec. 17,'37† | ..... |
| **Music by Morgan** | Feb.12,'37 | 11.... |
| Russ Morgan and Orch. | | |
| **Night in Manhattan** | July 30,'37 | 11.... |
| **Queens of Harmony** | Aug. 20,'37† | 11.... |
| Phil Spitalny and Girl Orch. | | |
| **Song Hits on Parade** | Jan. 15,'37 | 10.... |
| Freddie Rich and Orch. | | |
| **Star Reporter, The, No. 2** | | |
| (3-27-37) | Mar. 12,'37 | 11.... |
| Vincent Lopez and Orch. | | |
| Boswell Sisters | | |
| **Swing, Hutton, Swing** | May 7,'37 | 11.... |
| Ina Ray Hutton and Orch. | | |
| **MUSICAL ROMANCE** | | |
| (In Color) | | |
| **Schubert's Serenade** | July 23,'37 | ..9.... |
| **Song of the Islands** | | |
| (5-22-37) | May 21,'37 | 10.... |
| **Trees (3-20-37)** | Mar. 19,'37 | ..9.... |
| **PARAGRAPHICS** | | |
| **Aviator Shorty** | July 23,'37 | 10.... |
| **Circus Comes to Town, The** | | |
| (7-3-37) | June 25,'37 | 10.... |
| **Cowboy Shorty (10-16-37)** | Oct. 8,'37† | 10.... |
| **Game Trails** | Apr. 30,'37 | 10.... |
| **Inventor, The (10-23-37)** | Nov. 5,'37† | 11.... |
| **It's a Good Stunt** | | |
| (9-25-37) | Sept.10,'37† | 10.... |
| **It's a Living** | Mar. 5,'37 | 11.... |
| **Killer of the Tonto** | Aug. 13,'37† | 10.... |
| **Make Up and Live** | Dec. 31,'37† | ..... |
| **Nobody Home** | Apr. 2,'37 | 10.... |
| **Safety in the Air** | | |
| (5-22-37) | May 28,'37 | 10.... |
| **Tuna** | Dec. 3,'37† | ..... |
| **Where Snow Is King** | Feb. 5,'37 | ..9.... |
| **PARAMOUNT PICTORIAL** | | |
| **No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions** | Feb. 12,'37 | ..9.... |
| **No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias** | Mar. 12,'37 | 10.... |
| **No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie** | Apr. 9,'37 | 10.... |
| **No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)** | May 7,'37 | 10.... |
| **No. 11—Fishing Highlights** | June 4,'37 | 11.... |
| **No. 12—(7-3-37)** | July 2,'37 | 10.... |
| **NEW SERIES** | | |
| **No. 1—Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man** | Aug. 6,'37† | .1 rl.. |
| **No. 2—Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37)** | Sept. 3,'37† | 10.... |
| **No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)** | Oct. 1,'37† | 10.... |
| **No. 4—Tropical Toppers — Huckleberry Harvest — Steel Never Dies** | | |
| (11-6-37) | Nov. 5,'37† | 10.... |
| **No. 5—** | Dec. 3,'37 | ..... |
| **POPEYE THE SAILOR** | | |
| **Football Toucher Downer** | Oct. 15,'37† | ..... |
| **Foul Play** | Dec. 17,'37† | ..... |
| **Hospitaliky** | Apr. 16,'37† | .7.... |
| **I Like Babies and Infants** | | |
| (10-2-37) | Sept.17,'37† | .7.... |
| **I Never Change My Altitude** | Aug. 20,'37† | .7.... |
| **Lost and Foundry** | July 16,'37 | ..7.... |
| **Morning, Noon and Night Club (6-26-37)** | June 18,'37 | ..7.... |
| **My Artistical Temperature** | Mar. 19,'37 | ..7.... |
| **Organ Grinder's Swing** | | |
| (3-6-37) | Feb. 19,'37 | ..7.... |
| **Paneless Window Washer, The (2-27-37)** | Jan. 22,'37 | ..7.... |
| **Popeye the Sailor Meets Ali Baba and the Forty Thieves** | Nov. 26,'37† | .2 rls. |
| (Color Special) | | |
| **Protex the Weakerist** | | |
| (11-20-37) | Nov. 19,'37† | .7.... |
| **Twisker Pitcher, The** | May 21,'37 | ..7.... |
| **PARAMOUNT SOUND NEWS** | | |
| **Two Editions Weekly** | | |
| **POPULAR SCIENCE** | | |
| (In Color) | | |
| **No. 3** | Dec. 25,'36 | 11.... |
| **No. 4 (3-27-37)** | Feb. 26,'37 | 11.... |
| **No. 5** | Apr. 30,'37 | 11.... |
| **No. 6** | July 2,'37 | 11.... |
| **NEW SERIES** | | |
| **No. 1 (9-18-37)** | Sept. 3,'37† | 10.... |
| **No. 2 (11-20-37)** | Nov. 12,'37† | 10.... |
| **No. 3** | Jan. 14,'38† | ..... |
| **SCREEN SONGS** | | |
| **Magic on Broadway** | Nov. 26,'37† | .1 rl.. |
| Jay Freeman and Orch. | | |
| **Never Should Have Told You (3-6-37)** | Jan. 29,'37 | ..8.... |
| Nat Brandwynne and Orch. | | |
| **Please Keep Me In Your Dreams (5-22-37)** | May 28,'37 | ..8.... |
| Henry King and Orch. | | |
| **Twilight on the Trail** | Mar. 26,'37 | ..7.... |
| The Westerners | | |
| **Whispers in the Dark** | | |
| (10-9-37) | Sept.24,'37† | .7.... |
| **You Came to My Rescue** | July 30,'37 | ..8.... |
| Shep Fields and Orch. | | |
| **GRANTLAND RICE SPORTLIGHTS** | | |
| **(NEW SERIES)** | | |
| **No. 33—An Underwater Romance (3-6-37)** | Jan. 29,'37 | 10.... |
| **No. 34—On the Nose** | | |
| (3-13-37) | Feb. 26,'37 | 10.... |
| **No. 35—King Soccer** | Mar. 26,'37 | 10.... |
| **No. 36—Wrestling (It's a Laugh)** | Apr. 23,'37 | 10.... |
| **No. 37—Swing Stars** | | |
| (5-22-37) | May 14,'37 | 10.... |
| **No. 38—Pan-American Champions (7-3-37)** | June 11,'37 | 10.... |
| **No. 39—Rhythm of the Game (7-10-37)** | July 9,'37 | 10.... |
| **No. 40—Aquabats** | Aug. 13,'37† | 10.... |
| **No. 41—Picking Pets** | | |
| (10-2-37) | Sept.10,'37† | 10.... |
| **No. 42—Four Smart Dogs** | | |
| (10-16-37) | Oct. 8,'37† | 10.... |
| **No. 43—Pick Your Favorite** | | |
| (11-6-37) | Nov. 5,'37† | ..... |
| **No. 44—Ball Tossers** | Dec. 3,'37† | ..... |
| **No. 45—Water, Water Everywhere** | Dec. 31,'37† | ..... |
| **UNUSUAL OCCUPATIONS** | | |
| (In Color) | | |
| **No. 1** | Aug. 6,'37† | .1 rl.. |
| **No. 2 (10-16-37)** | Oct. 8,'37† | 10.... |
| **No. 3** | Dec. 10,'37† | ..... |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| **Frozen Affair, A (8-28-37)** | Sept.17,'37† | 10.... |
| **Murder in Swing Time** | | |
| (9-4-37) | Sept.27,'37† | 10.... |
| **LEON ERROL COMEDIES** | | |
| **Rented Riot, A** | Nov. 5,'37† | 17.... |
| **Should Wives Work** | | |
| (10-9-37) | Sept.10,'37† | 19.... |
| **HEADLINER SERIES** | | |
| **2—Singing in the Air** | Feb. 19,'37 | 19.... |
| **3—Rhythm on the Rampage** | | |
| (4-24-37) | Apr. 2,'37 | 18½.. |
| **4—Swing Fever** | July 25,'37 | 20.... |
| **1937-38** | | |
| **No. 1—Trailing Along** | | |
| (10-16-37) | Oct. 8,'37† | 16.... |
| **EDGAR KENNEDY COMEDIES** | | |
| **Bad Housekeeping (4-10-37)** | Mar. 5,'37 | 19.... |
| **Dumb's the Word** | June 11,'37 | 18.... |
| **Edgar and Goliath** | Nov. 19,'37† | 17.... |
| **Locks and Bonds** | Apr. 16,'37 | 19.... |
| **Morning Judge (10-16-37)** | Sept.24,'37† | 18.... |
| **Tramp Trouble** | Aug. 6,'37 | 16.... |
| **MARCH OF TIME** | | |
| **No. 7** | Feb. 19,'37 | 21.... |
| **No. 8** | Mar. 19,'37 | 20.... |
| **No. 9 (4-17-37)** | Apr. 16,'37 | 21.... |
| **No. 10** | May 14,'37 | 18.... |
| **No. 11** | June 11,'37 | 18.... |
| **No. 12** | July 9,'37 | 18.... |
| **No. 13** | Aug. 6,'37 | 18.... |
| **1937-38** | | |
| **No. 1 (9-11-37)** | Sept. 3,'37† | 17.... |
| **No. 2** | Oct. 1,'37† | 20.... |
| **No. 3** | Oct. 29,'37† | 21.... |
| **No. 4** | Nov. 26,'37† | ..... |
| **MICKEY MOUSE** | | |
| **Clock Cleaners, The** | | |
| (8-28-37) | Oct. 15,'37† | .8.... |
| **Donald's Ostrich** | Dec. 10,'37† | .9.... |
| **Hawaiian Holiday** | | |
| (9-4-37) | Sept.24,'37† | .8.... |
| **Lonesome Ghosts** | Dec. 24,'37† | .9.... |
| **Old Mill, The** | Nov. 5,'37† | .9.... |
| **Pluto's Quintuplets** | Nov. 26,'37† | .9.... |
| **NU-ATLAS PRODUCTIONS** | | |
| **Phoney Boy** | Nov. 19,'37† | .9.... |
| **Rhythm in a Night Court** | | |
| (9-4-37) | Sept.24,'37† | .9.... |
| **PATHE NEWS** | | |
| **Released twice a week** | | |
| **PATHE PARADE** | | |
| **No. 1 (10-16-37)** | Sept.10,'37† | 13.... |
| **No. 2** | Nov. 5,'37† | ..... |
| **PATHE REVIEWS** | | |
| **Released once a month** | | |
| **PATHE TOPICS** | | |
| **Released seven times a year** | | |
| **RADIO FLASH COMEDIES** | | |
| **Horse Play (4-3-37)** | Mar. 13,'37 | 18.... |
| **Many Unhappy Returns** | Oct. 22,'37† | 17.... |
| **RADIO MUSICAL COMEDIES** | | |
| **Mississippi Moods** | | |
| (7-31-37) | July 23,'37 | 17.... |
| **That Man Samson** | May 28,'37 | 19.... |
| **SMART SET** | | |
| **Inlawful** | Apr. 30,'37 | 17.... |
| **SPECIAL** | | |
| **Day With the Dionne Quintuplets, A (4-24-37)** | Mar. 26,'37 | 18.... |
| **SPORTS WITH BILL CORUM** | | |
| **Beach Sports** | June 4,'37 | .9½.. |
| **Big League** | May 7,'37 | 11.... |
| **Foreign Sports** | Apr. 9,'37 | 10.... |
| **Golf Timing (8-21-37)** | July 23,'37 | 11.... |
| **Iceman, The** | Jan. 15,'37 | ..9.... |
| **Putting on the Dog** | Feb. 12,'37 | 11.... |
| **Royal Steeds** | July 2,'37 | 10.... |
| **Saratoga Summers** | | |
| (3-27-37) | Mar. 12,'37 | 11.... |
| **STRUGGLE TO LIVE** | | |
| **Desert Land** | Apr. 5,'37 | ..9.... |
| **Forest Gangsters (1-23-37)** | Jan. 8,'37 | ..9.... |
| **SUPERBA COMEDIES** | | |
| **Bridal Grief** | Feb. 5,'37 | 19.... |
| **Wife Insurance (8-14-37)** | July 9,'37 | 16.... |
| **Wrong Romance, The** | May 14,'37 | 18.... |
| **WORLD ON PARADE** | | |
| **California Missions** | | |
| (4-24-37) | Apr. 16,'37 | 11.... |
| **Circus Winter Quarters** | May 14,'37 | 11.... |
| **Florida Cowboy** | June 11,'37 | .9½.. |
| **Jungle Playmate** | July 30,'37 | ..9.... |
| **Manhattan Waterfront** | | |
| (3-27-37) | Feb. 19,'37 | 11.... |
| **Mt. Vernon** | Mar. 19,'37 | 10.... |
| **Romantic Mexico** | Jan. 22,'37 | 10.... |
| **Workshops of Old Mexico** | July 9,'37 | 11.... |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **ALEXANDER** | | |
| **Trailing the Seashore** | | |
| (1-9-37) | | 11.... |
| **AMERICAN RED CROSS** | | |
| **Behind the Flood Headlines** | | |
| (5-8-37) | | 11.... |
| **ASTOR** | | |
| **Carmen (5-29-37)** | | 9.... |
| **Halt! Who Goes There?** | | |
| (5-29-37) | | 9.... |
| **FILM EXCHANGE** | | |
| **Ski-Esta (1-2-37)** | | 10.... |
| **MATSON** | | |
| **Coronation Preview** | | |
| (3-27-37) | | 10.... |
| **ROGERS SPECIAL** | | |
| **Lest We Forget (5-1-37)** | | .1 rl.. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| **I Pledge My Heart (8-7-37)** | | 11.... |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| **Bone Bender Parade** | | |
| (8-14-37) | Aug. 6,'37 | 10.... |
| **Dogging It Around the World** | Nov. 13,'36 | 10.... |
| **Motor Maniacs (9-25-37)** | Sept. 3,'37† | 10.... |
| **Ski Parade, The** | Feb. 5,'37 | ..... |
| **Sports Headliners of 1936** | | |
| (11-21-36) | Oct. 30,'36 | 10.... |
| **MAGIC CARPET SERIES** | | |
| **Land of Genghis Khan** | | |
| (2-6-37) | Dec. 18,'36 | 10.... |
| **Mexican Mural (10-16-37)** | | .9½.. |
| **Portraits of Portugal** | | |
| (8-7-37) | Aug. 6,'37 | 10.... |
| **Western Grandeur (4-3-37)** | Feb. 5,'37 | ..9½.. |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| **103. Alpine Climbers** | | |
| (8-22-36) | Oct. 28,'36† | .9½.. |
| **104. Mickey's Circus** | | |
| (8-15-36) | Nov. 11,'36† | .8.... |
| **105. Donald and Pluto** | | |
| (11-14-36) | Dec. 12,'36† | .8.... |
| **107. Mickey's Elephant** | | |
| (11-14-36) | Feb. 19,'37† | .9.... |
| **108. Don Donald (1-16-37)** | Feb. 26,'37 | ..8½.. |
| **109. Worm Turns, The** | | |
| (1-23-37) | Apr. 17,'37† | .8½.. |
| **110. Magician Mickey** | June 17,'37† | .8½.. |
| **111. Mickey's Amateurs** | | |
| (6-19-37) | June 4,'37† | .1 rl.. |
| **112. Moose Hunters** | Aug. 5,'37† | .9.... |
| **SILLY SYMPHONIES** | | |
| **106. Three Blind Mouseketers (11-28-36)** | Jan. 28,'37† | .7.... |
| **108. Country Cousin, The** | | |
| (11-21-36) | Dec. 17,'36† | .6½.. |
| **109. Mother Pluto** | | |
| (11-21-36) | Mar. 6,'37† | .6½.. |
| **110. Mere Kittens (1-9-37)** | Mar. 27,'37† | .8½.. |
| **111. Woodland Cafe** | | |
| (6-26-37) | Mar. 15,'37† | .1 rl.. |
| **112. Little Hiawatha** | | |
| (6-26-37) | May 11,'37† | ..... |
| **113. Modern Inventions** | | |
| (6-26-37) | June 17,'37† | ..... |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 | Nov. 1,'37† | 9 |
| No. 41 | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| No. 43 | Dec. 6,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept.20,'37† | 6 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6¼ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| House of Magic (2-13-37) | Feb. 8,'37 | 8 |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37†17 | |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Fun Begins at Home | Feb. 17,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37†17 | |
| It's on the Record | Mar. 17,'37 | 10½ |
| Oh, Say Can You Hear? | Dec. 29,'37† | |
| Shoes with Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37†21 | |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37†19 | |
| **OSWALD CARTOONS** | | |
| Birthday Party, The | Mar. 29,'37 | 6½ |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Everybody Sings (1-30-37) | Feb. 22,'37 | 7 |
| Football Fever | Nov. 15,'37† | 7 |
| Keeper of the Lions (11-13-37) | Oct. 18,'37† | 7 |
| Love Sick (11-6-37) | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | Nov. 8,'37† | 7 |
| Mysterious Jug, The | Nov. 29,'37† | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 32—Novelty (1-30-37) | Feb. 1,'37 | 9 |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 9 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty | Nov. 29,'37† | 9 |
| No. 44—Novelty | Dec. 27,'37† | 9 |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | 2 rls. | |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37†21 | |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Bed-Time Vaudeville (2-20-37) | Jan. 30,'37 | 11 |
| Bring On the Girls (Edgar Bergen) | Mar. 6,'37 | 11 |
| Vitaphone Diversions (Smith and Dale) | Apr. 3,'37 | 10 |
| Nickel Lowdown (Charles Kemper) | May 1,'37 | 10 |
| Vitaphone Funsters (6-12-37) (Johnny Burke) | May 29,'37 | 11 |
| Vaude-Festival (Fritz and Jean Hubert) | June 26,'37 | |
| Vaudeville Hits (Elaine Arden) | July 17,'37 | |
| Vitaphone Broadwayites (Medley-Dupree) | Aug. 21,'37 | 10 |
| Vitaphone Frolics (11-20-37) Jack & Loretta Clemens | Dec. 4,'37† | 10 |
| **BROADWAY BREVITIES** | | |
| Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington | Jan. 9,'37 | 20 |
| Pretty Pretender, The (2-13-37) Bernice Claire | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood (Georgie Price) | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37) Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars (Fred Lawrence-J. Bryan) | Feb. 20,'37 | 18 |
| Hotel a la Swing (Eddie Foy, Jr.) | Mar. 13,'37 | 20 |
| Mail and Female (Ken Murray) | Mar. 27,'37 | 21 |
| Play Street (4-10-37) Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37) Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The (Yacht Club Boys) | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania (Dave Apollon) | May 8,'37 | 20 |
| Musical Operation, A (Frank Gaby-Virginia Verrill) | May 15,'37 | 20 |
| Day at Santa Anita (Sybil Jason) | May 22,'37 | 18 |
| Sound Defects (6-12-37) Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The (Estelle Taylor) | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37) Sybil Jason | July 3,'37 | 19 |
| Newsboy's Nocturnes (7-10-37) Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37) Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love (Donald Novis-Dorothy Dare) | Aug. 2,'37 | |
| Du Barry Did All Right (Irene Bordoni) | Aug. 7,'37 | |
| Doctor Cupid (Ken Murray-Oswald) | Sept. 4,'37† | |
| Postal Union (Georgie Price) | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37) Sybil Jason | Sept. 25,'37† | 20 |
| Ups and Downs (Hal LeRoy) | Oct. 9,'37† | |
| Starlets (11-20-37) | Oct. 23,'37† | 20 |
| Toot Sweet (Fifi D'Orsay-Rufe Davis) | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | 17 |
| Man Without a Country, The (John Litel) | Nov. 27,'37† | |
| Wedding Yells (Ken Murray—Oswald) | | 20 |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Nice Work (2-13-37) | Jan. 30,'37 | 10 |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| Land of the Kangaroo (11-20-37) | Dec. 18,'37† | 10 |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger (11-20-37) | Oct. 30,'37† | 13 |
| **LOONEY TUNES** | | |
| No. 30—Porky the Wrestler | Jan. 9,'37 | 7 |
| No. 31—Porky's Road Race | Feb. 6,'37 | 7 |
| No. 32—Pleador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble (11-20-37) | Nov. 13,'37† | 7 |
| No. 45—Porky's Hero Agency | | 7 |
| **MELODY MASTERS** | | |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The (Clyde McCoy and Orch.) | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Eliseo Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnsen and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| **MERRIE MELODIES (In Color)** | | |
| No. 30—He Was Her Man | Jan. 2,'37 | 7 |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You ((3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| **PICTORIAL REVIEWS** | | |
| No. 5—Sports Afloat (2-6-37) | Jan. 16,'37 | 10 |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records —Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Planes—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling —Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10 |
| **VITAPHONE NOVELTIES** | | |
| Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford | Jan. 16,'37 | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done (Hardeen) | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A (Radio Ramblers) | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37) Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash (Louis Zingone) | May 22,'37 | 10 |
| Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy" | June 26,'37 | 10 |
| Palm Beach Knights (Charles Ahearn) | July 31,'37 | |
| Lyin' Tamer, The (7-11-36) George Jessel | Aug. 28,'37 | 10 |
| All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy" | Nov. 6,'37† | 11 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy" | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37) Saliei's Puppets | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | |
| Story of the Rose, A (1-16-37) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

**12 Episodes Each Unless Otherwise Specified**

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes) | 20 | (each) |
| Mysterious Pilot, The Capt. Frank Hawks | 15 | (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes) | Feb. 20,'37† | |
| Lone Ranger, The (15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583 Mala-Mamo Clark (14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zorro Rides Again 6461 John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37) Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9 Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.) | Dec. 27,'37† | 2 rls. |
| Wild West Days (6-26-37) Johnny Mack Brown (13 episodes) | July 5,'37† | 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version) | Apr. 15,'37 | |

# J C JENKINS—HIS COLYUM

**Omaha, Nebraska**

**Dear Herald:**

We often hear it said that the world is getting better and better all the while. We wonder if it is. This town of Omaha is in Douglas county and Douglas county is in Nebraska and Nebraska is in the United States, and, according to the Omaha papers, something would seem to be wrong with the management of financial affairs of Douglas county and Omaha, and these papers are demanding that the county officers resign because of inefficiency in the management of the county and city offices. It is reported that many of the public school teachers have resigned for non-payment of their salaries and many nurses of the city hospital have done likewise.

It is true that politics make strange bedfellows, and if the reports are true, some of 'em are pretty damlousy. The time was when a public office was considered a public trust, but today it is considered a private snap. Politics is politics regardless under what banner it marches.

We only mention the matter because these conditions make theatre conditions all the more bad.

▽

We don't wish to assume the position of a pessimist, for a pessimist is next to the seven year itch, but we were talking with the state fire marshal the other day and he said he had found in his travels in the state that three families out of four had abandoned their homes and gone to other parts. We don't wish to take issue with this gentleman, but our observation in traveling the same territory convinces us that his percentage of evacuation is rather too high. Yet drouth conditions and grasshoppers have laid waste to considerable sections of Nebraska, resulting in a very drastic effect on financial conditions, especially of the theatres. This condition is true of middlewest North Dakota, South Dakota, Nebraska, Kansas and Oklahoma. Back east we understand they don't feel the effect, but out in this section it is very acute. It is argued that it costs the producers more to serve the independent exhibitors than they get out of it. Horseradish. If the revenue from these exhibitors should be cut off for 60 days we could all go fishing, and some of the stars could get a job digging worms for the boys. But maybe this is enough, and maybe it is like the Dutchman said that, "Too much visky is too much, but too much peer is yust enough."

▽

Ted Mendenhall, branch manager for Paramount, is reported to be sojourning in the Methodist hospital and has become intimately acquainted with "Professor Sawbones," and it is also reported that Ted is doing nicely. We hope so, for Ted is not only a good friend of ours, but a mighty swell chap. We hoped to go out and see him, but we are not feeling 100 per cent ourself and besides that we have a chance to ride home with Mr. McQuistan of the Bloomfield theatre.

Jack McCarty of the Louisville theatre at Louisville, Neb., is the same old Jack wherever we meet him. Jack said to us, "Say, Colonel, I can't operate my theatre without the HERALD. 'Spose you have it sent to me for three years; s'pose you can?" We "s'posed" we could.

▽

But then, Jack is only one out of several hundred fine showmen in Nebraska. Joe Swoboda of the Avalon theatre at Schuyler, Neb., is another one. We always like to meet Joe because we can always get some reliable information about the flight of geese and ducks on the Platte river. Joe said to us, "I want the HERALD for three years."

▽

**Neligh, Nebraska**

Last night the Moon theatre was playing "Wife, Doctor and Nurse," with Warner Baxter, Loretta Young and Virginia Bruce. The reviewers reported this an excellent picture, and so we went and saw it.

From the title you may think it is another of those "triangle" things, but, while it has a slight symptom of the "triangle" flavor, yet it is done in a very pleasing manner. Warner Baxter as the doctor, in our judgment, never did better in his life. Loretta Young, as the doctor's wife, was superb, and Virginia Bruce, as the nurse, evidently smothered her love for the doctor in onions. It has lots of comedy situations and everything worked out nicely.

▽

We know some people in this town who have paid their taxes every year right up to the minute, and we are pretty well acquainted with one of 'em. Then we know some other people who haven't paid any tax for 10 or 12 years. The officer will go out with a distress warrant to collect the tax, and for fear he will lose a vote, makes his return, "No property found." Then the board hikes the levy on those who pay the tax. Some more political horseradish. This county doesn't seem to be any different from some other counties in that respect. A lot of political candidates should be de-loused.

▽

When we were a boy back in Indiana we had a wart on the side of our nose and we were very much exorcised about it until Grandma Hawkins told us how to rid rid of it. She said to take a Lima bean and split in half and rub one-half of it on the wart and then walk three times around the square and then bury it at the northwest corner of the house in the dark of the moon and it would disappear. We were just at the right age to have confidence in grandma's judgment. We tried it, but that wart must have been a politician, for it stuck to us like a candidate. That was the same time our teacher told the pupils to write a verse of poetry for the "school exhibition," but to choose our own subject, so we chose the subject of "warts" and we wrote—

*You may catch cold and cough and sneeze,*
*And you may have ague in the fall,*
*Or you might have mumps and ticks and fleas,*
*But warts will beat 'em all.*

Boy, we thought that literary gem would knock 'em in the creek, but they voted us the booby prize.

We might continue this for some little time yet, but our doctor says "Colonel, take it easy." Doggone these doggone doctors, anyway.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

P. S.—Don't forget to send Gertrude a theatre pass, boys.

# IN THE NEWSREELS

**MOVIETONE NEWS—No. 20, Vol. 20.**—Japanese forces drive on to Nanking....General Pershing home....Lord Beaverbrook here....Nobel prize winner....Aviation....Lew Lehr....Movietone's All-America Team of 1937.

**MOVIETONE NEWS—No. 21, Vol. 20.**—The trail of war in China...."Down with War" yells intruder in London ceremonies....General Franco launches new offense....General Gouraud retires....Captain Eyston finally breaks auto speed mark....Mystery plane is launched in Maryland....Rodeo in Australia....Lew Lehr....Aviation....Harvard defeats Yale....Dartmouth defeats Columbia.

**NEWS OF THE DAY—No. 218, Vol. 9.**—Kidnapers quickly recaptured after daring jail break....Chinese cameraman proves war hero....Daredevil flier in breath-taking feats....New film reveals Washington at night....The Woman's Page....Amateur sluggers box for charity....Fight opens hockey season.

**NEWS OF THE DAY—No. 219, Vol. 9.**—King at Armistice rites sees lunatic arrested....Chapei bares full horror of war in China....Last of jail-breaking kidnapers caught....Soviet clipper, built in U. S., is launched....The Woman's Page....Fordham keeps winning streak intact....Notre Dame downs Northwestern....Harvard upsets Yale.

**PARAMOUNT NEWS—No. 31.**—Bootleg still here ....Isolates measles virus....The quadruplets grow up....Peace or war?....China goes west....Divers go splash.

**PARAMOUNT NEWS—No. 32.**—China's war cost.... Big airship in school....The Herman Rogers arrive in U. S. for visit....Avalanche threatens Los Angeles park....Famous sculptor shows 16 ft. head of Lincoln....Jackie Coogan weds Betty Grable....Joseph Kennedy says super plane may supplant liners.... Newest super-plane has first tests....Harvard defeats Yale....Fordham beats St. Mary's.

**PATHE NEWS—No. 35, Vol. 9.**—Asks national vote on war....Burn freight cars....Creating the comic balloons....The California springboard....New York spills seized liquor....Hockey season cracks the ice ....Cohan plays the president....Pathe goes to the play.

**PATHE NEWS—No. 36, Vol. 9.**—France honors war dead....Madman crashes Armistice ceremony in London....Basketball season opens....Radio newspaper demonstrated....Launch Soviet sky giant....Jackie Coogan marries....Just one man's family....Fordham defeats St. Mary's....Harvard halts Yale....Notre Dame wins over Northwestern.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 616, Vol. 9.**—Police trap two in kidnaper's jail break.... Poison kills hordes of fish....London gets new Lord Mayor....Cornell man wins cross country race.... Militia paid in cartwheels....Gay blades show rink form....Brazil to try out Fascism....General Pershing comes home....Outboards in race..Launch huge lake freighter....Fashions.

**UNIVERSAL NEWSPAPER NEWSREEL No. 617, Vol. 9.**—Shanghai losses staggering....Huge flying boat launched....Fashions in bathing suits for air travel....Last treaty ship launched....Harvard stops Yale....Fordham beats St. Mary's....Highway threatens to slide in Los Angeles....Floods swamp North Italy.

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# MOTION PICTURE HERALD

*Twenty-Five Years of Exhibitor Organizations*

VOL. 129, NO. 10 DECEMBER 4, 1937

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THE KEYSTONE OF YOUR FUTURE

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 10 — December 4, 1937

## WITHERING LAURELS

WITH movements a-foot for the control of all of the media of expression by bureaucracies of ever more and more centralized governments—meaning dictators, near and real—a particular interest for this world of motion picture attaches to aspects of the newspaper scene.

The newspapers are, in general, not doing so well and the laurels of the august Fourth Estate are showing touches of blackspot and withering at the edges.

The newspaper situation gets little public discussion because the newspapers are the public discussers.

But the other day Mr. Carl W. Ackerman, dean of the Columbia School of Journalism, made his annual report to Dr. Nicholas Murray Butler, Columbia president, including some of the most candid remarking on the subject that has been had. And while considering what Mr. Ackerman has to say it is well to remember that he would probably be classed as a conservative. He was a prominent practising journalist of the excellent tradition of a slightly earlier day and is perchance somewhat classified by the fact that he was elected to be the author of an authorized biography of the late George Eastman, who was, one remembers, no leftist.

Mr. Ackerman urged that journalism must emerge from industrial control, that newspaper owners must confine themselves to their business and give their editors supervision over public policies and editorial personnel. He deplored the use of the formulae of "freedom of the press" for protecting practices not consonant with publishing as publishing. He pointed to the growing distinction between the "business of publishing" and "the profession of editing."

"TODAY one of the chief complaints against the press is directed toward headlines and reporting. Newspaper publishers should read these signs of the times. Unless their professional staffs are strengthened and improved, unless salaries are commensurate with the responsibilities of the press to report public affairs accurately and fairly, unless the fundamental economic reasons for the existence of the Newspaper Guild are corrected, the internal conditions of the press will bring on external measures designed to discipline private ownership. . . ."

Mr. Ackerman was apparently too genteel to come down to the pointed fact that American journalism has been contaminated by the influences of conspicuous profit taking by racketeering in journalism and that the largest contribution in that direction came from nowhere in journalistic tradition but direct from gangster land by way of the circulation departments and presently to higher places. When smart young lynxes from the half-world rose to posts where they could suggest, then tell, editors what headlines would sell more papers the process of which Mr. Ackerman disapproves began. The new methods succeeded because players who pay no heed to the rules can often prevail. The invading spirit of newspaper circulation selling, which presently colored the whole institution, was handicapped by none of the evolved traditions of American journalism or the mores of America. Civilization often makes suckers for the uncivilized. The world is littered with bleaching bones and broken stone to prove it.

Chain operation of papers, syndication and all of the processes by which journalism became big business, rather than individually responsible one man enterprise, put participants in the convenient position of adopting any tempting procedure on the well worn plea "competition forces us to do it."

There can be observed a certain parallelism between the problems of the motion picture industry leading up to its self-regulation through the Production Code and the newspaper problems, yet but sporadically recognized and subject only remotely and slightly to the self-regulative process which Dean Ackerman seems to advise lest "internal conditions of the press will bring on external measures."

Meanwhile the motion picture industry must be aware that it has more community of interest and practical cooperative concerns with the newspaper press than any other medium of communication with the public.

△ △ △

## CODE PUBLICITY

WITH a charming and churchly, medieval, illumined initial in red and black "the Brewers' Code of Practise" for the beer industry of the United States has been issued to the press by the United Brewers Industrial Foundation.

"We believe this is the first time that an industry has developed a code of practise after a scientific quantitative and qualitative analysis of what the public expected of the industry," says an accompanying letter from Mr. Hugh Harley of the Foundation.

The brewers code is really pretty in its missal type and rubric bedecked implications of high devotion, but after all we must rise up to suggest that when it comes to code the motion picture industry with its Production Code, and Production Code Administration, and its Code Seal, defers to no set of maltsters. The motion picture code was first, by some years.

Maybe Mr. Harley's saving clause is "after a scientific quantitative and qualitative analysis of what the public expected." But, the motion picture got an analysis, too, maybe not so scientific, but assuredly considerably quantitative and amply qualitative, on what the public did not want, and lots of it. Incidentally, the undisciplined fringes of the screen industry are now asking for some more, too.

The brewers' brave new code, by the way, in eight clauses, says in effect, "We'll try to be decent and on the level."

△ △ △

## TAINTED DRAMA

SOMEBODY got backstage at "Victoria Regina" in Pittsburgh and recorded Miss Helen Hayes in complaint about audiences, which she thinks ought to be educated.

"They have forgotten how to respond. They don't applaud as they used to. They don't laugh. They talk."

Miss Hayes forgets that in the days of "used to" plays were addressed at the emotions, whereas more recently some of them have been tainted with attempts at processes of thought. That sometimes causes talk. Motion picture showmen know better and serve a bigger public.

# This Week

## Earmarking of Taxes

The proposal of Martin Davey, Ohio governor, to earmark the state's three per cent admission tax receipts for relief purposes met with opposition this week when Pete J. Wood, secretary of the Ohio Independent Theatre Owners, urged exhibitors to protest personally to legislators against the plan. Mr. Wood suggested that theatre owners speak to senators and representatives while attending the ITO convention in Columbus next week. Another important topic which will be discussed at the meeting, Mr. Wood announced, will be the matter of formulating plans to have Ohio adopt legislation similar to that enacted in Nebraska against the American Society of Composers, Authors and Publishers.

*Plans for the convention are part of a story on page* 52.

## Financial Reports

Columbia Pictures Corporation this week announced its net profit for the quarter ended September 25, 1937, was $147,311 as compared to $129,258 for the similar quarter in 1936. At the same time, Twentieth Century-Fox claimed a new one week's revenue record for its distribution department. Despite these and other recent favorable reports, the *Wall Street Journal* stated "some concern is felt over reports of a 10 per cent to 20 per cent drop in box office receipts in October."

*The week's financial news is incorporated in a story on page* 17.

## Standard Nomenclature

The Research Council of the Academy of Motion Picture Arts and Sciences issued a bulletin to 17,000 theatres this week, in U. S., Canada and Alaska, listing the newly adopted standard names for the various types of release print sound tracks. The standard nomenclature was adopted, the council announced, to prevent confusion and misunderstanding in the handling of the various types of sound tracks. The bulletin also includes a paper on "Procedure for Projecting 'Hi-Range' Prints in the Theatre" and contains "Standard Fader Setting Instructions."

*Additional details on the bulletin are included in an article on page* 50.

## Dinner for Blank

More than 300 notables of production, distribution, exhibition and of the political world will gather on December 9th at the Hotel Fort Des Moines, Des Moines, to honor the 25th anniversary of A. H. Blank, midwest circuit operator. Elaborate plans are being made for the fete.

*Invitation lists are scanned on page* 58.

## Censors Reversed

The Pennsylvania state board of censors has lost two consecutive decisions banning films favorable to the Spanish loyalist cause. Condemnation of "The Spanish Earth" was removed reluctantly by Governor George Earle last month and now a state court has reversed the board's decision against "Spain in Flames" on the ground that to suppress this picture of "current events" would be equivalent to suppressing the right of free speech.

The censors' contention that the film is propaganda to encourage enlistment in the loyalist army was held immaterial.

## Paint Peels off

The atmosphere of unity of British film interests regarding the Film Bill has been riddled by differences over several issues. Producers are split over the separate quota proposal, and the John Maxwell-Ostrer interests have disowned it publicly. Nor has the reciprocity proposal pleased these interests. Labor groups favor it within the Empire, but not for foreign territories.

*These and other developments in the United Kingdom are discussed on page* 56.

MOTION PICTURE HERALD

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## Legislation

It was indicated by reports from Washington that the federal admissions tax will be retained and that it and other so called nuisance levies will be made permanent. Elsewhere, Georgia faces new admission taxes, Governor Davey of Ohio proposed the Ohio admission tax receipts be ear-marked for unemployment relief. Governor Allred of Texas pushed his special tax bills and the new sales tax payment became effective in Kansas. Sunday shows received setbacks in communities of Vermont, Tennessee and Georgia and gained one in Iowa.

*Tax legislation and Sunday "blue laws" recapitulation is on page* 16.

## Tax Obstacle

Tax liabilities entailed by the Samuel Goldwyn-Alexander Korda agreement for the exercise of options to purchase the outstanding three fifths of United Artists capital stock may necessitate changes in the agreement before its final acceptance. Experts are studying that part of the contract which specifies that no dividend be paid on the common stock until the $6,000,000 obligation accruing from the exercise of the option has been liquidated.

*Financial details are explained on page* 46.

## Reforms in Canada

Machinery for establishing a "fair trade practice" conciliation group was placed in motion in Canada this week after 65 independent Quebec exhibitors submitted a petition to the government, urging an investigation into film trade practices. During the week in United States, there were several developments in legal actions involving trade practices. They included the dismissal of the Gary Theatre Company's clearance complaint against Balaban & Katz of Chicago, and the instituting of a test case in New York to determine whether Paramount should have delivered the picture, "Artists and Models," during the 1936-37 season.

*Details of these and other trade practice developments are part of a story on page* 15.

## German Exhibition

A sharp trend toward concentration of theatre ownership and operation is becoming noticeable in Germany, says Joachim K. Rutenberg, writing from Berlin. The 5,302 cinemas, one-half of which operate daily, are in the hands of 3,496 operators, companies or individuals. The largest single holder, Ufa, has 110 houses. At the same time a definite increase in attendance and income is noted.

*The article is on page* 45.

## Erpi Moves

Western Electric-American Telephone Company's sale of their Electrical Research Products theatre sound reproducing installation, servicing and accessories divisions to a Wall Street group headed by Roswell C. Tripp and Howard P. Engels is being concluded this week in New York.

Whitford Drake, Erpi president, recently returned from Europe, now is sitting in on the consummation for his company. He will retain his Erpi post, with the Telephone interests, which will continue to maintain the Erpi company to hold theatre reproducing and sound recording rights now leased under franchise.

C. W. Bunn, Erpi general sales manager, is no longer with the company, reportedly having in mind a possible new national string of theatre supply stores.

L. W. Conrow, Bert Sanford, Jr., and George Carrington will manage the new Tripp-Engels servicing company, setting up eight main divisions throughout the country, operating smaller branches in each division. Mr. Conrow will be the president.

## Red Kann Scooped

Maurice (Red) Kann, indefatigable reporter and editor of *Motion Picture Daily,* was so preoccupied this week in pursuit of his craft that he was scooped by the *Hollywood Reporter,* which presented an announcement that he was to join *Box Office,* regional publications, January 1st. Mr. Kann, who began his journalistic career with *Film Daily* under the editorship of the late Joseph Dannenberg, has for six years been the editor of *Motion Picture Daily* under the supervision of Martin Quigley, editor-in-chief and publisher of QUIGLEY PUBLICATIONS, including MOTION PICTURE HERALD, *Motion Picture Almanac, Fame* and *Teatro Al Dia.*

## Lottery Films Hit

Governor Huxman of Kansas asked Mae Clausen, chairman of State Board of Review, on Wednesday to delete newsreel pictures of Irish lottery winners, saying such pictures tend to promote a racket of selling sweepstakes tickets. The action followed many complaints, said the Governor, who qualified his request by adding: "If your board feels you have the authority to bar these newsreel pictures." The Kansas censor law specifically denies the board jurisdiction over newsreels, a fact which Miss Clausen will include in her answer to the Governor. Film men object to this typical concentration of criticism on motion pictures to the exclusion of other agencies, in this case newspapers and radios devoting much more attention to the sweepstakes.

## "Gossipers" Warned

Further flaunting of the tenets of decency by "film gossipers" will be met with "swift and stern action," Darryl Zanuck, president of the Motion Picture Producers Association, warned the air columnists this week. The association is keeping a sharp vigilance over the remarks of the commentators, Mr. Zanuck declared.

*See page* 12.


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What the Picture Did for Me Page 65


## Magnificent Complaint

John T. McCutcheon, celebrated page one cartoonist of the Chicago *Tribune* these many, many years, last week got full of the indignation of the Chicago spirit and civic pride and made a drawing concerning "the super film" "Hurricane" in which he had the motion picture industry, personified as a doorman, saying to Chicago, "Sorry, Mr. Hick, but you'll have to wait six weeks to see this film—Christmas day is your first showing."

United Artists Corporation, and probably Mr. Goldwyn, were pleased with the inferential accolade. What Mr. McCutcheon had in mind seems more likely a thrust at the B. & K. theatre management which, having bought the pictures, plays them when ready. In any event "Hurricane" has achieved the best motion picture publicity break of many years in Chicago.

Meanwhile it is to be observed that with about equal logic New York's press might crusade because many pictures play Stamford up in Connecticut before they reach Broadway.

## Sherman Cleared

Echoes of old New York projectionist politics were heard Wednesday when Harry Sherman, a former president of Local 306, Motion Picture Machine Operators Union, was cleared of charges of theft of $150,961 of union funds. An indictment, handed up in May, 1936, was dismissed by James G. Wallace, general sessions judge, with the consent of Frederic A. Sperling.

## Kent Drive Record

Exciting figures emerge for the fifteenth week of the "Kent Drive" of the 20th Century-Fox sales organization, as of November 27, when the adding machines in the New York home office clicked off a total of approximately $1,800,000. This is reputed, among the statistically minded experts of the industry, as something in the region of an all time high in such activities. The previous record, held by another company, is remembered as about $1,530,000.

## The Mayer Contract

Hollywood heard this week that Louis B. Mayer will receive a new long-term contract as studio head at Metro-Goldwyn-Mayer. The pact it was said will assure him augmented authority over MGM production. Although official announcement of the new contract has not been forthcoming it is understood that details have been worked out to the entire satisfaction of both Mr. Mayer and Nicholas M. Schenck, president. Mr. Mayer's present contract expires next year.

# This Week





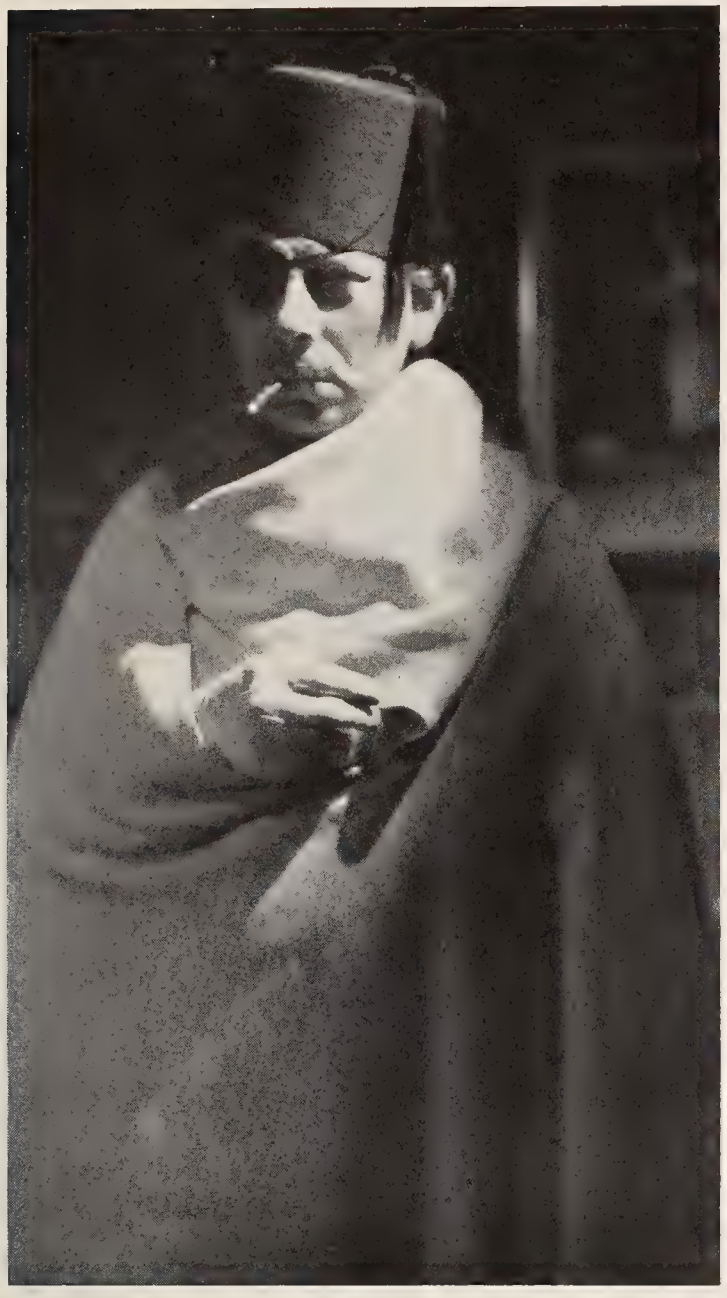


*ON New Year's day Nate J. Blumberg (above) will succeed Robert H. Cochrane as president of Universal Pictures. He is at present general manager of RKO theatre operations. Under him in the new regime will be William A. Scully, right, as general sales manager and Lou Weinberg, left, as divisional sales manager. Mr. Scully, who will succeed James R. Grainger, is now eastern district manager for MGM. Announcement of the changes is on page 13.*



*The first ladies of socialite Washington, wives of Government officials and Congressmen to the number of 600, were present by invitation at a special screening (left) at the Ambassador theatre of the Warner Brothers picture, "First Lady", starring Kay Francis. The section of the audience pictured includes, left to right, Mrs. Dolly Curtis Gann, sister of the late former Vice-President Charles Curtis and protagonist in a well remembered struggle for precedence; Mrs. Claude A. Swanson, wife of the secretary of the Navy, and Mrs. Woodrow Wilson, widow of the late ex-President. In the second row, with corsage, is the widow of the late Warren Delano Robbins.*

# In Pictures





*This romantic composition presents King's Chapel at Cambridge in England. Incidentally, in the foreground are Mr. and Mrs. Merritt Hulburd, presumed to be taking the institution over in behalf of Samuel Goldwyn, perchance for his "Follies". The picture is the latest acquisition of the Lynn Farnol galleries.*



*Once of fame extraordinary in Hollywood and more recently obscure, Erich Von Stroheim (left) comes to the lights again, this time a star of a British production, Max Schach's "Madamoiselle Docteur".*

*Aubrey Flanagan, new editorial representative for* Motion Picture Herald *in London. Mr. Flanagan for the last ten years was associated with* Cinema, *British trade publication.*

*That Malaysians are not indifferent to the devices common to New York and Wauwatosa is shown in the picture (right) of the assembled campaign conducted by Ong Eng Chye, manager of the Queen's theatre in Penang, Straits Settlement, for his showing of "The Good Earth". It may be seen that Queen's theatre is spelled Choong Lye Hock in Penang but spelling of showmanship is universal.*



# HOLLYWOOD WARNS "AIR GOSSIPERS" ON FLAUNTING TENETS OF DECENCY

## Zanuck Declares Fox Prepared to Employ "Swift and Stern" ActionAgainstCommentators; Identification Cards Issued

The motion picture industry's first open attack against the radio "news gossipers," who, of late, have been plaguing Hollywood pictures and personalities, came this week when Darryl Zanuck, production chief of Twentieth Century-Fox and president of the Motion Picture Producers Association, warned that his company and most producers are prepared to take "swift and stern action" should commentators "further flaunt the tenets of decency."

**The Producers Association, Hollywood affiliate of the Motion Picture Producers and Distributors of America, also began the issuance of credential cards to 30 air columnists and their assistants after a discussion, some time ago, on possible means of regulating activities of the air columnists.**

Although it was generally believed Mr. Zanuck was speaking for the Producers Association, H. M. Warner, president of Warner Brothers, issued a statement on Tuesday declaring that the Twentieth Century-Fox head was not speaking for the Association nor the Warner organization.

"If it is ever necessary for this company to issue any opinions, we will do so on our own behalf and under our own name," Mr. Warner said.

When informed of the Warner statement, Mr. Zanuck retaliated with a challenge to the Warner executive:

"I am the executive Warner must have referred to in his statement about my criticism of air commentators who make unwarranted attacks on the screen industry and its people. I voiced my personal opinion and that of the company with which I am associated I venture also to suggest that I spoke the sentiments of most producers and of constructive thinking people both within the industry and outside. I now ask Warner if he favors those people antagonistic to our industry. Let him say what he thinks of those unwarranted attacks on Hollywood and its individuals."

Cecil B. De Mille, Paramount producer, later said radio gossips "are preying on defenseless people and poisoning the public mind."

Although the Columbia Broadcasting System announced the furor over "gossipers" was not involved, Lloyd Pantages, air columnist, was dropped from the network after broadcasting under the sponsorship of Raymonds, Inc., since October 17th.

Meanwhile, organized exhibitor complaints continued to pile up against wholesale star broadcasts and producer-sponsored radio shows.

In his original statement, believed, at the time, to be the stand of the Hays Producers Association, Mr. Zanuck declared:

"We are keeping a sharp vigilance over the remarks of Hollywood air 'gossipers' and will immediately move should they further flaunt the tenets of decency. Hollywood today is the most interesting news center in the whole world. The public makes the stars by its personal interest in them and it follows, therefore, that the public prefers to hear good things about them."

He continued by pointing out that there are more interesting and constructive facts and stories about stars than of any other kind. He added that thoughtlessness is probably responsible for the current trouble with commentators.

"The motion picture producers have every confidence in the radio commentators and their sponsors," Mr. Zanuck said. "They both are prompted by a desire to promote the sale of their products—but we are sure they do not want to accomplish this at the expense of an industry which brings entertainment and happiness to countless of millions throughout the world.

"With this viewpoint we expect the situation to be remedied."

### Resemble Newspaper Cards

The cards issued by the MPPA will serve as a means of identification, and are similar to those issued to accredited newspaper correspondents, Tom S. Pettery, press contact man for the association, announced. The cards were accompanied by letters pointing out that the credentials would in no way admit bearers to previews.

Removal of Mr. Pantages' program, CBS announced, was caused by differences between the sponsor and the agency handling the account, the Weiberg Advertising Company of California.

Warren Stokes, radio commentator on KEHE, took issue this week with George Jessel, who claimed credit recently for launching a drive against radio columnists who attack film personalities. Mr. Stokes, who presents four programs a week, declared over the air Sunday that he had started the campaign 40 weeks ago.

Two Hearst papers in Los Angeles, the Examiner and the Herald-Express, are engaged in an editorial campaign against radio columnists.

In the exhibitors' field, the opposition to producer-sponsored radio programs is led by the Allied States Association of Motion Picture Exhibitors. In a letter to *Motion Picture Daily,* Abram F. Myers, general counsel for Allied, pointed out:

"Recent developments in radio are so menacing to the motion picture business that I am surprised they received so little attention. Consider the facts in the form of a problem in first year economics:

"The producers are engaged in making motion pictures which cost a lot of money. They hope to get back this money and more from admissions paid in at theatre box offices. To insure the success of the enterprise, the producers lend their support to a rival form of entertainment which encourages the public to remain away from the theatre. Point out the fallacy.

"That is one aspect of the problem. Our second problem is directed to a class in psychiatry:

"Motion pictures are visual entertainment and the industry has spent hundreds of millions in developing pictures to their present perfection. The stars who have been developed in the process are the industry's chief asset. They retain their popularity because they appear only a few times a year and always to the best advantage. To perpetuate their popularity and value the industry encourages them to perform in a different medium in which their main talents cannot be utilized and with poorly written scripts of badly chosen excerpts from current pictures."

### Cites Organization Efforts

Mr. Myers addressed his third problem to "the class in elementary logic." He explained that to quiet reports of scandals in Hollywood the industry "set up a vast and expensive organization." "Radio commentators," he continued, "are making a living by broadcasting all the smut and scandal concerning Hollywood and the players that they can unearth or imagine."

To discourage this, Mr. Myers added, the industry permits its stars to appear on the programs of the commentators, thus heightening the interest in them. In conclusion he wrote:

"Viewing the subject from every angle, I can see only one possible justification for the course that the motion picture industry is pursuing. It must be that the chief executives have concluded that pictures will inevitably lose out in their competition with radio and that the smart thing to do is to get in on the ground floor of the new business."

Allied's attack on the union of the radio and motion picture industries was along another channel, too. In a satirical script on Metro Goldwyn Mayer's radio program "Good News of 1938," the association referred to exhibitors "as the forgotten men of the movies."

Radio programs were discussed this week when joint committees of Allied of New Jersey and the Independent Theatre Owners Association of New York met.

## Government Estimates Radio Cost Public $891,000,000 Last Year

*Broadcasting cost the American public* $891,000,000 *last year, the electrical division of the United States department of commerce revealed in its recently completed analysis of the radio industry.*

*The largest item in the total, according to the report, was* $440,000,000 *which was spent for the* 8,000,000 *receiving sets sold in* 1936. *Electricity and batteries to operate the* 33,000,000 *sets in use accounted for an expenditure of* $150,000,000.

*A total of* $114,000,000 *was spent for time on the air, and talent costs for the year aggregated* $36,000,000.

*Other items which made up the total included* $75,000,000 *for the servicing of sets,* $45,000,000 *for parts and supplies, and* $31,000,000 *for* 46,000,000 *replacement tubes.*

*The electrical division estimated that the number of homes equipped with radios increased from* 22,869,000 *to* 24,500,000 *during the year and that the number of homes with two or more sets rose from* 3,000,000 *to* 4,000,000. *Automobile radios also increased, going from* 3,000,000 *to* 4,500,000.

# NATE BLUMBERG NEW PRESIDENT OF UNIVERSAL IN AN ABRUPT UPHEAVAL

## Scully Succeeds Grainger as General Sales Manager; Cochrane Challenges Legality of His Replacement

by JAMES P. CUNNINGHAM

In 1913, when there was a battle in Universal, the books and great seal of the corporation were thrown out the window. This week they threw the president.

In the 25 years between, the company has moved from 1660 Broadway, on the sixth floor, to the RCA Building in Rockefeller Center, this time on the twelfth floor. This made the excitement twice as high—and with dramatic elements surpassing all prior chapters in the history of this, the oldest of the surviving corporate entities of the industry.

Tuesday, after some weeks of deeply submerged rumblings, the news erupted with a spectacular abruptness that surprised even blasé Broadway. It was that the controlling-ownership interests held or represented by John Cheever Cowdin and his Standard Capital Company in Universal Pictures Corporation have replaced Robert Harvey Cochrane with Nathan Jerome Blumberg, as president, and James Ross Grainger with William Augustine Scully, as general sales manager.

It was only the third major upset in Universal management in 25 years, but the second in 20 months, since Mr. Cowdin on March 14th, 1936, purchased the company from Carl Laemmle for $5,500,000. And when the Cowdin-controlled Universal directorate arose from the formalities of ratification, late Tuesday afternoon, in the corporation's boardroom in Rockefeller Center, the situation stood about as follows:

**Robert H. Cochrane, president under the 20-month Cowdin regime, had been named chairman of Universal's executive committee instead, but had not indicated acceptance, and challenged the legality of his replacement as president.**

**J. Cheever Cowdin, chairman, and Universal's board ratified a five-year contract with Nathan (Nate) Blumberg as president, effective January 1, 1938, when Mr. Blumberg will leave his present position of vice-president and general manager of theatre operations for Radio-Keith-Orpheum Corporation. He will have Matthew Fox as his assistant, Mr. Fox coming from Skouras Theatres.**

**William A. Scully had received the appointment of Universal general sales managership, coming from a 19-year sales association with Metro-Goldwyn-Mayer and its predecessors, and succeeding the always-traveling "Jimmy" Grainger, who has served Universal since 1933. Mr. Grainger's contract with Universal, which will not expire until July, 1938, will be settled by the company for cash. He may enter production, or accept one of two major-company general salesmanagerships reputedly offered him.**

**Universal's executive sales personnel also has been augmented by the acquisition of Louis Weinberg, presently Columbia Pictures circuit sales manager, and who will serve Universal as western sales manager, the while "U's" eastern sales manager, Frank J. A. McCarthy, continues in that position.**

And while Mr. Cowdin and his new appointees were apparently proceeding under the assumption that everything was all settled in the reconstruction of operating management, word to the contrary—insofar as Robert Cochrane is concerned—came from Mr. Cochrane's attorney, Saul Edwin Rogers, New York film lawyer. Mr. Rogers issued the following statement to the press:

**"It is Mr. Cochrane's preference to issue no personal statement concerning the new management of the company at present.**

**"In his behalf and as his attorney, however, I desire to state that the negotiations in connection with engaging the services of Mr. Nate Blumberg and Mr. William Scully were carried on and consummated entirely without his knowledge and, naturally, came to him as a great shock and surprise. It was not until he was present at the board meeting today (Tuesday, November 30th), that he was apprised for the first time of the terms and conditions of their respective proposed contracts.**

**"I regard the action taken today by the respective boards superseding Mr. Blumberg as president in the stead of Mr. Cochrane as without authority and illegal and, in addition thereto, bad from a business point of view.**

**"Thirty years of the kind of executive experience in this industry that has been acquired by Mr. Cochrane cannot be disregarded by the gesture of a board, particularly at a time when the company is in great need of the guidance of such mature experience. Mr. Cochrane's contract is unimpaired and in full force and effect and he is prepared to render his services in accordance therewith. His future course of conduct will depend entirely upon the policy and attitude of the new management."**

Not disclosed by Mr. Rogers was that the five-year contract held by Mr. Cochrane, as of April 1, 1936, when Mr. Cowdin took control from the Laemmles, still has nearly three and one-half years to run, a period of approximately 182 weeks, which, under its terms of $1,700 salary per week, fixes its remaining value to Mr. Cochrane at about $319,400 on the face.

The Cowdin offer of a new 10-year contract to Mr. Cochrane to serve as chairman of the executive committee, would, it is understood, provide for a salary spreading out over the entire ten years the amount which Mr. Cochrane would receive under his present 3½-year agreement. Obviously, then, it would call for a weekly salary of approximately $600, as against the $1,700 weekly under the existing agreement. The actual offer was made by D. M. Schaefer, Universal board member, a Pennsylvania Railroad executive.

### Cowdin Continues as Chairman

Mr. Cowdin, who asserts he is the senior executive of the company, apparently stepped out from the chairmanship of the executive committee to provide that position for Mr. Cochrane. Mr. Cowdin, of course, will continue as chairman of the board.

Apprised of Mr. Cochrane's challenge of the board's action, Mr. Cowdin said Tuesday evening that the board voted the replacement, that it had voted the presidential title to Mr. Blumberg as of January 1st, and, in the interim, the post is held to be vacant, the company operating without a president for the remaining 31 days.

What with Mr. Cochrane's Universal stock ownership, together with that of Mrs. Cochrane, he is one of the largest owners of the company, holding some 20 per cent. Furthermore, the general impression exists that the interests of Electrical Research Products and of Eastman Kodak Company, in Universal, and established through loans and credits to the corporation, against actual stock, were actually brought in by Mr. Cochrane. The attitude of Erpi and Eastman in the new move is unknown. On the other side stand the Woolf-British 30% and the Cowdin Standard-Capital less-than-20% holdings in Universal.

### "No Further Changes"

The future in Universal of Philip Dakin Cochrane, brother of R. H., has not been mentioned, save in the generalization of Mr. Cowdin, on Tuesday, that, "emphatically, there will be no further changes in the company." P. D. Cochrane has been with Universal some 23 years, supervising all advertising, publicity and exploitation and variously handling other executive matters.

Besides Mr. Cowdin, board chairman, and Charles Rogers, executive vice-president, the executive personnel of Universal presently is constructed as follows: Willard S. McKay, vice-president and chief company counsel; Charles B. Paine, secretary and treasurer; Eugene Walsh and William Koenig, assistant treasurers; Henry E. Hughes and E. E. Muhl,

### *JOHN O'CONNOR MAY SUCCEED BLUMBERG*

*John J. O'Connor, chief film buyer for the RKO circuit nationally, has been recommended to succeed Nate J. Blumberg as operating head of the circuit. Mr. O'Connor has been associated with RKO for several years. The appointment rests with Leo Spitz, president of the company, who is now in California.*

*No permanent successor has been named to replace William A. Scully, eastern sales director for Metro-Goldwyn-Mayer; E. K. O'Shea is filling the position temporarily by appointment of William F. Rodgers, general sales manager.*

# IT'S SECOND UPSET IN 20 MONTHS

assistant secretaries. Virtually all have been with the company through the Laemmle regime.

Only two months ago the air was clouded with stories about Universal's finances and about impending changes in management and working personnel. Prominently mentioned was possible new financing, including the extension of C. M. Woolf's reputed 33 per cent present stock holdings in Universal. Mr. Woolf, now controlling National Film Distributors, Ltd., of London, went into the company at the time of and in conjunction with Mr. Cowdin's entrance. Mr. Woolf gained Universal stock when his National Distributors, in 1936, gave Universal cash advances on future Universal pictures to be distributed in England, and also on his purchase, at the same time, of Universal's exchange system in the United Kingdom.

Mr. Grainger's friends point out that, after serving Fox for nine years as vice-president in charge of sales, Mr. Grainger took on the same position with Universal, in 1933, when the company was grossing less than $160,000 weekly from domestic billings, and that the interim has brought sales expansions to the point where some 9,000 theatre accounts are now being served.

## New Money Seen

Returning to the subject of Universal finances, it seems that the reshifting of management personnel this week is to bring new money to the company, money which, while unidentified, is said to come from a group "close to Rockefeller interests," although not necessarily Rockefeller money—which already is heavily in RKO, through Music Hall Theatre claims and whatnot, remembering that Mr. Blumberg goes to Universal from RKO.

Mr. Cowdin dismissed reportorial inquiries about "new money" in Universal with an: "All comment will be made in due course."

Regardless, Mr. Cowdin himself, and Mr. Cochrane, too, have of late talked publicly about marked improvements in Universal's business, Mr. Cowdin, two weeks ago, in New York, announcing that domestic billings during the 13 weeks ended October 30th showed an increase of some 17 per cent over the corresponding fourth quarter period in 1936. Mr. Cochrane, on October 19th, declared that an increase of $400,000 in revenue was made for the first nine months of 1937-38, as against the same period for 1936-37.

## Scully Starts January 1st

Mr. Scully, like Mr. Blumberg, starts at Universal on January 1st. Salaries of both were not made known, although Mr. Blumberg is said to have stock option arrangements on as many as 5,000 common shares each year for the life of the contract. (Broadway whispers "$1,250-a-week" as his salary.)

## Personnel Reduced

Evidently, no new Woolf financing was forthcoming, two months ago. But the company adopted a personnel retrenchment, dismissing a Broadway-estimated total of 150 in the home office alone. Among them was George Cochrane, brother of the Universal president, who was holding the position of eastern talent scout.

Cuts were reportedly to be made next in the sales staff, but general sales manager Grainger's objections are understood to have prevailed and the retrenchment there was called off.

At the same time, rumblings were heard of some misunderstandings over operations between various of the three main Universal chiefs: Mr. Cowdin, Mr. Cochrane and Charles R. Rogers. Many a conference was held in New York by the principals, as a result, until Mr. Rogers, returning to Universal City, on October 1st, announced that the discussions "have cleared the air of all the misunderstandings that have hitherto existed." Mr. Rogers attended the conferences in his position of executive vice-president in charge of production, which he had acquired at the time Mr. Cowdin bought out Mr. Laemmle's interests.

It was presumed then, as a result of Mr. Rogers' declaration, that the personnel retrenchment was at an end, and, more important, that the management would continue as then constructed. Even during the rumblings of misunderstandings in top executive ranks Mr. Cochrane's resignation or replacement was not mentioned once as of public record. Nor, for that matter, was Mr. Grainger's. Not even the discharge of Mr. Cochrane's brother, George, during that October retrenchment was considered to have any special significance other than its relation to the general personnel curtailment.

## Earlier Offer Reported

Now, however, it seems that conversations pointing to Mr. Blumberg's acquiring a top Universal executive position, if not the presidency, have been going on secretly and actively since last August or early September, and that the matter was actually broached to him as far back as last winter, when, it is understood, Mr. Rogers submitted an offer to Mr. Blumberg direct. This was rejected, and there the matter stood, until some three months ago when, on a Hollywood visit, Mr. Blumberg again was approached, this time by "a representative of a downtown banking group," according to the Broadway description, which further explained that this "group," identity unknown, "was at one time interested in certain RKO theatre equities and had come to consider Blumberg as a likely candidate for the Universal post through his administration as RKO's general theatre operator."

The negotiations were conducted at all times directly with Mr. Cowdin since they were resumed last week in New York. They were consummated with the burning of midnight oil, at three in the morning last Saturday.

Obviously, the upset establishes the Cowdin-Rogers influence in dominance, Mr. Rogers, of course, continuing as production general, and some even believing that he will now have somewhat greater executive voice in affairs of the company, particularly in connection with the home office.

Broadway and working distribution in the field was doing considerable speculation over the equal suddenness of Mr. Grainger's removal, drawing conclusions all the way from his objections to the management's cutting sales personnel, last October, to his more recent objection to the addition of Budd Rogers, brother of Charles Rogers, to the executive sales force. Other opinion had it that Mr. Blumberg held out for his own sales appointee.

Mr. Scully's contract, for five years, is understood to carry stock options, although Mr. Weinberg's, which is for three, does not. In all cases, including the new contract of R. H. Cochrane, the papers are employment agreements and do not specify positions. (The rumor market places Mr. Scully's salary at $1,000 weekly, and Mr. Weinberg's at starting at $550 and running to $700.)

The Scully contract was ratified by Universal's board at the Tuesday meeting which also ratified Mr. Blumberg's, but the Weinberg contract remains unsigned, due, it is understood, to Mr. Weinberg's desire to await the return to New York, from Hollywood, of his present Columbia Pictures superior, Abe Montague, general sales manager.

Mr. Grainger leaves Universal immediately, the company assigning Frank J. A. McCarthy, eastern sales manager, to his desk until Mr. Scully arrives on New Year's.

Mr. Blumberg's first appointment, made this week, was that of Matthew Fox, his brother-in-law, who will serve as his executive assistant.

## Cowdin's Entrance Into "U"

The little-known story of J. Cheever Cowdin's and C. M. Woolf's purchase of the quarter-century-old Laemmle property starts with the imaginations, fanciful at the time, of a slender, ambitious youngster, one James Bulloch, whose name probably never has been mentioned in the transaction, at least publicly.

Mr. Bulloch, still under 30, son of the former London *Daily Mail* foreign correspondent, had been looking for a future around New York, preferably in motion pictures, after having had a taste of the films through a rather undefined job with the Richard Norton New York film importing offices handling British and Dominion films from England.

There had been repeated rumblings of the sale of Universal to one group or another continuously through 1934 and 1935, and, in the early fall of 1936, young Mr. Bulloch got the idea that the Lord Portal and C. M. Woolf interests in London would be logical purchasers. He carried the idea to them. They liked it, and shortly thereafter purchased about one-fourth of Universal for $2,000,000 part of which was advanced for pictures still to be distributed in England, and an additional $500,000 going to the company—which at the time was sorely in need of finances—for the purchase of Universal Pictures, Ltd., Universal's exchange system in the United Kingdom.

The Woolf-Portal entrance into "U" attracted J. Cheever Cowdin and Standard Capital, a stock-holding and financing company which Mr. Cowdin owns with an associate, George Newell Armsby. The two have been together in Bancamerica-Blair and a dozen other corporate and banking enterprises.

Associated with Lord Portal and Mr. Woolf in the Universal holdings are J. A. Rankin, L. W. Farrow, P. Lindenberg.

## At Studio a Short Time

Soon after the deal was closed Mr. Bulloch was handed a job of one kind or another at Universal's studio. His exit therefrom was just as quiet as his entrance. Returning to New York he became a reporter for the Reuter's news agency of Europe.

One of the consummating effects of Mr. Bulloch's idea was the payment of $1,600,000 in cash by Mr. Cowdin to Carl Laemmle on the morning of March 21, 1936, to exercise a purchase option on Universal. Then, on April 3rd, 1936, when Mr. Cowdin took Laemmle's, he turned over an additional $4,000,000 in cash to "Uncle" Carl. Mr. Laemmle, in turn, is supposed to have handed $1,000,000 or so to his two children, Carl, Junior, and Carla. Then he went into retirement, where he has remained, ferrying between Hollywood and the baths in Europe.

Ironically or otherwise, Robert H. Cochrane acted for Mr. Laemmle in the sale, having his power of attorney. Also, it was generally understood at the time that Mr. Cochrane played an important part on his own in concluding the arrangements. So did Mr. Rogers, for Mr. Cowdin. Mr. Rogers had been an independent producer, distributing through Paramount Pictures.

Thus was marked another milestone in the

(*Continued on page* 16, *column* 3)

# TRADE PRACTICES INVOLVED IN SIX SUITS; CANADA MOVES FOR 'REFORMS'

## Gary Suit Is Dismissed, and Three New Actions Are Filed in New York, Philadelphia; Conciliation Court Set Up

In a week marked by a varied assortment of legal actions involving trade practices in distribution-exhibition, organized exhibition's ambitions to effect trade practice reforms marked time in the United States, but gained ground in Canada.

**The courts witnessed the dismissal of the Gary Theatre Company's "unfair" clearance complaint against Balaban & Katz and majors, filing of suits in Newark, New York and Philadelphia by independents for non, or retarded, film deliveries, and the resumption of deposition-taking in the Morse & Rothenberg New England suit against circuits and distributors. Too, distributors were drafting their appeal from the Dallas trust decision in the interstate case, and in Indianapolis the pending suit of an independent against majors moved to permit the company, Indianapolis Amusements, to submit records to the defendants.**

Loss of ground in developing a possible trade practice "reform" program in the United States came this week when Ed Kuykendall, president of the MPTOA, was compelled to postpone his presence, until after New Year's, at the proposed "peace" conference with Allied States and New York's ITOA to formulate plans for unified exhibitor organization action to compel distributors to adopt a trade practice program.

### Action in Canada

In Canada, machinery for establishing a "fair trade practice" conciliation group was placed in motion, following the presentation of a petition signed by 65 independent Quebec exhibitors and submitted to Premier Maurice Duplessis of the Quebec Provincial Government, urging an investigation into film trade practices.

Immediately, a move was made in Toronto to set up a committee of conciliation, representing all branches of the Dominion's industry, for the purpose of hearing all grievances of theatre owners and studying the procedures of the business with a view to straightening out differences, such as arbitration practices, block booking, subsequent run clearances, score charges and other matters.

One angle that encouraged the step toward the formation of the committee was the fact that four representatives of the Independent Theatres Association of Ontario joined with the independents of the Province of Quebec in placing the petition before the Quebec premier, the cooperation of the organized owners in Ontario being assured.

### Aims Outlined

The committee has already held a preliminary meeting at which the aims and objects of the conciliatory board were generally outlined. Those comprising the committee are: N. A. Taylor, representing the Exhibitors' Booking Association; H. Freedman, president of the Independent Theatres Association; L. M. Devaney, general manager of Radio Pictures Corporation of Canada; Clair Hague, Canadian representative of Universal; Clarence Robson, division manager of Famous Players Canadian Corporation; H. T. Long, general manager of Associated Theatres, Ltd.; S. Fine of Bloom and Fine, Ltd., a subsidiary of Famous Players Canadian Corporation, and H. Allen of Premier Operating Corporation, which controls a group of theatres in Ontario. All of these officials are Toronto men, with two representing the Canadian film distributors.

The campaign in Quebec is being sponsored by the Quebec Allied Theatrical Industries, of which the secretary is D. A. Burpee, theatre owner. Considerable importance is attached to the fact that the independents of both provinces have lined up with an apparent degree of solidity and also that the creation of a committee at Toronto would have considerable effect on the situation in Quebec as well as in Ontario because of the industrial leadership in Toronto.

### Theatre's Complaint Dismissed

The Gary Theatre's complaint was dismissed by Robert C. Baltzell, federal judge in Indianapolis, on petition of the plaintiff who made the motion "because defendants presented the fact that B & K was not served and is not amenable to process in this district."

At the same time, the theatre company indicated it would institute a new proceeding in a court in which jurisdiction over B & K could be acquired. The Gary company had sought to enjoin distributors from enforcing clearance schedules alleged to have been drafted in favor of Balaban and Katz.

The two actions instituted over delivery of films were filed by the Newark Amusement Company, Inc., operators of the Rivoli, Newark, against Paramount Pictures in New York supreme court, and by the Garbo Amusement Company against RKO, Universal, Twentieth Century-Fox, and Warner Brothers in United States district court, Philadelphia.

The Newark company announced it is seeking to determine whether Paramount should have released "Artists and Models" during the season ended July 31st, 1937. The plaintiff will ask Peter Schmuck, justice, on Monday to appoint an arbitrator.

The Garbo company, operating the Garbo Theatre, in Darby, a suburb of Philadelphia, instituted an injunction suit to obtain faster delivery of films. Quicker delivery is necessary, Melvin Koff, president, said, because the Parker, a Warner Brothers house, obtains films three or four weeks ahead of the Garbo. Mr. Koff said he had signed an agreement with distributors allowing for a time lapse but said he is seeking to have the agreement invalidated because it has been found to be unfair.

Quemos Theatre Company is plaintiff in an anti-trust action started in Newark against 42 defendants, all of whom are companies or individuals associated with Warner Brothers, Twentieth Century-Fox, Paramount, United Artists, Columbia, RKO, Loew's, Universal and Grand National.

The plaintiff seeks actual damages of $1,175,000, but the sum is tripled under the Clayton act. The company charges it was unable to operate the Mosque Theatre, Newark, because the defendants conspired to keep the house from presenting first or second run pictures.

The taking of deposition in the anti-trust action of the Morse & Rothenberg circuit against major distributors, Maine & New Hampshire and M. A. Shea circuits, was resumed in New York Tuesday by George S. Ryan, attorney for the plaintiff. The action is for $800,000 damages, which are tripled in anti-trust suits in the event judgment is awarded the plaintiff.

Leon Netter, Paramount theatre executive, was questioned by Mr. Ryan on Tuesday concerning film franchises made by Paramount theatre companies during the last ten years.

Paramount filed a supplementary memorandum in United States district court, Indianapolis, Tuesday, in the case brought against it by Gary Theatre Company to force delivery of ten pictures reputedly included in last season's contract. Granting of a temporary injunction in the case, Paramount stated, would harm exhibitors who are not parties to the action.

It was also in New York that distributors started the drafting of papers for the appeal from the Dallas Federal court decision finding that major distributors conspired with Interstate Circuit in the making of contracts which tended to regulate admission prices in subsequent runs.

Thomas D. Thacher, former United States silicitor general, will have charge of the appeal. George Wright, defendants' counsel at Dallas, and John Moroney of the Interstate Circuit, arrived in New York this week to aid Mr. Thacher in preparing for the appeal which will go directly to the United States supreme court.

Distributors named as defendants in the damage action brought by the Indianapolis Amusement Company are Metro-Goldwyn-Mayer, United Artists, Twentieth Century-Fox, Universal, Vitagraph and Educational. The amusement company seeks to reply to the defendants' questions by submitting its books rather than by giving direct answers.

### *KUYKENDALL UNABLE TO ATTEND MEETING*

*A proposed meeting of representatives of three exhibitor organizations to discuss a joint fair trade practice program was postponed this week after Ed Kuykendall, president of the Motion Picture Theatre Owners of America, announced he would be unable to attend a conference until after the Christmas holidays.*

*Mr. Kuykendall made the announcement in a telegram to Harry Brandt, head of the Independent Theatre Owners Association of New York, who originally proposed the meeting which was to be held December 14th. The conference also was to be attended by Nathan Yamins, president of National Allied Association.*

## Three Pictures Banned By Brazilian Government

by L. S. MARINHO

*in Rio de Janeiro*

After being in exhibition for three days at the Metro theatre here, "They Gave Him a Gun," a Metro-Goldwyn-Mayer release, was withdrawn by order of the government. The picture, which had been passed by the censor board, was considered by the government to be unsuitable for public showing in view of the changed political situation here. "The Road Back," Universal, and "Sabotage," Gaumont British picture also were banned.

# TAX ISSUE IN OHIO, TEXAS, KANSAS, GEORGIA, CHICAGO, PHILADELPHIA

## All Hope for Relief from U. S. Admission Tax Fades; Further Tax Burdens Face Exhibitors in Several Cities and States

Tax legislation and Sunday "blue laws" developments continued to be a matter of concern to exhibitors this week.

**From Washington reports indicated that the federal admissions tax will be retained and that it and other so-called nuisance levies will be made permanent.**

**Governor Martin Davey of Ohio proposed the admission tax receipts for Ohio be earmarked for unemployment relief.**

**Governor James Allred of Texas determined to force his special tax bills through an extra session of the legislature.**

**Georgia faces a new admissions levy.**

**The new sales tax payment schedule became effective in Kansas, December 1st.**

Other tax developments were recorded in Chicago, St. Louis, Madison, Cushing, Okla.; Philadelphia and St. Paul.

Sunday shows received setbacks in Vermont, in Jackson, Tenn., and Atlanta, Ga., and were approved in Ireton, Iowa.

The House Ways and Means Tax Sub-Committee met to consider what, if any, changes should be made in the federal admissions tax and other socalled nuisance levies and whether the taxes should be made a part of the permanent Revenue Law. The sub-committee, considering all phases of the tax situation, is preparing to write a comprehensive revision of the present statute for introduction in Congress at the beginning of the regular session.

Should the present admissions and nuisance taxes be made permanent the effect of such action would be to relieve Congress of the necessity of extending the life of the taxes every so often, and it would offer no barrier to their repeal at any time the administration felt they no longer were necessary.

### Proposes "Earmarking"

Governor Davey proposed earmarking of Ohio's admission tax receipts for unemployment relief in his call message for a special session of the legislature, which convened on Monday.

Ohio exhibitors immediately started organizing a move to oppose the proposal on the ground that it would permit the legislature to increase the present three per cent tax rate from time to time as relief needs required. Fear that the rate may ultimately be advanced to the old 12 per cent tax level was expressed by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in a bulletin urging exhibitors to attend the organization's regional conference in Columbus, next Monday, Tuesday and Wednesday, at which time plans will be completed for opposing the change in the admission tax provisions.

The ITO bulletin also said that the organization will launch a move at the conference to introduce anti-ASCAP (American Society of Composers, Authors and Publishers) legislation in Ohio "similar to that enacted in Nebraska." An injunction restraining Nebraska from enforcing its anti-ASCAP legislation was issued by a federal statutory court recently.

The special tax bills that Governor Allred of Texas seeks to force through an extra session of the state legislature propose to place a 10 per cent state tax on theatre admissions over 25 cents. This will be in addition to a first 10 per cent state tax on admissions over 50 cents and a federal tax of 10 per cent on admissions over 40 cents.

### Kansas Tax Schedule

The Kansas tax schedule that became effective December 1st provides: 0 to two cents, no tax; three to seven cents, one mill; eight to 12 cents, two mills; 13 to 17 cents, three mills; 18 to 22 cents, four mills, etc. One mill tokens have been issued to make the new schedule possible.

Chicago exhibitors are faced with a three per cent tax on gross receipts in place of the present license fee if measures proposed by Alderman Roger Riley and Deputy City Collector George Lohman are approved by the City Council as a means of obtaining $1,000,000 in revenue instead of the $130,000 which is now received from license fees on theatres.

At a session last summer the council considered a plan for a similar tax but the idea was abandoned. Since then numerous plans have been discussed but none has been decided upon.

The legislative committee of the St. Louis board of aldermen is expected to reject the proposed revenue raising bill providing for a general amusement tax.

### Would Reenact Old License

In Madison, Wis., an attempt is being made to reenact the old theatre ordinance which provides for higher annual license fees.

Under the proposed measure, vaudeville houses would be required to pay $200 a year, unless they have 1,200 or more seats, then the fee would be $300; $75 for motion picture theatres with 500 seats or less, $150 for more than 500 or less than 1,200 seats; $300 for over 1,200 seats and an additional $50 if used for shows and exhibitions other than films.

The present ordinance provides for an annual $50 fee for houses with 500 seats or less, $100 for more than 500 and less than 1,200 seats and $200 for 1,200 or more seats.

L. D. Melton, director of research of the Oklahoma Tax Commission, told members of the Oklahoma Motion Picture Theatre Owners in session at the Biltmore Hotel in Oklahoma City, recently, that the two per cent sales tax on theatre admissions had not caused any slump in attendance. He said $130,000 had been received by the commission from theatres and tent shows. Ninety per cent of this was paid by film houses, Mr. Melton said.

In the opinion of Morris Loewenstein, association president, "absorbing the tax by an exhibitor is a form of unfair competition when one exhibitor requires payment of the two per cent tax from the patron and a nearby competitor absorbs the tax."

Representative Booth in Georgia has introduced a bill to levy a tax on admission to places of amusement.

The schedule calls for a one-cent tax on 10-cent tickets, two cents on 15-cent tickets and so on with one cent additional tax provided for each additional five cents in the ticket price. The sponsor estimated the bill would yield from $1,500,000 to $2,000,000 a year. Representative Booth also is sponsoring the theatre circuit tax bill now ready for final action by the Georgia House.

In a District of Columbia ruling, Assessor Fred D. Allen said the federal levy on admissions to theatres and gasoline taxes are the only excise taxes which may be deducted from the District's gross receipts tax.

### *BRITISH MAKING FILMS IN ITALY*

*The first unit of more than 40 English artists and technicians is in Italy starting work on the first British picture to be made in that country.*

*They are members of Two Cities Films, Ltd., which recently concluded negotiations with Italy's Tirrenia Studios and their chief, Forzano.*

*The deal provides for production of seven English pictures next year in the Italian studios. The first is to be "13 Men and a Gun". The script has been adapted from an Italian picture by Basil Dillon, and the picture will go into production under the direction of Mario Zampi. H. Marion Crawford will play the lead. Sound City Film Distributors is to handle sales.*

*The directors of Two Cities Films, Ltd. are Major A. M. Sassoon, Col. G. R. Crossfield, Sir Victor Schuster, Bart, and Norman Loudon.*

## *History of Oldest Picture Company*

(*Continued from page* 14)

oldest motion picture company existing as now constituted, a milestone added to the following precedents:

October, 1906—Laemmle Film Service established in Chicago by Carl Laemmle and Robert H. Cochrane.

April, 1909—Breaking off of relations between Laemmle Film Service and Motion Picture Patents Company.

Autumn, 1909—Formation of Independent Motion Picture Company (IMP) and production by Tom Cochrane of the first Laemmle-made motion picture, "Hiawatha."

June, 1912—Formation of Universal Film Manufacturing Company, Carl Laemmle, president, Robert Cochrane, vice-president, and correlating production forces of Charles Bauman, David Horsley, Patrick A. Powers, and W. H. Swanson.

1915—United States Supreme Court finding for the defense in the case of Motion Picture Patents Company vs Carl Laemmle's Imp.

March, 1915—Opening of Universal City by Universal Film Manufacturing Company.

May, 1920—Acquisition by Carl Laemmle and Robert H. Cochrane of Patrick Powers' interest in Universal.

1925—Shares of Universal listed for first time on New York Stock Exchange.

November 1, 1935—Granting to Standard Capital, J. Cheever Cowdin, of option to buy Carl Laemmle interest in Universal.

March 14, 1936—Exercising of option by Standard Capital and Cowdin.

April 3, 1936—Title of Carl Laemmle in Universal passes to J. Cheever Cowdin, board electing Mr. Cowdin chairman and Mr. Cochrane president.

# COLUMBIA NET INCREASES; FOX FILM DISTRIBUTION UNIT CLAIMS RECORD

## Columbia Reports Profits of $147,311 in Quarter; Warners Change Amortization Rates; Three Declare Dividends

Although financial reports and announcements from motion picture companies continued this week to stand up favorably against reports issued in 1936, the *Wall Street Journal* pointed out that "some concern, naturally, is felt over reports of a 10 per cent to 20 per cent drop in box office receipts in October."

Warner Brothers' estimate that earnings for the first quarter of the new fiscal year, the three months ending November 27th, 1937, will be in excess of $1,500,000, is somewhat less than the $2,037,946 earned in the first quarter of 1936, the *Journal* stated. The decrease, the newspaper continued, "is due partly to a recession in business and also probably to the adoption of a new and more drastic scale of film amortization. . . ."

On the optimistic side, however, were the announcements that:

**Columbia Pictures Corporation and subsidiaries had a net profit of $147,311 for the quarter ended September 25, 1937, as compared to $129,258 for a similar quarter in 1936. The figure was arrived at after depreciation, amortization, federal income taxes, etc., and is equivalent, after dividend requirements on $2.75 preferred stock, to 27 cents a share on 349,468 no par shares of common stock outstanding at the end of the period.**

**Twentieth Century-Fox Film Corporation claimed a new one week's revenue record for its distribution department. The company did an estimated film rental business of $1,800,000 last week which was the fifteenth and final week of the Kent Sales Drive. The company announced a dividend declaration of $1 for the final quarter of 1937 on its common stock and this, it was pointed out, brought the total dividends to $2.50 as compared to $2 last year.**

**The board of directors of Pathe Film Corporation declared a regular quarterly dividend of $1.75 a share on the $7 convertible preferred stock, payable January 3rd to stockholders of record Dec. 23.**

**United Artists Theatre Circuit, Inc., on Tuesday declared a dividend of $1.25 on preferred stock payable December 15th to holders of record December 1st. Joseph M. Schenck and other officers were re-elected.**

**Marcus Loew's Theatres, Ltd., Canadian firm, voted payment of a $1.75 dividend on the 7 per cent preferred stock. The dividend is payable December 15th.**

In Columbia's financial report no provision was made for surtax on undistributed profits. The consolidated balance sheet of showed current assets including $1,308,205 the corporation and domestic subsidiaries cash, amounted to $12,719,464 and current liabilities were $2,412,742, compared with cash of $1,537,049, current assets of $10,328,761 and current liabilities of $1,459,201 on September 26th, 1936.

Total assets on September 25th, 1937, were $15,596,330 against $13,440,453 on September 26, 1936; capital surplus was $67,398 against $67,504, and earned surplus was $4,429,008 compared with $4,021,994.

The Warner Brothers new scale for film amortization writes down a larger proportion of film costs in the first two months after release. The cumulative percentage of film cost written off as compared to the former rate is shown in the following table:

| | Negatives | | Positive | Prints |
|---|---|---|---|---|
| | Former | Revised | Former | Revised |
| After Release | Rate | Rate | Rate | Rate |
| 4 weeks | 13 | 15 | 17 | 22 |
| 8 weeks | 32½ | 36½ | 45 | 52 |
| 13 weeks | 51½ | 53 | 74 | 75 |
| 26 weeks | 73 | 70½ | 96 | 96 |
| 30 weeks | 77 | 74 | 100 | 100 |
| 39 weeks | 84¼ | 83 | | |
| 52 weeks | 93¾ | 95 | | |
| 65 weeks | 100 | 100 | | |

The *Wall Street Journal's* mention of reported drops in box office receipts was made in an article on bonds. "The current recession in moving picture box office receipts, and reports that studios are curtailing operations have caused some analysts to turn their attention to the obligations of producing companies," the article stated.

"Some concern naturally is felt over reports of a 10 per cent to 20 per cent drop in box office receipts in October. It is recognized that this probably is due, in a large part, to the decline in general business activity and may be of a temporary nature depending upon the extent of the business recession. Another factor which, in the opinion of many, takes on far greater significance is the sharp increase in production costs. Because of this West Coast reports producers generally have initiated retrenchment programs. As yet, these conditions have had little influence on the bonds of major producing firms, although they have more or less followed the general trend of the market. Whether they will be adversely influenced depends, in a large measure, on the extent of the decline in box office receipts and the success which attends producers' efforts to reduce operating expenses."

In Washington, the Securities and Exchange Commission on Wednesday released its first report on the October transactions of corporation officers and directors in the securities of their companies. The report showed liquidation by Albert Warner, Warner Brothers vice-president, of his holding Company A. In the liquidation, Mr. Warner transferred to direct ownership, during the month, 5,988 shares of common and 264,000 optional 6 per cent convertible debentures.

His only direct transaction in stocks was the disposition of 800 shares of common, and, at the close of the month, he held 64,448 shares of common, 1,794,000 debentures, and 10,618 shares of preferred stock directly and 4,500 shares through holding Company B.

Disposition by transfer of 214,000 debentures was reported by Jack L. Warner, also a vice-president, whose holdings at the end of October totaled 1,288,000.

Returns filed with the SEC showed the Chase National Bank, New York, continued its liquidation of the Twentieth Century-Fox securities held under escrow agreement, disposing of 5,180 shares of preferred and 2,590 of common, and at the end of the month held 681,916 shares of preferred and 340,858 of common.

Reports of most of the motion picture companies were summarized in the SEC report, the first of two which are issued each month. Among the reports were:

Columbia Pictures: Disposition by Jack

(*Continued on following page*)

## Columbia's Income Account Shows Increase in Profit

*Columbia's consolidated income account for quarter ended September 25, 1937, compares as follows:*

| | Quarter Ended September 25, 1937 | Quarter Ended September 26, 1936 |
|---|---|---|
| Gross income | $4,510,345 | $4,281,052 |
| Amortization of production costs, etc. | 2,806,530 | 2,583,296 |
| Expenses, depreciation, etc. | 1,558,749 | 1,536,129 |
| Profit | $ 145,066 | $ 161,627 |
| Other income (net) | 15,745 | 9,681 |
| Total income | $ 160,811 | $ 171,308 |
| Estimated federal income taxes | 13,500 | 42,050 |
| Net profit | $ 147,311 | $ 129,258 |
| Preferred dividends | 51,565 | 51,565 |
| Common dividends | 87,367 | 74,162 |
| Surplus | $ 8,379 | $ 3,531 |

# COMPANIES REPORT INCREASED NET

(Continued from preceding page)

Cohn, vice-president, of 2,000 common voting trust certificates, reducing his holdings to 37,707; acquisition by Abraham Schneider, New York, treasurer, of 100 certificates, his total holdings at the close of the month.

General Theatres Equipment: Disposition by R. B. Larue, New York, officer, of 100 shares of common, leaving him with none.

Grand National Films: Disposition by Kirk W. Todd, Pittsburgh, director, of 2,550 shares of $1 par common, leaving him with 5,000 shares.

Loew's Boston Theatres: Acquisition by Loew's, Inc., of six shares of common, bringing its holdings to 97,760 shares.

Loew's, Inc.: Acquisition by Sam Katz, Culver City, officer, of 650 shares of common, bringing his holdings to 750 shares.

Monogram Pictures: Disposition by Joseph A. Sisto, New York, director, of 2,267 shares of common held through J. A. Sisto & Company, leaving it with none.

Paramount Pictures: Purchase and sale by Maurice Newton, New York, director, of 200 shares of common through Hallgarten & Company, making no change in holdings.

Pathe Film: Disposition by Robert R. Young, Jersey City, director, of 25,000 shares of common, leaving him with 9,715 shares owned direct, and 10,283 shares held through a holding company.

Reports on holdings of persons becoming officers and directors in corporations during October showed that neither O. Henry Briggs, New York, nor Trem Carr, Universal City, held any equity securities when they became members of the board of Monogram Pictures October 30th.

## Three NBC Officers Elected by Board

At a meeting of the board of directors of the National Broadcasting Company last Friday William S. Hedges, O. B. Hanson and Marks Woods were elected vice-presidents of the company. NBC now has 11 vice-presidents, the highest in its history.

Mr. Hedges, director of station relations, becomes vice-president in charge of relations with stations. Mr. Hanson is the company's chief engineer. Mr. Woods is a veteran of NBC, having joined Station WEAF, New York, in 1922 as assistant treasurer. He became treasurer of NBC in January of this year.

## "Boy of the Streets" Shown

A luncheon followed by a trade press showing of "Boy of the Streets" in which Jackie Cooper is starred, was held by W. Ray Johnston, president of Monogram Pictures, Wednesday at the Starlight Roof of the Waldorf Astoria, New York.

## Loew's Declares Dividend

The board of directors of Loew's, Inc., on Wednesday declared a regular 50 cent dividend and an extra $1 on its common stock, payable December 31st to stockholders of record December 11th.

## Three-Year Comparison of Warners Income Account and Balance Sheet

*Consolidated income of Warner Brothers Pictures, Inc., and subsidiaries for the year ended August 28, 1937, compares with the years ended August 29, 1936, and August 31, 1935, as follows:*

| | 1937 | 1936 | 1935 |
|---|---|---|---|
| Net before charges | $42,164,492 | $34,933,657 | $31,419,227 |
| *Amortization of film costs, etc. | 25,445,916 | 21,250,565 | 20,185,020 |
| Profit | $16,718,576 | $13,683,092 | $11,234,207 |
| †Amortization and depreciation of properties | 4,772,132 | 5,098,475 | 5,450,610 |
| Interest and miscellaneous charges | 5,064,617 | 5,232,668 | 5,139,040 |
| Profit | $6,881,827 | $3,351,949 | $644,557 |
| Other income | 560,481 | 520,634 | 438,296 |
| Total income | $7,442,308 | $3,872,583 | $1,082,853 |
| Minority interest | ‡3,875 | §10,270 | §11,696 |
| Federal income taxes | 1,260,000 | 685,000 | 396,998 |
| Surtax on undistributed profits | 310,000 | ..... | ..... |
| Net profit | $5,876,183 | $3,177,313 | $674,159 |
| Operating deficit | 4,188,044 | 10,469,148 | 14,961,310 |

**Includes depreciation of studio properties. †Exclusive of depreciation of studio properties. ‡Credit. §Debit.*

*Consolidated balance sheet of Warner Brothers Pictures, Inc., and subsidiaries as of August 28, 1937, compares as follows:*

| ASSETS | Aug. 28, '37 | Aug. 29, '36 | Aug. 31, '35 |
|---|---|---|---|
| *Property account | $135,877,158 | $136,180,191 | $137,752,793 |
| Cash | 4,058,252 | 3,888,217 | 3,312,593 |
| Accounts and notes receivable after reserves | 1,787,012 | 1,851,725 | 1,377,845 |
| Inventories | 20,285,392 | 16,865,964 | 12,550,026 |
| Net current assets of subsidiaries | 214,559 | ..... | ..... |
| Rights and scenarios after reserve | 2,083,307 | 1,613,945 | 1,088,456 |
| Mortgages, etc., recorded | 511,018 | 446,847 | 94,673 |
| Deposited to secure contingencies, etc. | ‡1,722,248 | ‡1,599,376 | 1,723,848 |
| Investments and advances | 1,572,430 | 1,345,425 | 1,382,720 |
| Deferred charges | 1,133,727 | 977,340 | 961,392 |
| Goodwill | 8,299,563 | 8,239,981 | 8,227,483 |
| Total | $177,544,606 | $173,009,011 | $168,471,829 |
| **LIABILITIES** | | | |
| §Preferred stock | $5,670,885 | $5,670,885 | $5,670,885 |
| *Common stock | 19,006,723 | 19,006,723 | 19,006,722 |
| Funded and other long term debt | 73,392,221 | 77,121,930 | 83,463,876 |
| Notes payable | 4,158,611 | 4,774,160 | 2,070,625 |
| Accounts payable and other sundry accruals | 9,393,471 | 8,035,719 | 6,822,478 |
| Purchasing money obligations, etc. | 4,778,371 | 5,063,304 | 2,926,826 |
| Due affiliated companies | 109,738 | 174,572 | 198,176 |
| Royalties payable | 1,168,697 | 1,012,151 | 811,834 |
| Contingent reserve | 1,270,000 | 1,500,000 | 1,220,262 |
| Advance pay film deposits, etc. | 478,154 | 484,566 | 307,012 |
| Reserve for federal taxes | 3,012,773 | 1,294,643 | 1,075,474 |
| Net current liability of subsidiaries | | | |
| Proportion of capital stock and surplus of subsidiaries applicable to minority stockholders | 49,025 | ..... | ..... |
| | 238,914 | 273,432 | 581,357 |
| Deferred credits | 1,362,433 | 1,745,343 | 2,036,586 |
| Remittances from foreign subsidiaries | 598,303 | 546,212 | 590,521 |
| Capital surplus | 57,044,331 | 56,774,519 | 56,650,505 |
| Operating deficit | 4,188,044 | 10,469,148 | 14,961,310 |
| Total | $177,544,606 | $173,009,011 | $168,471,829 |

**After depreciation and amortization. †Represented by 3,801,344 shares, par $5. ‡Includes 100,254 shares of company's common stock. §Represented by 103,107 non-par shares.*

# *exhibition's anniversary*

A letter of reminiscences and pleasing memories from Mr. Charles W. Picquet enjoying the autumn sunshine down at Pinehurst brought to realization the other day that just now this industry has come to the completion of its first quarter of a century of organized exhibition.

As is to be noted in these and later news pages the Theatre Owners of North and South Carolina are next week taking somewhat official notice of the anniversary period with their twenty-fifth annual convention. Presumably the principal purpose of the function is to make it convenient for the exhibitor from North Carolina to say to the exhibitor from South Carolina what they always so cordially say to each other about convention time.

Meanwhile in the genial atmosphere of the anniversary occasion it has seemed appropriate for ***Motion Picture Herald,*** which has grown up with the institution of motion picture exhibition, through more than a quarter of a century of evolutions and developments, to make this the occasion of a recording and notice for the whole field of exhibitor organization, telling again something of the adventures and achievements along the way from Then to Now.

MARTIN QUIGLEY

# When the North Carolina Exhibitors Met




*EARLY EXHIBITOR LEADERS OF NORTH CAROLINA IN ANNUAL CONVENTION*

# CAROLINA EXHIBITORS CELEBRATE SILVER JUBILEE OF ORGANIZATION

## First Meeting Held in Old Warehouse; Picquet To Preside at Pinehurst; Kuykendall, Vincent and Quigley To Speak

An old warehouse in Charlotte, N. C., was the setting of a meeting of motion picture theatre operators in 1913, out of which has developed The Theatre Owners of North and South Carolina, Inc., which meets next week at Pinehurst to celebrate a Silver Jubilee.

Principal speakers at the twenty-fifth annual convention will be Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Walter Vincent, Pennsylvania circuit operator and chairman of the board of directors of Republic Pictures; and Martin Quigley, editor-in-chief and publisher of QUIGLEY PUBLICATIONS.

Sessions will be held at the Carolina hotel in Pinehurst, under the direction of Charles W. Picquet, president.

The organization has had only four presidents in the quarter century of its existence. At that first three-day gathering in Charlotte, the North Carolina association started with 26 members. The late Steve Lambert of Fayetteville was chosen president. He served the one year.

Percy Wells of Wilmington succeeded to the presidency, and continued in service for nine years. Mr. Wells, no longer in the motion picture business, has been at Asheville for three years, seriously ill.

The late Colonel Varner was the third president.

In 1929 exhibitors of South Carolina were invited to join their northern neighbors and the resultant organization was incorporated under the name Theatre Owners of North and South Carolina.



*CHARLES W. PICQUET*
*President, Theatre Owners of North and South Carolina*

Mr. Picquet, who is now concluding his fourteenth year as president, operates the Carolina theatre at Pinehurst and the Carolina at Southern Pines. He started in the theatre business early, in fact when he was 12 years old. In the summer vacation he joined a traveling troupe which would give a concert in a town, then follow up with a week teaching music.

Away at college preparing to become a physician, he spent his summers traveling as a soloist with two Armenians who sold needles during the day and gave lectures on their homeland at night.

With long years still ahead of him before he would be able to hammer up his own shingle, the necessity of earning his way took him off on another course, singing in a New York stage production. Shortly he found himself manager and tenor of the Herald Square Opera Company.

Mr. Picquet was destined to remain in the field of entertainment, though not on the stage and not without other diversion of interest. More than two decades ago he settled at Southern Pines as a gentleman farmer, with the ambition of making a fortune with peach orchards.

Southern Pines had no motion picture theatre, and business men of the community were seized with the not uncommon idea that if they built a theatre they would deter their folk from going elsewhere for entertainment. They told Mr. Picquet they would put it up if he would operate it. He would, and did.

# At Selwyn Hotel in Charlotte Dec. 20, 1916



*WILLARD PATTERSON (KNEELING AT RIGHT) HELPED FORM THE MPTOA*

# RADIO PROGRAMS, "LITTLE NRA"

# PRINCIPAL CONVENTION TOPICS

## Southern Exhibitors Denounce Producers for Intermingling of Races in Films; Kuykendall Criticizes ASCAP at Meetings

Endorsement of a plan to seek enactment of a "Guffey Act" for the motion picture industry, criticism of indiscriminate intermingling of races in films, and opposition to producers sponsoring radio programs highlighted the conventions of exhibitors organizations during the last three months.

**Ed. Kuykendall, president of the Motion Picture Theatre Owners of America, was the principal speaker of several of them.**

▽

### Allied of New Jersey Favors "Little NRA"

In line with its usual procedure, Allied of New Jersey did not adopt a formal resolution after Mr. Meyers spoke in favor of a "little NRA" for the industry but after the convention, September 23rd, members said the plan was favored unanimously.

Irving Dollinger of Linden was elected president at the Atlantic City convention.

▽

### Myers, Richey Speak at Pennsylvania Meeting

Mr. Myers and H. M. Richey addressed the annual two-day convention of the Motion Picture Theatre Owners of Western Pennsylvania at Hotel Schenley, Pittsburgh, October 24th and 25th.

M. A. Rosenberg was reelected president, and other officers are W. L. Brown, vice-president; Fred Herrington, secretary; Joseph Gelman, treasurer, and Carl Poke, William J. Walker and Pete Antinopolis, directors.

▽

### Wisconsin Unit Opposes Producers' Radio Shows

Opposition to producer-sponsored radio programs was voted November 3rd when the Wisconsin Independent Theatres Protective Association met in Milwaukee.

The group also endorsed the suggestion of Mr. Myers calling for a "Guffey Act" for the motion picture industry.

▽

### Connecticut Allied Names Secretary

Lawrence Caplan, New Haven attorney, was elected executive secretary of Allied Theatres of Connecticut, succeeding Joseph Kelly, former New Jersey exhibitor, who was engaged to solicit new members among independent exhibitors.

▽

### Southern Exhibitors Oppose Intermingling of Races

Indiscriminate intermingling of the black and white races in motion pictures was criticized at the 31st semi-annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at Memphis October 5th.

R. X. Williams, mayor of Oxford, Miss., was re-elected president of the organization, and Y. D. Moore, McKenzie, Tenn., was renamed secretary-treasurer.

▽

### Rocky Mountain Exhibitors Hear Ascap Denounced

Mr. Kuykendall was the principal speaker at meeting of the Theatre Owners and Managers of the Rocky Mountain Region October 31st. He denonunced American Society of Composers, Authors and Publishers practices, score charges, extended runs and also announced that the Department of Justice had suggested the industry work out its own fair trade practice agreement.

▽

### Allied Meets in Texas; Studies Interstate Ruling

H. A. Cole, president of Allied Theatre Owners of Texas, led a round table discussion in Dallas this week on the recent federal court ruling in the Interstate case, affecting the independent exhibitors. He said:

"The latter part of Judge W. H. Atwell's ruling, that gave the producer the right to protect his copyright by fixing the time it might be shown as a subsequent run picture, provided there was no conspiracy to fix prices, is a matter that will bear scrutiny."

# MPTOA CONCEIVED IN FIGHT OVER PRODUCER DOMINATION OF THEATRES

## Launched on Stormy Seas in 1920, Followed by Meetings of Four National Groups at Cleveland

Conceived in serenity but born amid pangs of strife over independent ownership and operation of motion picture theatres, the Motion Picture Theatre Owners of America had three sires.

**Three organizations, national at least in name, bore down upon Cleveland in June, 1920, but the steering committees were finding trouble at the other end of the reins before they could get their steeds out upon the main road.**

There was Alfred S. Black, for instance. Mr. Black was president of the Motion Picture Exhibitors of America, Inc., formed at St. Louis in 1919 as a merger of the Motion Picture Exhibitors League and the Associated Exhibitors of America. With the convention call ringing out a message that there must be no domination of theatres by producers, there came reports that Mr. Black was selling control of his Massachusetts circuit to Famous Players-Lasky Corporation (now Paramount).

Frank J. Rembusch was temporary chairman of the Independent Motion Picture Exhibitors of America, which had had its beginnings in a meeting in Chicago two months earlier, but Mr. Rembusch was also executive secretary of the budding MPTOA.

The third group was the Motion Picture Theatre Owners of America, temporarily formed in early 1920 by exhibitors from 32 states, in sixteen regional organizations. Sydney S. Cohen was temporary chairman, Sam Bullock secretary.

All branches of the industry were represented in a fourth organization, the National Association of the Motion Picture Industry, which was to have its fourth annual convention at the same time. William A. Brady of New York was its president.

All these gentlemen, except Mr. Brady, have passed on.

On Tuesday, June 8th, began the portentous convention, the while the NAMPI met separately. EXHIBITOR'S HERALD opened its summarizing account of the proceedings:

"Defeated at every turn, the embryonic octopus of the motion picture industry—the Famous Players Corporation—dragged itself from the exhibitors' convention . . . a badly beaten factor, more than 700 exhibitors from every state in the Union having

(Continued on opposite page)

## Kuykendall Invites All Groups To Unite in Exhibitor Interest

*"The need for intelligently directed exhibitor organizations becomes more essential daily, not for the purpose primarily to make war on any other phase of this industry but to coordinate the entire industry for the common good.*

*"Outside individuals and organizations, not to mention legislative bodies—national, state, and municipal—continue to look upon the motion picture industry for finances and, in most instances, make unfair discriminatory levies.*

*"Exhibitors must of course stand together fairly for protection against those who are unfair within the industry.*

*"There will come out of it all a really powerful national exhibitor organization composed of the worthwhile state units that are sincere in their motives. There is definitely a national unity of thought in this respect. The Motion Picture Theatre Owners of America invites every person in this industry, regardless of past differences, to work with us to this end."*—ED KUYKENDALL, President.

# Leaders in Shaping Policies of Exhibition



*SYDNEY S. COHEN*



*R. F. WOODHULL*



*JAMES C. RITTER*

# PLAY DATE CONTROL AN EARLY ISSUE

(*Continued from opposite page*)

registered their determination to conquer the menace.

"Adolph Zukor, head of the producing exhibiting combine, personally jumped into the breach early in the convention week and began what proved to be a hopeless fight to stem the tide of sentiment against Famous Players . . . "

Marcus Loew, with $2,000, and J. H. Kunsky, with $500, were among the first contributors to a "war chest."

**Officers elected were: Sydney S. Cohen, president; C. C. Griffin, first vice-president; Joseph Hopp, Willard C. Patterson (who had organized a committee earlier in the year to bring the issue of producer-ownership to a showdown), and C. W. Gates, also vice-presidents; Sam Bullock, executive secretary; Morton M. Van Praag, financial secretary, and E. T. Peters, treasurer.**

A sidelight comment off the convention floor read: "Senator Walker's (James J. Walker) Will Rogerisms pleased the crowd immensely. If oratory, ability and wit will get a man any place he won't stop at a governorship."

But at the next convention, in Minneapolis, while Mr. Walker as general counsel renewed the attack upon producer control, a movement to settle the grievances between Mr. Zukor and the MPTOA was begun when Mr. Cohen, reelected president, was empowered to name a committee to confer with Famous Players.

While these cross-currents were flowing, a committee on ways and means, headed by E. M. Fay, was placing before the convention a proposal that the exhibitors enter the field of distribution with a corporation capitalized at $15,000,000, and the suggestion was adopted. Mr. Cohen reported that several independent interests had offered their cooperation, and named Thomas H. Ince, Lewis J. Selznick, W. W. Hodkinson, Benjamin B. Hampton and the Federated Film Exchanges of America.

Reelected to offices in the MPTOA were Messrs. Cohen, Griffin, Gates, Van Praag (as recording secretary), Bullock. New vice-presidents were Joseph Mogler and C. A. Lick, and J. C. Ritter became treasurer

**If the 1922 convention, in Washington, accomplished nothing whatsoever, it at least provided a round-robin of tempestuous words and charges in the fight waged in vain by Senator Walker against reelection of Mr. Cohen.**

Mr. Walker had laid at the president's door his dismissal as general counsel. "The wise guy is the lobster after all," he told the convention. "The smarter a New York man thinks he is, the bigger boob he actually is." To which Mr. Cohen responded:

"They talk about Walker being stabbed in the back. My God, I have been stabbed back and front, cut across and up and down. . . . I've been on the level, gentlemen. I haven't taken a penny, not even a free poster, from the producers. I have fought your battles with my limited abilities."

Out of the drag-'m-out fight emerged the following officers: Mr. Cohen, president; Glenn Harper, vice-president; Mr. Mogler and Mr. Lick, reelected vice-president; Joseph Rhode, fourth vice-president; Mr. Van Praag, again recording secretary, and John T. Collins, treasurer.

"An impartial observer of the so-called national exhibitor's convention, held in Chicago last week would have to be exceedingly dumb if he did not come away from the proceedings with a feeling of overwhelming disgust," wrote Martin Quigley of the 1923 gathering in 1923 at the Sherman hotel.

"Backed by the inside group that have been 'sold' on the fruitful possibilities of allegiance to Cohen, he has made one valuable and important exhibitor-leader after another walk the plank—Charles L. O'Reilly, Sam Berman, James J. Walker, Theodore Hayes, Al Steffes, James C. Ritter, Willard Patterson and many others."

Returned to office with Mr. Cohen was Joseph Mogler as a vice-president. Newly elected were Martin G. Smith, Joseph A. Walsh and E. W. Collins. George P. Aarons became recording secretary and William Bender, Jr., treasurer.

An unsupported tale in a vaudeville publication to the effect that Henry Ford was backing James C. Ritter of Michigan for the MPTOA presidency in order that Mr. Ford might gain control of the screen, a canard which was greeted only as a humorless joke by the exhibitors, was made campaign fodder by Mr. Cohen from the convention platform and was bandied about in the public press.

It was at the Chicago convention that

(*Continued on page 32*)

# Whose Work Was Cut Short by Death



*LEE A. OCHS*



*W. J. SWEENEY*



*S. L. ROTHAFEL*

# SYDNEY COHEN'S CONTROL OF MPTOA SENT STEFFES OUT TO FORM ALLIED

## "Fighting Al" Out-Maneouvered in Strategy to Have Ritter Replace Cohen Brought First Bolt by Insurgents in 1923

Allied States Association of Motion Picture Exhibitors was born on the convention floor of a now competitive parent, the Motion Picture Theatre Owners of America, on Wednesday, May 23, 1923, in Chicago.

A group of MPTOA leaders had formed a "clique" to elect as president James C. Ritter of Michigan, to overthrow the long rule of Sydney S. Cohen. In that group were H. A. Cole, Texas; Fred Herrington, Missouri, and William Alvin Steffes of Minneapolis, who was already well known in exhibition organization as "Fighting Al" from the Northwest. However, they were out-maneuvered, and Sydney Cohen was returned for his fourth consecutive term. Steffes and Ritter bolted, bringing with them their state units of Minnesota and Michigan.

The fireworks did not start until some days later, when, on arriving home in Minneapolis, Mr. Steffes said: "Personally, I absolutely refuse to associate myself with an organization headed by a 'double-crosser.'"

The days were starting to shorten for single unanimity in exhibitor organization as represented up to that time in the MPTOA and, by the summer of 1923 the issue appeared to be: For or against Sydney S. Cohen as president of the MPTOA. Many felt that if Sydney Cohen had come forward then with an offer to step out of control of the MPTOA, harmony would have been achieved within 24 hours. But Mr. Cohen declined to withdraw. Michigan and Minnesota returned their charters, North Carolina withdrew, headed by H. B. Varner, and Illinois set about to sever relations.

In October, 1923, a "strange coincidence" found leaders of Minnesota, Michigan, Illinois, Wisconsin and Indiana, supposedly acting independently of each other, sending out "feelers" for a conference in the midwest to form a "new theatre owners' league."

At about the same time, a second move was made, in Washington, to establish "a national cooperative exhibitor organization, free from all internal politics." Attending that meeting were the MPTOs of Virginia and the District of Columbia, led by Harry Crandall and Jake Wells.

The Jake Wells-Harry Crandall plan for an independent national exhibitor association finally took root in the winter of 1923, representing the forerunner of the present national Allied. It was called the Motion Picture Exhibitors' Alliance.

Within a week, Mr. Wells was found among those present at French Lick, Ind., when Steffes leaders held "the largest meeting ever staged in organized exhibition" since the formation of the MPTOA. Mr. Steffes and Mr. Ritter also succeeded in bringing to French Lick such outstanding chiefs as Joseph Denniston, Michigan; Ludwig Seigel, Illinois; H. A. Cole, Texas; H. B. Varner, North Carolina; Harry Crandall, District of Columbia; R. G. Liggett, Kansas; Gus Schmidt, Indiana, and S. A. Handy, Kansas. A formal organization was not completed, but they did agree on joint action against federal admission taxes, working through Wells' Exhibitors' Alliance.

Without waiting for the MPTOA 1924 summer Boston convention, at which, Mr. Cohen promised, his resignation would be forthcoming, for harmony, the Steffes-Richey and Wells-Crandall groups met in April, in Chicago, at the Congress Hotel, and formally established Allied State Organizations of Motion Picture Theatre Owners, later to be changed to Allied States Association of Motion Picture Exhibitors.

At first, Allied activities were governed by a board of directors composed of the presidents of each of the state member organizations. A new chairman was to be appointed every 60 days.

Al Steffes was the first person to hold office in Allied. He was elected at the Chicago conference to serve as first 60-day-chairman. Henderson M. Richey, business manager of Michigan, was elected national Allied secretary. Voting their affiliation were H. A. Cole, president, MPTO of Texas; R. R. Biechele, president MPTO of Kansas; James C. Ritter, past-president, Michigan; Joseph Denniston, president, Michigan; William (Billy) Connors and Frank J. Rembusch, Indiana; Ludwig Siegel and Glenn Reynolds, Illinois; H. B. Varner, North Carolina, besides Mr. Steffes, Mr. Wells and Mr. Crandall.

The first "activity" of Allied on record was instigated at that first meeting in Chicago, for unified action on repeal of the federal admission tax.

Even then attempts continued to reunite the two conflicting national groups, Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce proving a leading spirit in the move. Colonel Cole, himself one of the Allied "insurgents," made a similar attempt. So did Eli Whitney Collins of Arkansas. All the while insiders of the MPTOA were naming "peacemakers" as likely candidates to succeed Sydney Cohen as MPTOA president, thus removing the insurgents' objection. Some of the early candidates advanced in this connection were Mike Comerford, R. F. (Pete) Woodhull, among others. A Comerford man, Mike O'Toole, got the post, however, when the MPTOA met in Boston that May. But, even then, peace was not made.

On May 15, 1924, the first Allied-tinged attack on major distributor "aggressions," so-called, came from the direction of Allied-chief Steffes, in Minneapolis, who hit at "excessive" film rentals charged by distributors.

And in June of the same year Allied and MPTOA first locked horns in public when they both took credit for obtaining relief from the federal admission tax. Similar conflicting claims of credit for securing national exhibitor benefits have been heard down through the years ever since.

At about the same time, Allied elected its first board of directors, comprising Mr.

(*Continued on opposite page, column* 1)

## Among the Militant Executives



*W. A. STEFFES*



*ABRAM F. MYERS*

# GROUP FIRST HIT MAJORS IN 1923

## of the Allied States Association



*H. M. RICHEY*



*COL. H. A. COLE*

(*Continued from opposite page*)

Steffes, as chairman, and A. A. Kaplan, Minnesota; H. A. Cole, Texas; H. B. Varner, North Carolina; Claude E. Cady Michigan, and H. M. Richey, Michigan, as secretary.

National Allied leaders in attendance at North Carolina, June 11, 1924, reelected Al Steffes to continue as chairman of the national board. Allied still had no president as such.

Mr. Steffes at that time estimated that $250,000 annually is necessary to run a successful national exhibitor organization.

Allied grew, winning over some 15 states by the end of 1924, when Mr. Steffes envisioned the disbandment both of Allied and MPTOA and the formation of an exhibitor organization patterned after the federal government. This idea died aborning.

The Hotel Kansas, in Topeka, Kan., witnessed the first annual convention of national Allied, on September 22 and 23, 1924. Mr. Steffes was unanimously elected board chairman for a full year, instead of 60 days.

New blood was then noticeable in Allied. S. W. Neall was on hand from Indiana, Jack Miller from Chicago, Charles Nathan, from Illinois, among others. Mr. Biechele was voted to serve as Allied's first emissary to the distributors to talk over Allied's demands for a "new deal." He was appointed to meet with Will Hays on the subject of a uniform contract. They never met.

On January 27, 1925, another sign pointed to present-day Allied attitudes on trade problems, when Allied in Michigan launched what was later to develop into a national Allied campaign against so-called "compulsory" block booking and blind buying.

The first realignment of Allied with the MPTOA, shortlived, as it was, came unexpectedly when Mr. Steffes led a delegation of Alliedites into an MPTOA convention hall in Milwaukee, May 13, 1925. All were in agreement, along with some independent distributors, on a "war to the finish" against major circuits and affiliated distributors. Some $400,000 was pledged as a "war chest." Carl Laemmle led the distributors.

Then MPTOA, still under Sydney Cohen's behind-the-scenes domination, put in a new directorate with but scant recognition to Allied, giving the Steffes unit only two places on the board. Before the convention was over the new union split, and although the differences were, eventually, patched up, the two never buried the hatchet.

Subsequent meetings that year between the joint groups resulted almost always in personality battles, with Steffes, Cohen, O'Toole, Comerford, Cole, Wells and Glenn Cross, of Michigan, in the front trenches.

Believing that a "uniform contract" between distributors and exhibitors would pave the way for an eventual solution of mutual problems, bringing an end to some of the causes of exhibitor complaints against distributor tactics, Will H. Hays, representing the MPPDA, together with a joint MPTOA and Allied board, in February, 1926, decided on a standard contract form for use throughout the entire industry. Allied and the MPTOA again were feeling kindly toward each other. They met together again and again with Mr. Hays to make readjustments in the contract, but in June, at the Los Angeles convention of the MPTOA, this harmony was again shattered, and the uniform contract lost. But someone patched up that difference, too, only after it was determined "positively" that Sydney Cohen would no longer appear in MPTOA affairs. The delegates then went home with the harmoniously joyous resoundings of Al Steffes, who said from the convention floor: "You can tell the cockeyed world that we are disbanding the Allied States Organization. There will be only one big exhibitor organization in this country."

Through the rest of 1926, Allied States as such was dormant.

Then, at about the time the industry was awakening to the arrival of sound, the Federal Trade Commission, watching the many trust suits and the chaos on trade practices, called on all factions in the business to meet in the Bar Association Building, in New York, in October, 1927, to formulate trade rules for the industry's guidance. Out of that conference, attended by virtually every leader in production, distribution, exhibition and corporate management, came a trade practice program of a sort—on paper.

Presiding at that meeting, for the government, was Federal Trade Commissioner Abram Fern Myers. A story heard on Broadway at that time concerned an offer received by Mr. Myers from Allied.

Fourteen months later, in December, 1928, a brand new Allied States Association emerged from the Congress Hotel, in Chicago, and announced that former-Federal Trade Commissioner Abram Myers had, effective Monday, December 17, 1928, taking over the reins of the resurrected Allied, as president and general counsel, at a salary never disclosed.

The purposes as set forth in the constitution:

(a) To maintain public relationship.

(b) To negotiate with other branches of the industry.

(c) To secure equitable distribution of product.

(d) To oppose restraint of trade.

(e) To disseminate useful information to subscribers.

(f) To encourage higher standards of artistry in pictures.

And so, Allied was established with its first real platform, to which the following subscribed at that Congress Hotel meeting in 1928: W. A. Steffes, representing Minnesota, North and South Dakota; Henderson M. Richey and James C. Ritter, Michigan; Colonel H. A. Cole, Texas and some "new blood" in Allied: Herman Blum, of Maryland; E. P. Smith, Iowa; B. D. Cockrill, Indiana, and Charles Casanave. The eight state affiliates were soon joined by New Jersey, Ohio and Wisconsin.

The new Allied actually started functioning in Washington on January 2, 1929.

Through 1930 and the longest part of 1931, Allied, feeling its way, studied a various assortment of private plans for extend-

(*Continued on page 33*)

# "ROXY" AMONG EARLY NORTHWEST LEADERS

## But "Al" Steffes Has Been the Power On and Behind the Throne

Allied Theatre Owners of the Northwest, Inc., had its beginnings in a meeting in St. Paul, Minn., on September 4, 1912.

"The first annual convention of The Motion Picture Exhibitors League of Minnesota was held at the St. Paul Hotel, St. Paul, Minnesota, Wednesday, September 4th, 1912. The convention was called to order by Otto W. Raths, temporary president."

Some of the guests were Mayor Herbert P. Keller and Governor Adolph O. Eberhart, Governor of Minnesota; also the late W. J. Sweeney, national vice-president from Illinois, and C. M. Christensen, national secretary.

Other speakers at the morning session were:

"Mr. Thomas Furniss, exhibitor from Duluth, one of the organizers of the League in Minnesota, who told of what was accomplished by the National Convention in Chicago", and

**"Mr. S. L. Rothapfel (later known as Roxy) and Mr. E. F. Purdy of Minneapolis who told of the vast amount of good accomplished by the local organization which has been maintained in the Twin Cities for the past few years."**

Some of the others speakers at the convention were John Preller, manager of the General Film Company, Minneapolis Branch, and J. V. Bryson, of the Laemmle Film Exchange, Minneapolis.

At this convention letters from the president of the Motion Picture Exhibitors Association of New York and from the secretaries of the Oklahoma, Kentucky, Wisconsin, Indiana, Michigan, New Jersey and Ohio were read by the secretary.

A motion was made by the late S. L. (Roxy) Rothapfel that the exhibitors go into executive session. This was seconded by H. A. Sherman of Minneapolis. Mr. Sherman now is producing the Hop-a-Long Cassidy features.

Otto N. Raths was unanimously elected president; Thomas Furniss of Duluth, vice-president; James Gilowsky of St. Paul, chairman of the executive committee; George Osborne of St. Paul, national vice-president; A. B. Robbins of Winona, constitution and by-laws; H. A. Sherman, treasurer, and E. F. Purdy, secretary.

Prior to this meeting there was an organization known as the Twin City Theatre Owners Association, of which James Gilowsky was president.

At the meeting in 1912 they amalgamated into the Motion Picture Exhibitors League of America, which was headed at that time by M. A. Neff.

Here is a list of the exhibitors who attended the second day's session:

C. J. Woodsmansee, Majestic Theatre, Bemidji, Minn.
M. E. Brinkman, Brinkman, Bemidji.
John Christopherson, Dreamland, Benson.
Thos. Furniss, Odeon and Lyric, Duluth.
E. A. Nelson, West End Star, Duluth.
Wm. N. Abramson, Savoy, Duluth.
T. Torgerson, Swinging Door, Dawson.
Geo. S. Pavy, Charles, Devils Lake, N. D.
J. B. Schmit, Empress, Faribault, Minn.
Will J. Glasser, Faribault, Faribault.
Arthur E. Oril, Bijou, Fergus Falls.
V. E. Anderson, Grand, Graceville.
J. A. Miller, Bijou, Hibbing.
W. J. Edwards, Orient, Minneapolis.
Javob Barnet, Crystal, Minneapolis.
W. J. Nevecker, Zone, Minneapolis.
H. A. Sherman, New Park, Minneapolis.
H. P. Greene, Lake & Cort, Minneapolis.
S. L. Rothafel, Lyric, Minneapolis.
E. F. Purdy, Vista, Minneapolis.
D. W. Chamberlan, American, Minneapolis.
J. F. Barta, Savoy, New Prague.
Otto D. English, Princess, New Ulm.
W. S. Shannon, Gem, New Richmond, Wis.
A. A. Thomas, Metropolitan, Owatonna.
J. F. Cubberley, Traveling Exhibitor, Okaloosa, Iowa.
Don V. Dargneau, Pastime, Red Wing.
H. E. Guthmann, Princess, St. Cloud.
D. W. Berry, Berry, St. Paul.
H. J. Breilein, Faust, St. Paul.
H. S. Mitchell, Majestic, St. Paul.
Geo. Osborn, Palm, St. Paul.
Wm. Lukas, Royal, St. Paul.
Twin City Amuse., Alhambra and Gem, St. Paul.
Otto N. Raths, Gaiety, St. Paul.
Reuben & Finkelstein, Princess, St. Paul.
C. F. Rose, Starland, St. Paul.
Wm. F. Bischoff, Lyceum, St. Paul.
E. J. Colby, Stewartville.
John Wentworth, Elite, Spring Valley.
R. A. McLean, Royal & Grand, Virginia.
Alton Crosby, Dreamland, Willmar.
Colonial Amusement, Colonial and Princess, Winona.
A. B. Robbins, Orpheum Theatre, Winona.

The letter which was read from the Motion Picture Exhibitors Association of Greater New York was signed by *Sam H. Trigger,* president. The officers of that organization were: Samuel H. Trigger, president; F. E. Samuels, vice-president; Grant W. Anson, treasurer; Sidney Ascher, secretary, and Robert C. Whitten, sergeant-at-arms.

Officers and executive board, called the board of governors of Allied Theatres of the Northwest, Inc., which grew out of these original associations with W. A. (Al) Steffes, also an executive in Allied States Association of Motion Picture Exhibitors, from the inception, as its leader, are:

W. A. Steffes, Minneapolis, president.
E. L. Peaslee, Stillwater, vice-president.
Paul Mans, secretary and treasurer, and
A. Anderson, Detroit Lakes, Minn.; J. L. Anderson, Plankinton, S. D.; Oscar Woempner, Minneapolis; David Gillman, St. Paul; Don Buckley, Redwood Falls, Minn.; W. D. Gowan, Ortonville, Minn.; Roy McMinn, Superior, Wis.; George Granstom, St. Paul, Minn.; W. J. Glaser, Faribault, Minn.



*RAY BRANCH*
*President, Allied States Association of Michigan*

# *Louisiana Units Have Short Life*

One of the largest cities in the deep South, as well as one of the most prosperous states in the Union, is devoid of exhibitor organizations. That is the situation in the city of New Orleans and the state of Louisiana.

Individual exhibitors are fighting for supremacy among themselves again and individually endeavoring to buck the most powerful organization in the amusement world and as a result are getting nowhere, owing to the attitude of the various national exchanges toward individualism and in favor of combinations which buy in gross lots, so to speak, against the small shopper who purchases on a hand to mouth basis.

The first independent exhibitor organization was formed in New Orleans around 1921 with Bert Kern as secretary. Twenty houses formed the basis of the plan. In less than six months the unit fell apart.

In 1932, A. J. Bettencourt of Houma, La., formed with the assistance of approximately 30 upstate exhibitors what was supposed to be one of the strongest organizations of its kind in the South. In his work he was assisted by Hilton Hermann, at that time New Orleans manager for the Bromberg Attractions. The independents of New Orleans joined in a body. Two years later the death knell of this body was sounded by the independents themselves.

In 1927 Fred Flattery renewed organizational activities but with a change of location of his activities, the movement again was halted.

In 1934 Henry Lazarus and Benny Dudenheifer, at the request of the independents, organized a branch of Allied.

About a year later Harry S. McLeod, then manager of the St. Charles theatre, formed the Louisiana Motion Pictures Organization. It got off to a flying start, with banquets and regular meetings, and for a time it looked as if the independents had come into their own.

Then came a suggestion that the Louisina unit merge with the organization in Mississippi. They did and they didn't.

Today the exhibitors in this section are divided. Scarcely half a dozen joined the Mississippi aggregation. Today the independents stand alone.

# *South Eastern Unit Is Growing*

The South Eastern Theatre Owners Association has at present a membership of 234 members which consist of 57 theatre owners, and 177 managers, the greatest membership the organization has known, without the work of a paid secretary, since its organization in 1929.

The present organization is an outgrowth of the old Georgia Motion Picture Theatre Owners and Operators, which at that time was confined solely for Georgia exhibitors. But with the realization that the problems that confronted the Georgia exhibitors also affected the exhibitors of the other three Southeastern states, namely Alabama, Florida and Tennessee, exhibitors from these states were invited to join the Georgia group, and form an organization whereby all would profit from their activities.

As a result of this invitation, representative exhibitors from the four states met in Columbus, Ga., September 8, 1929, at the Ralston hotel, and formed the SETOA.

George Ricker, of Fitzgerald, was elected president at the first meeting and served one year. He has since gone into other business and is not connected with the motion picture industry. The next presidents, in order of their service, were:

Nat Williams, Thomaston, Ga.
O. C. Lam, Rome, Ga.
Col. Thos. E. Orr, Albertville, Ala.
Hugh Manning, Etowah, Tenn.
M. C. Moore, Jacksonville, Fla.

Present officers of the SETOA are:

M. C. Moore, Jacksonville, Fla., President.

O. C. Lam, Rome, Ga., National Representative, MPTOA.

Bill Griffin, Cullman, Ala., Vice-President.

Tom Brandon, Titusville, Fla., Vice-President.

J. H. Thompson, Hawkinsville, Ga., Vice-President.

Hugh Manning, Etowah, Tenn., Vice-President.

Mrs. H. T. Wood, Washington, Ga., Secretary.

R. B. Wilby, Atlanta, Ga., Treasurer.

### Board of Directors

**ALABAMA**

T. E. Watson, Montevallo.
Thos. E. Orr, Albertsville.
W. S. Barksdale, Fort Payne.
Mack Jackson, Alexander City.
L. J. Duncan, Lanette.

**FLORIDA**

Fred O. Mullins, Haines City.
Sonny Shepherd, Miami, Fla.
D. B. White, Fernandina.

**GEORGIA**

Nat Williams, Thomasville.
Hal Macon, Statesboro.
J. C. H. Wink, Dalton.
R. E. Martin, Columbus.
Arthur Lucas, Atlanta.
William Karrh, Swainsboro.
Mrs. Violet Edwards, Monticello.
Louis Bach, Atlanta.
Fred Weiss, Savannah.

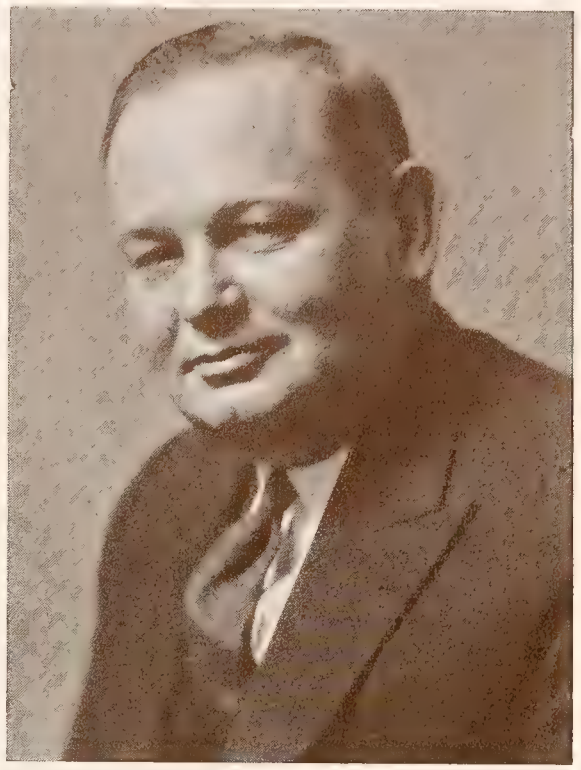
**TENNESSEE**

Col. Sam Borisky, Chattanooga.
Lee Castleberry, Nashville.

# SAPERSTEIN AND MILLER TELL STORY IN ILLINOIS



*AARON SAPERSTEIN*
*Leader of Illinois Allied*



*E. J. D. (JACK) MILLER*
*Former Leader of CEA*

Allied Theatres of Illinois, headed by Aaron Saperstein, started in December, 1929, as the Independent Theatres of Illinois, but within a few weeks became a part of the National Allied Association and for the past seven years it has been known under the present name.

During that entire period the group has been under the leadership of Saperstein. The organization holds an annual meeting every year and elects officers for the coming term. Saperstein has been president at all times, but the other officers have changed yearly.

It was dissatisfaction with the Chicago Exhibitors Association which led to the formation of the independent group. The independent exhibitors claimed that the circuits and the distributors dominated the local organization and as a result the withdrawals were many as 80 theatres were represented in the Allied Association which now has 175 theatres listed on the membership rolls.

Outstanding among the things Allied has done as an organization during its career.

In 1931 the Chicago operators' union staged a strike under the direction of the late Thomas Malloy, who was killed by gangsters in 1934. Allied fought the union's demands for increased wages and other concessions and in a tough battle that eventually resulted in flying projectionists from the East to Chicago to run the machines, the Allied group won out.

Another victory was scored in 1932 when Allied fought the changing of the zoning plan as advocated by the circuits and exchanges. In 1932 the group staged and won a fight against double features which were passe here until a year ago.

In 1936 an attempt was made by Balaban & Katz to gain extra clearance between "C" week and the first-week-of-release. The Allied group started plans for a suit against B. & K., and on the eve of the filing of the suit B. & K. agreed not to seek the extra clearance.

During the past year Allied has made rapid strides in establishing itself as an important factor in this territory which is dominated mainly by the B. & K.-Great States circuits. Thirty more theatres have joined the ranks of Allied this year. The Essaness circuit with 27 theatres forms the greater part of this new addition.

### Chicago Exhibitors Association

It was the withdrawal of Essaness from the Chicago Exhibitors' Association which brought about an apparent downfall of that group. Today the C. E. A. serves the B. & K. and Warner circuits and a few other theatres.

Started in February, 1924, with E. D. "Jack" Miller as president, Ludwig Siegel, secretary, and Frank Schaefer as treasurer, the C. E. A. was the only exhibitor organization in Chicago. Today the C. E. A. has Morris Leonard, B. & K. legal counsel as president.

When the C. E. A. was started the board of directors consisted of: Sam Abraham, Sam Katz, Andrew Karzas, Robert T. Levy, E. D. (Jack) Miller, L. P. Newhaffer, Harry Newell, Aaron Saperstein, Ludwig Siegel, Emil Stern, Sidney Selig, Ludwig Schindler, Frank Shaefer and P. J. Shaefer.

Under the guidance of Mr. Miller the C. E. A. functioned rather smoothly until the independent theatremen decided to form their own group. Their reasons for withdrawal were not because of troubles that faced them from outside the industry, but from within. Currently the group has been faced with numerous attacks from outside sources that have caused much strife. Notable among these has been two restrictions by the health department of the city, a fight over giveaway games and license fees.

# *Wisconsin Busy With Legislation*

The Independent Theatres Protective Association of Wisconsin and Upper Michigan had its inception January 4, 1934, at a statewide convention in the Plankinton hotel, Milwaukee.

The gathering was the culmination of a series of meetings held by a committee of ten consisting of five former Allied States members and five members of the old Motion Picture Theatre Owners of Wisconsin and Upper Michigan in December of 1933.

The association's membership at the start represented approximately 55 theatres in the territory and within a year had expanded to over 100 theatres. Original offices were at 627 North Sixth St., and in March, 1934, the headquarters were moved to 709 N. 11th St., the present location.

The association, which held its third annual convention, Nov. 2 and 3, 1937, started to function with a board of directors composed of fifteen members, ten from Milwaukee and five from the state. At its annual convention a year ago, the organization voted to reduce its board of five members and change the ratio of city to state representatives to three from the state and two from Milwaukee.

The association is still operating under this plan, with E. F. Maertz, Milwaukee, president; William Copeland, Jefferson, vice-president; A. C. Berkholtz, West Bend, secretary; Max Krofta, Milwaukee, treasurer, and F. J. McWilliams, Madison, chairman of the board.

R. A. Tesch has been retained as business manager of the association since its inception, being a hold-over from the old Allied group.

At the start, the Independent Theatres Protective Association of Wisconsin and Upper Michigan had no national affiliations, but voted to affiliate with Allied States at its first annual convention.

The association was responsible for the passage of an anti-play date bill in the state legislature, which is still awaiting court action. During the past session of the state legislature it sponsored the introduction of Allied's bill to bar producers from theatre ownership and the chain theatres tax bill. It has been active in assisting federal investigators in the Wisconsin territory and has filed complaints of unfair trade practices with the federal department of justice, as well as with the committee entertaining the Hobbs resolution.

In Milwaukee county 41 exhibitor members were instrumental in breaking down the precedent of two projectionists in a booth.



*L. O. LUKAN*
*President, MPTO of Washington*

# *Far Northwest MPTO Active*

The Pacific Northwest's only exhibitor organization, The Motion Picture Theatre Owners of Washington, represents a concerted effort over a period of 16 years to develop and maintain a representative, comprehensive group of theatre owners allied for the good of their industry.

The MPTOW was founded in Seattle on October 3, 1923.

James M. Hone was elected secretary-treasurer, and the growth of the organization began under the direction of Howard Clemmer of Spokane, first president.

Following is a list of the presidents:

**1923—Howard Clemmer, Spokane**
**1924—John Hamrick, Seattle**
**1925—L. A. Drinkwine, Tacoma**
**1926—H. W. Bruen, Seattle**
**1927—Robert Bender, Seattle**
**Ray Grombacher, Spokane**
**1928—Al Rosenberg, Seattle**
**1929—Leroy Johnson, Seattle**
**1930—F. C. Weskil, Sand Point**
**1931—John Danz, Seattle**
**1932—M. Kenworthy, Moscow**
**1933—Al Rosenberg, Seattle**
**1934—H. W. Bruen, Seattle**
**1935—H. W. Bruen, Seattle**
**1936—Wm. Ripley, Longview**
**1937—L. O. Lukan, Seattle**

Officers for the current year, just elected to serve until November, 1938, are:

President: L. O. Lukan, Seattle

First Vice-President: Milton Kenworthy, Moskow.

Second Vice-President: Paul Aust, Seattle

Third Vice-President: Cecil Gwinn, Centralia



*AT THE MOTION PICTURE EXHIBITORS' LEAGUE MEETING*

# North California Uses Conciliation

Independent Theatre Owners of Northern California, only exhibitor organization in the northern California territory, is one of the most active operators' groups in the western states, and comprises nearly a hundred members representing some 320 theatres.

Unlike ITO of southern California, the northern theatre men have consistently pursued a conciliatory policy in adjusting problems and both during the NRA period and later have achieved definite results in the abolishing of various practices through the conference-table method of settlement. Northern California ITO is allied with the Motion Picture Theatre Owners of America.

The organization was formed late in 1930 by a group of theatre men, which included H. V. Harvey, of Harvey Amusement Corporation, Gerald Hardy, at present operator of Harvey's theatre, Fresno, and Al Chamberlin, who recently disposed of his house at Crockett.

President officers of the ITO of Northern California are:

**H. V. Harvey, president.**

**John Distasio and Aaron Goldberg, of San Francisco, vice-presidents.**

**Herman Cohen, operator of the United Artists and Embassy, San Francisco first-runs, secretary.**

**B. E. Kragen, assistant secretary.**

**L. S. Hamm, counsel.**

Both Morgan Walsh and Mr. Moore are members of the board of directors.

Formal affiliation with MPTOA was made in 1934, and in the following year the northern California ITO was incorporated under the laws of the state as a non-profit group.



*H. V. HARVEY*
*President, ITO of Northern California*

Meetings are held monthly, with the exception of the two slack summer months of July and August, and a monthly bulletin is published which summarizes the meetings and reprints highlights of papers read or speeches made during the proceedings. Attendance at the monthly meetings average 30 members.

San Francisco theatre operators have a most efficient public relations organization known as the California Theatre Association, which acts as a watch dog over the industry's interests, particularly in local and state legislative activities. Hulda McGinn is secretary-manager of the group, which was formed in the middle twenties by the late Thomas D. Van Osten.

# Virginia Leaders Fight Legislation

Discriminatory and adverse legislation has been consistently fought by the Motion Picture Theatre Owners of Virginia, Inc., permanently organized in July, 1934. Exhibitors have expressed themselves as being well pleased with the work accomplished in behalf of the theatres in the state.

Original officers of the organization were: Morton G. Thalhimer, Richmond, president; Elmer H. Brient, Richmond, secretary; Sam Bendheim, Jr., Richmond, treasurer; William S. Wilder, Norfolk; Hunter Perry, Charlottesville; Isaac Weinberg, Winchester; R. C. Overbey, South Boston; Sydney Gates, Portsmouth; Benjamin T. Pitts, Fredericksburg, vice-presidents.

Under the Thalhimer regime, insurance rates on theatre property were reduced approximately 25 per cent.

The organization has gone on record as opposed to chance games and all similar forms of lottery. Through certain forms of legitimate advertising, however, gift tickets have been offered by a number of newspapers in Virginia.

Charles A. Somma, Richmond's first exhibitor, who achieved success in a theatre in New Bern, N. C., and later became one of the principal owners of a Virginia circuit of amusement houses, was named first chairman of the board of directors of the MPTO.

W. F. Crockett of Virginia Beach has succeeded William S. Wilder of Norfolk as president.

Benjamin T. Pitts of Fredericksburg, owner of a circuit in Virginia and West Virginia, succeeded Charles A. Somma as vice-president.

George Arthur Jones, former manager of Loew's in Richmond, was a director of the Virginia organization before being transferred to Boston several weeks ago.



*IN NATIONAL CONVENTION HELD IN OKLAHOMA CITY IN 1913*

# Sydney Cohen and Senator Walker Guests




*STANDING AT EXTREME RIGHT ABOVE IS THE LATE SYDNEY S. COHEN, FIRST PRESIDENT OF THE MPTOA*

# REMBUSCH DOMINATED INDIANA ASSOCIATION

## But Membership Since Has Tripled; Board Acts as a Service Agency

The Associated Theatre Owners of Indiana, sole statewide exhibitor group in Indiana, assumed its present name and organization at a meeting in Indianapolis in March 1927, when A. C. Zaring, veteran exhibitor and owner of Zaring's Theatre in Indianapolis, was host.

Offices were established by the group in June, 1927, in the Indianapolis Chamber of Commerce building, where they remained until Oct. 1, 1932, when permanent headquarters were set up at 444 North Illinois street, on Film Row. Membership has more than tripled in the ten years' life of the organization. Virtually all city exhibitor groups in the state are affiliated with it.

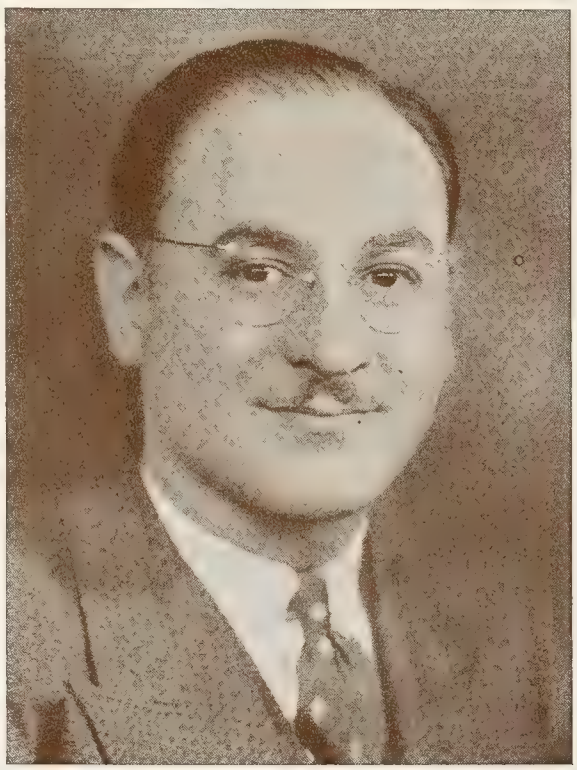
The organization was incorporated June 13, 1935. Predecessor organizations in Indiana were part of the MPTOA, but as far as can be gleaned from the present group's records, it has been a part of Allied ever since its inception.

Frank Rembusch of Shelbyville, who died in January, 1936, was an early leader and Charles G. Metzger, attorney who now is with the Motion Picture Producers Association in Hollywood, was first president. Mr. Metzger became office manager of the association later and continued for several years in active charge of virtually all its work between conventions. To him and to Roy R. Bair, head of the Bair's circuit in Indianapolis, who was president the last two years, and Mrs. Helen B. Keeler, former secretary, is given much of the credit for growth and strength of the association.

Maurice Rubin of Michigan City, new president, has inaugurated a series of regional meetings this winter which are expected to stimulate interest in the organization.

"The Associated Theatre Owners of Indiana is primarily a service organization," Miss Norma Campbell, secretary, says.

The organization has two full-time staff members, Miss Campbell in the office and William C. Carpentier, field representative, who formerly was a field representative for Ohio Allied. Published by the association is a monthly magazine, *The Indiana Exhibitor,* which was started in January, 1936. Howard M. Rudeaux of Indianapolis is managing editor.



*MAURICE RUBIN*
*President, ATO of Indiana*

# *Cleveland Unit Started in 1911*

Organization and strength in numbers is not a modern idea of Cleveland motion picture exhibitors. The plan was crystallized as far back as 1911 with formation of the Cleveland Motion Picture Exhibitors' League, and there has never been a time since then when Cleveland has not had an active motion picture exhibitor association.

Sam Morris, now foreign sales manager for Warner Brothers, was the first exhibitor torch bearer. In 1911, 15 exhibitors, comprising the entire exhibitor personnel of Cleveland, met in the Columbia building on Ontario Street, and elected Morris president. At that time Morris owned and operated two neighborhood houses. They were the Crown and the Home theatres.

William J. Slimm followed Morris to the League presidency. Slimm has been dead about 15 years. Ben Sawyer, attorney with offices connected with Ernest Schwartz in the Williamson Building, and a fiery orator, followed Slimm.

In 1919 a reorganization of the association took place, including a change of name. Cleveland Motion Picture Exhibitors' League passed out of the picture and in its stead came the Cleveland Picture Exhibitors' Association. Meetings were held in the Colonial Hotel. Original officers of the reorganized association were: Henry H. Lustig, president (deceased); C. W. Masterman, vice-president (present location unknown); Adolph Mahrer (deceased, treasurer; Sam Bullock (deceased), executive secretary.

Since 1919, the Cleveland Motion Picture Exhibitors' Association has had seven presidents. They are Henry H. Lustig (deceased); Paul Gusdanovic, vice-president, fulfilling one of Lustig's unexpired terms; George Palda, attorney, formerly associated with Paul Gusdanovic; O. E. Belles, now with the Washington circuit; John J. Harwood, deceased; Ed. J. Flanigon and Ernest Schwartz, who has held the top association post uninterruptedly since 1933.

# At Charlotte Convention on December 1, 1921




*STANDING AT EXTREME LEFT ABOVE IS JAMES J. WALKER, THEN SENATOR, CHIEF COUNSEL OF MPTOA*

## *Connecticut Has Two Associations*

Motion Picture Theatre Owners of Connecticut was formed May 1, 1927, with Arthur Lockwood of Middlesex Enterprises, Middletown, Conn., president. Edward G. Levy was its first executive secretary and he has remained in that position to the present. As of July, 1936, the organization numbered 48 affiliated and 57 unaffiliated theatres in its ranks.

Dr. J. B. Fishman of Fishman Theatres, New Haven, was president for four terms, then was instrumental in forming a new group in February, 1936, on the grounds that the MPTO in this state was not so constituted and conducted as best to further the interests of the independent exhibitor.

Irving C. Jacocks, Jr., of the Branford Theatre, Branford, Conn., then became president of the MPTO and is now its head. Other Officers are: Arthur Lockwood of Middletown, first vice-president; Adolph G. Johnson of Hamden, second vice-president; Edwin S. Raffile of New Haven, treasurer, and Edward G. Levy of New Haven, executive secretary.

### Independent MPTO

The new group organized as the Independent Motion Picture Theatre Owners, with Harry L. Lavietes of the Pequot, New Haven, president, and Joseph A. Davis of the Colonial, Southington, executive secretary.

In March, 1937, Joseph F. Reed of Washington Depot was elected president, Ralph Pasho vice-president, Maurice Shulman second vice-president, Abe Fishman treasurer and Joseph A. Davis secretary, Jack Post financial secretary. Recently Lawrence Caplan of New Haven, attorney, was made executive secretary.

An all-day meeting, with nationally-known speakers, dinner and dancing is planned by the group in the near future.

Both Connecticut MPTO and Allied Theatres of Connecticut meet semi-monthly. Both are to elect officers in February.

# HALF DOZEN LAUNCHED NEBRASKA ASSOCIATION

## Charles E. Williams and MPTO Have Been Synonymous for 18 Years

Early in 1916 less than a dozen Omaha independent theatre owners sat around a table in Attorney Van Dorn's office and drew up a set of by-laws which established the Motion Picture Theatre Owners Association of Nebraska and western Iowa.

Such organization had been discussed by some of the theatre men late in 1915, but the first real meeting was held in the attorney's office. Van Dorn agreed to handle the by-laws because he was a friend of Al Pramer, first president of the association.

J. Earl Kirk, who now operates the North Star in Omaha, was the first secretary-treasurer.

The group was formed for two reasons: First, to promote good fellowship among independent theatre owners, and second and more important, to protect the independent exhibitors' interests.

Among the present-day theatre men who were active in the infant organization 20 years ago are H. F. Kennedy, owner of the Bow Theatre, Broken Bow, Neb., who has been first vice-president of the association for 18 years; R. E. Falkenberg, owner of the Majestic at Lexington, Neb.; A. H. Reckord, owner of the Majestic at Hebron, Neb., who now leases his theatre and is now in Florida; L. W. Heal, owner of the Pastime Theatre at Ravenna, Neb., and Sam Epstein, head of the Epstein Theatre Corporation of Omaha, who owns six independent theatres in Omaha at present.



*M. A. ROSENBERG*
*President, MPTO of Western Pennsylvania*

**For more than eighteen years the MPTOA here has been Charles E. Williams, and Charles E. Williams has been the MPTOA of Nebraska and Western Iowa.**

The first convention of the association was held at the Hotel Castle here, the second in the Hotel Paxton and for the past 18 years the regular headquarters and annual convention place has been Hotel Loyal.

Officers in addition to Mr. Williams, president, are Mr. Kennedy, first vice-president, and D. R. Goldie, American Theatre, Cherokee, Iowa, second vice-president. Mr. Williams is also secretary-treasurer.

# PRODUCER THEATRES ADMITTED IN 1927

(*Continued from page 23*)

Lee A. Ochs, breathing the fire of exhibitor politics, declared as the opposition to the Cohen slate vanished with slight protestation, "We've got the rats on the run."

A uniform Contract was rejected in its entirety at the Chicago convention. W. D. Burford of Illinois reported on negotiations with Will H. Hays, and said that a series of meetings had failed to bring agreement on these seven points.

One of the speakers at the convention was Rodolph Valentino.

A turning point in the efforts to shape a working organization of exhibitors came with the Boston convention of 1924. While the administration of affairs was placed in the hands of men who had been closest to Mr. Cohen during his four years of presidency, Mr. Cohen did at least step out of office.

Michael J. O'Toole became president, after having served as director of the department of public service. R. F. (Pete) Woodhull was elected chairman of the board of directors.

Two developments of the convention the following year, at Milwaukee, gave promise, though one of them eventually was not as permanent at it appeared at the time.

The squabbles of several earlier annual meetings had brought into the picture a new organization, Allied States Association of Motion Picture Exhibitors, whose call to arms had been the complaint that the MPTOA did not represent the independent theatre owner.

At Milwaukee, Allied States agreed to return to the fold, but not without a threat of withdrawal unless given acceptable representation on the board of directors.

"I've heard so much harmony talk here in the last few minutes I don't know what to say," Mr. Steffes told the convention. "Personally, I'm not used to it."

Mr. Woodhull became president of the MPTOA, with Sydney Cohen retaining the chairmanship of the directors. Louis M. Sagal continued as treasurer.

**For the first time, at the Los Angeles convention in 1926, the presidency was awarded to an individual not of the New York persuasion. Eli Whitney Collins, owner of the Grand theatre at Jonesboro, Arkansas.**

Al Steffes placed an extra long handle on the olive branch he had extended at Milwaukee, though several leaves were torn off at the first day's session, and announced that Allied States was being disbanded. (The return of Allied, if it ever had "gone", is recorded in another article in this issue). Jack Miller of Chicago suggested a tombstone be erected on the lawn of the Ambassador hotel.

Joseph M. Seider, who had been chosen as business manager on the recommendation of the Milwaukee convention, was retained in office.

**The history of seven years of organizational activity, real or attempted, was summed up in a decision of the convention of 1927, at Columbus, Ohio. When the exhibitors voted to admit to membership producer-owned theatres they both acknowledged and overcame a losing fight to finance organization entirely through independent theatre owners.**



*ED. KUYKENDALL*
*President, MPTOA*

One direction in particular in which the exhibitors saw future benefits for themselves through the alliance with producers was in combatting inimical legislation. Jack Miller expressed it this way to the convention:

"So far the organization hasn't been worth a good damn. It hasn't been worth the powder to blow it to hell. It has been almost a corpse. But today some pep has been blown into it. Legislation, goodwill and solution of labor problems mean more to me than the contract issue." Mr. Miller added, to a chorus of laughter, "You buried me in Los Angeles, Al Steffes with me." NOTE: Mr. Steffes was *not* at the Columbus session.

Besides the return of Mr. Woodhull to the presidency and Mr. Sagal to the treasurership, the exhibitors chose M. J. O'Toole to be secretary and A. Julian Brylawski as chairman of the board.

Before the next convention of the MPTOA at Toronto in October, 1928, the Allied States leaders had determined to revive their own association, and they did not participate in the sessions at the King Edward hotel, though they were in evidence in the lobby. Allied was not mentioned on the convention floor.

**Greater participation of the large circuits in the affairs of the MPTOA was noted, and among the newly eelcted directors were Colvin Brown, then executive vice-president of Pathe Exchange, Inc., and of Keith-Albee-Orpheum; Harold B. Franklin, then president of Fox West Coast Theatres; Harry M. Crandall of Stanley-Crandall Theatres, and Sam Dembow of Publix. Harry Marx of Publix was a vice-president-elect, with J. C. Brady, R. R. Biechele, Charles C. Picquet, and M. A. Lightman. Jay Emanuel was chosen treasurer, Mr. O'Toole continued as secretary. Pete Woodhull was reelected president.**

The stormy days of MPTOA conventions were over, but new problems had arisen. Sound was the theme of practically all addresses and actions at the Memphis convention in the fall of 1929.

**Mr. Woodhull, who had become an executive of Lee Deforest Corporation, presided when M. A. Lightman, president-elect, took office. Vice-presidents included Frank C. Walker, Willard C. Patterson, and Mr. Picquet and Mrs. Biechele, reelected, as were the secretary and treasurer.**

Mr. Kent, again a principal speaker at the 1930 meeting, in Philadelphia, said that "the Progressive independent today has as great a future as anyone in the business," adding, "I didn't feel that way a year ago."

The twelfth annual convention, held at Washington in March, 1932, adopted as its keynote the words of Mr. Lightman, reelected president, that "we gain more by laying bricks than by throwing them."

The convention reelected Secretary O'Toole and Treasurer Jay Emanuel.

**In May, 1933, Mr. Lightman resigned, and in a mail election, Edward Kuykendall, president of the Tri-States Motion Picture Theatre Owners, was chosen to succeed him. Mr. Kuykendall has continued ever since in the presidency.**

Decency in motion pictures was a first word in addresses before the annual meeting in April, 1934, in Los Angeles.

Louis B. Mayer said exhibitors had forced the producers into theatre ownership, asserting that it was "either that or the ocean, and they elected theatres."

M. E. Comerford was elected first vice-president, W. S. Butterfield, M. A. Lightman, Ben Berinstein, A. Julian Brylawski, also vice-presidents; Walter Vincent was named treatsurer, Fred S. Meyer continued as secretary, and Fred Wehrenberg was reelected chairman of the board.

**All grievances and intra-organization differences were forgotten in favor of a united complaint against the government's Motion Picture Code at the New Orleans convention in March, 1935. "Let's give it (the industry) back to the Indians we worked with in Washington," said Jack Miller.**

When the directors of the organization met in March, 1936, at the Miami Biltmore hotel in lieu of a general convention, the entire official personnel was retained.

Twenty-five states sent exhibitor delegations to the seventeenth annual convention, held in March of this year in Miami.

All officers were reelected, with the exception of the addition of E. C. Beatty and Mitchell Wolfson, vice-presidents, to fill the places vacated by W. C. Butterfield and Ben Berinstein.

# ALLIED STILL HOLDS TO LEGISLATION

(Continued from page 25)

ing its power through championing independent exhibitor problems of the day. Labeled at its outset as "militant" against so-called "aggressions" of major distributor-circuits, all possibilities of any circuit membership were discouraged and before the new organization was operating two years, it became the self-styled "defender" of "the little independent."

Efforts of responsible industry leaders to effect a trade practice program in 1930 and 1931 through the so-called "5-5-5" conference between MPTOA, Allied and distributer leaders were fruitless, and along about the beginning of 1932, Allied started to think of federal and/or state legislation to force industry regulation.

In 1930, Mr. Myers credited Allied members with helping, by testimony, to bring about the death of compulsory arbitration, ruled illegal in the Judge Thacher Supreme Court decision, and also outlawing the credit-rating committees of the Film Boards of Trade, thereby marking the beginning of the end of the board's usefulness to the MPPDA.

First annual convention of the new Allied was held in Chicago, February 10 and 11, 1931. Some 450 delegates pledged $100,000 to carry on the fight against "unfair and discriminatory" tactics of distributors. For the first time Allied chieftains suggested carrying their case to the public and the courts. Petitions for prosecution by the Department of Justice and other governmental agencies were heard—unusual procedure for organized exhibition at that time.

Out of that convention emerged: (1) a campaign to be brought to the public to show that independent exhibitors are forced to show "salacious" and "unfit" pictures through block booking; (2) first Allied endorsement of the Brookhart anti-block booking bill; (3) endorsement of amendments to the U. S. copyright laws, and (4) endorsement of a plan, preferred by Oscar Hanson, for issuing an ambitious newsreel containing a limited amount of advertising through Kinograms.

Before the year was over, Mr. Myers announced that the Kinograms reel would be suspended after three months.

## Steffes Elected

Mr. Myers, in 1931, gave up the presidency, because the duties conflicted with his post as general counsel, and, instead, accepted the board chairmanship. Al Steffes took over the presidency, on January 2, 1932. On that date the board also created the post of paid business manager, naming Michigan's H. M. Richey.

The nature of Allied's program became further known in January, 1932, when the board "suggested" to its members that they refuse to sign percentage contracts and that exhibitors themselves take on the fight for "open" selling as against block and blind booking.

The Vestal Bill in Congress for the relief of violators of the music copyright law was an early 1932 Allied favorite.

Sidney Samuelson of New Jersey, later to become national Allied president, entered the fold in January, 1932, in the post of vice-president. Accompanying him into the official ranks was Herman Blum, a founder, who became first national treasurer. James C. Ritter, Detroit, was Allied's second president.



*NATHAN YAMINS*
*President, Allied States Association*

The first formal anti-MPPDA mention by Allied came from Al Steffes when he told a Nebraska state gathering, in January, 1932, that "a national campaign will be directed against the Hays group" to correct "illegal practices."

The forcing of distributor divorcement of theatre holdings was also first heard at that Nebraska convention, finally bringing, in recent years, a series of Allied-sponsored state laws compelling distributors to abandon circuit operation.

By unanimous vote, Allied, in second annual convention assembled at the Hotel Statler in Detroit on Wednesday, March 9, 1932, actually set about a program of reforms and modifications of trade practices, by national legislative action, and, by endorsement, made Senator Smith Wildman Brookhart, their banner bearer.

That very week the competitive MPTOA, in convention at Washington, voted to effect industry "reforms" by and within the industry.

And there both organizations have followed clearly-defined lines down through the years to the present day, Allied "sponsoring" the anti-block booking, anti-blind buying bills both of Senator Brookhart and the Neely-Pettingill Congressmen; aiding the late Dr. William Harrison Short in his Motion Picture Research Council "reform program"; flooding the Department of Justice offices with complaints charging distributors with anti-trust law violations; sponsoring bills in state legislatures aimed at the so-called distributor-circuit "aggressions," and otherwise conducting an open militant campaign for trade practice "reforms," while the MPTOA, on the other hand, has been fighting just as strenuously, within the industry, for voluntary regulation.

Allied States first attempted in June, 1932, to enlist "outside" aid, spending large sums to circularize women's clubs, civic organizations and the public with speeches and other printed matter setting forth its position.

Reaching the height of the general business depression, in 1933, Allied States turned for the moment from its legislative campaign to a move to "Keep the Theatres Open," sounding a friendlier note to its opponents with its "hopes to see a great co-operative movement with the industry."

## Congress Petitioned

Sidney Samuelson, New Jerseyite, rode to the presidency of Allied, succeeding Jim Ritter, on February 1, 1934, at a board meeting in New York.

Allied's first public appearance in the halls of Congress came in March, 1934, when the organization, headed by Mr. Myers, filed a brief urging Congress to enact Representative Wright Patman's bill to abolish block booking, on the grounds that the industry is "an absolute monopoly."

Meanwhile, Allied added as "musts" to its legislative program the Congressional enactment of Congressman Sirovich's bill for music copyright relief, and legislative action against the American Society of Composers, Authors and Publishers.

Sidney Samuelson was reelected president at a 1935 directors' meeting at Washington.

First mention of "boycott" of major interests in Allied's campaign was heard in April, 1935, when Abram Myers, addressing the Northwest unit, urged a "boycott" of distributors for exhibition invasions.

Allied's 1935 convention, held in Atlanta, May 20th to 23rd, brought Al Steffes out of virtual retirement. His observation that distributor tactics were crowding independents out of business caused the convention to vote to send a committee to Will Hays and the "powers that be" in New York demanding an end to distributors' "aggression."

"Boycott" was heard again, this time from Colonel Cole of Texas. The elimination of pyrotechnics and of hell-roaring which marked previous Allied conventions gave the "boycott" warning added significance.

Mr. Yamins was reelected president on January 22, 1937, and, as part of his platform, continues to push Allied's pending state legislative campaign for theatre divorcement by distributor-circuits, enactment of regulatory measures in Congress, using the circuit divorce attacks as the chief weapon against the majors.

Meanwhile, Allied is marking time on the possible development, if any, from the pending proposal of New York's ITOA for joint conferences, this month, with the MPTOA to discuss a possible unified front to force distributors to adopt trade practice reforms.



*MARTIN G. SMITH*
*President, ITO of Ohio*

# *Ohio Groups Now An Allied Affiliate*

The Independent Theatre Owners of Ohio, with headquarters at Columbus, functioning as a state unit in the interests of the independent exhibitor, is the successor of the Motion Picture Theatre Owners of Ohio, a subsidiary of the Motion Picture Theatre Owners of America. It was formed in 1933, shortly after abandonment of the original organization, and proceeded "on its own" until 1934, when it affiliated with the Allied States Association, of which it now is a part. Officers are:

**Martin G. Smith, Toledo, president.**
**Sam E. Lind, Zanesville, vice-president.**
**Chas. E. Weigel, Cincinnati, vice-president.**

**M. L. Horwitz, Cleveland, treasurer.**
**P. J. Wood, Columbus, secretary.**

Directors are: Henry Greenberger, Cleveland; John Kalafat, Cleveland; Nat Charnas, Toledo; Harold Bernstein, Cincinnati; F. W. Huss, Jr., Cincinnati; Max Stearn, Columbus; J. Real Neth, Columbus; Robert Menches, Akron; L. F. Eick, Martins Ferry; R. E. Myers, Chillicothe; John Pekras, Elyria; Dwight Jones, Jackson, and J. W. Trunk, Youngstown.

The organization has taken an effective part in legislation, through the individual and collective efforts of the members under the leadership of P. J. Wood, who is a registered lobbyist and close to the various city officials and legislators in Columbus.

The erstwhile Motion Picture Theatre Owners of Ohio was formed in 1921, with Martin G. Smith as the first president. He held this office until 1925, when he was succeeded by William M. James, who occupied the chair until the organization was dissolved. Mr. Wood, business manager of the old organization from 1923, has held the office ever since, in addition to now being secretary as well.

# *Kansas-Missouri Began Before 1910*

The Kansas-Missouri Theatres Association, which includes exhibitors from Kansas, western Missouri, and, to a small extent, those from Greater Kansas City (for instance, Ed Rolsky, president, Independent Theatre Owners, Kansas City, Mo., is a director of the KMTA), is the result of a reorganization on June 7, 1933. John C. Stapel, Paramount, Rock Port, Mo., is president; E. B. Danielson, Russell, Kan., is vice-president, and R. R. Biechele, Osage, Kansas City, Kan., is secretary-treasurer.

Both Kansas and western Missouri had exhibitor associations before 1910. However, they were not permanent groups; they were active for a while and then disintegrated. For instance, in 1915 there was a Motion Picture Theatre Owners' Association of Kansas, of which Carl F. Mensing, Leavenworth, was president, and Con Cannon, Emporia, was secretary. At the convention in Pittsburgh, that year, the association was approached by the Exchangemen's Association of Kansas City

**Mr. Mensing continued as president of the Amusement Association; William Meyn, Kansas City, Kas., father of Fred Meyn, Pershing, Kansas City, Kan., was treasurer. Elmer Pearson was an officer. Jimmie Foland became secretary.**

It was not until May 18, 19 and 20, at Hutchinson, Kan., that exhibitors of the state formed an enduring organization. The Kansas State Exhibitors' League, which became the Kansas Exhibitors' Association before the end of the meeting, was formed with L. M. Miller (inactive partner, now in Commonwealth Amusement Corporation) of Wichita as president.

At the 1922 convention in Wichita, March 27-28, exhibitors elected Mr. Van Praag president.

**In 1923, R. G. Liggett, Kansas City, Kas., was named president; C. E. Cook, now an exhibitor at Maryville and Savannah, Mo., was made manager.**

July 21, 1924, directors of the MPTO of Kansas suggested merging with western Missouri in connection with the meeting of Allied States in Kansas City, August, 1924. The Missouri group met August 11th, with Mr. Eisner, Kansas City, president.

Mr. Biechele that year was named president; vice-presidents were James Watson, McClure, and Charles Bull of Wichita.

### Kansas City, Mo., Unit

The Independent Theatre Owners is the present organization of Kansas City, Mo., exhibitors of the class indicated. Ed Rolsky, National, is president; E. S. Young, Central, is first vice-president; Mrs. Rosa Baier, Lindbergh, is second vice-president; C. H. Potter, Baltis, Murray and Admiral, treasurer, and Ed Hartman, Murray, is secretary.

### Kansas City, Kan., Unit

The Theatre Owners' Association of Kansas City, Kan., was organized late in 1936 and incorporated. George Baker, Electric, is president; Charles Vaughan, Art, vice-president, and Fred Meyn, Pershing, secretary-treasurer.



*ED. ROLSKY*
*President, ITO of Kansas*

# *Two Units Active At U. S. Capital*

Oldest of the exhibitor organizations in the District or Columbia—and for many years the only one—is the Motion Picture Theatre Owners of the District of Columbia, Inc.

The organization came into being on April 29, 1920, the date of its incorporation, as the District of Columbia Exhibitors Association, Inc., with the name being changed to the present one on February 24, 1922.

Since the change of name, the organization has continued. About 1924, A. Julian Brylawski, son of Aaron ("Daddy B") Brylawski, since deceased, was named president, a post he has held, with two or three years excepted, to the present time.

Present officers of the MPTODC, elected at the annual meeting on November 9th, are:

President, A. Julian Brylawski, head of Warner theatres' realty department;

Vice-president and member of the board of the national organization, Sidney B. Lust, head of the theatres bearing his name;

Treasurer, Dr. William P. Herbst, president of the Circle Amusement Corporation, operating the Circle theatre.

Secretary, Nat B. Browne, private secretary to Warner Theatre' general zone manager, John J. Payette, and also executive secretary to that organization.

### Allied Theatre Owners

In June, 1934, there was an independent theatre owners' organization, which resolved itself into a semblance of independent existence with the coming of the new year when Charles H. Olive, operator of the Princess theatre, was elected president and a distinct break was made with the parent group.

The Allied Theatre Owners of the District of Columbia, affiliated with the Allied States Association, represents sixteen out of the thirty-four unaffiliated groups.

# THE HOLLYWOOD SCENE

## *Economy*

Hollywood studios, large and small, are pruning contract lists and departmental staffs in an economy move dictated by a reduction of available cash for production. The action apparently is prompted by orders from home offices.

One studio is eliminating more than half of its writing staff. Another is dropping over 50 per cent of its directors as well. One large studio is paying for story properties by installments. Directors and players also are affected by decisions to permit contracts to lapse at the end of option periods.

It is reported that several studios will suspend production activities for as long as 12 weeks after the first of year, judging from the cutting down of personnel.

Writers' staffs have been at the highest peak of the year, so that a large number of working scripts have been ready to go at a short notice, thus permitting a lull. Indications are that production will spurt until the end of this year to enable studios to meet release dates during the expected furlough.

Union offices reported a record number of men out of work this week, despite the number of films shooting. Layoffs have been occasioned by a desire to use as few men as the union contracts allow. The 10 per cent increase given five internationals at the studio basic pact conference in New York, and under the Screen Actors Guild shop contract, has brought a sharp advance in labor costs, an estimated $2,000,000 a year under the Guild contract alone. Prices of materials also have increased.

## *Healthy*

Rumors and alarums to the contrary the production picture assumed a more healthy aspect during Thanksgiving week. Ten features, one of which is a serial, started. Eleven finished. The total number of pictures actually in work is compared evenly with the record of one and two years ago and is several ahead of the 1934 total.

Four features were started at 20th Century-Fox. "Blonde Moll" will present Ricardo Cortez, Phyllis Brooks, Douglas Fowley, Robert Wilcox, Chick Chandler, Adrienne Ames and Esther Muir. Alfred T. Werker was assigned to direct. The cast of "Shanghai Deadline" will include Dolores Del Rio, June Lang, Dick Baldwin, Ruth Perry, John Carradine, Leon Ames and Keye Luke. Eugene Forde is directing. Featured players in "Headline Huntress," which James Tinling is directing, are Gloria Stuart, Lyle Talbot, Michael Whalen and Jane Darwell. "Love on a Budget," a member of the "Jones Family" series, will offer Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, Alan Dinehart, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marvyn Stephens and Dixie Dunbar for name value. Bert Levy is the director.

### *ACTRESSES MUST LEARN TO BLUSH*

*Ladies whose cheeks redden prettily during romantic or confusing moments will soon be in demand as the result of the current color boon in pictures, says Director Bill Wellman. As yet, no script has called for a blush in a color production, but since it is a natural emotion, the time is coming when it will be called for. Men whose necks redden easily can always keep their faces towards the camera in case they become unduly romantic or confused.*

Universal started two pictures. Principals in "Border Wolves" are Bob Blake, Constance Worth and Fuzzy Knight. Joe Lewis is directing. The serial, "Flash Gordon's Trip to Mars," which will have the combined values of Ford Beebe's and Robert Hill's co-directorial abilities, will feature Larry Crabbe, Jean Rogers, Frank Shannon, Charles Middleton, Donald Kerr, Beatrice Roberts and Dick Alexander.

### Republic Starts Two

At Republic two pictures went into work. The cast members of "The Old Barn Dance" are Gene Autry, Smiley Burnette, Ivan Miller, Helen Barkis, Sammy McKim, Jack Rockwell and George Guessford. Joe Kane is directing. In "Outside of Paradise," being directed by John H. Auer, Phil Regan, Dorothy McNulty, Ruth Coleman, Mischa Moody, Joe Marks and Cliff Nazarro will be seen.

"Three Men in the Snow" was started at MGM. The principals are Robert Young, Florence Rice, Edna May Oliver, Frank Morgan, Reginald Owen, Herman Bing, Henry Hull and Mary Astor. Eddie Buzzell is directing.

For Paramount release, Harold Lloyd started "Professor Beware." As Elliott Nugent directs and with many more names to be added, his feature supports are Phyllis Welch and Raymond Walburn.

### RKO Completes Three

Three of the completed pictures are credited to RKO-Radio. The most important players in "Women Have a Way" are Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams and Richard Lane. Leigh Jason directed. Lee Tracy and Joan Woodbury are starred in "Lights Out." The support lists Lee Patrick, Paul Guilfoyle, Richard Lane, Bradley Page and Tom Kennedy. Lew Landers directed. "Easy Millions" will present Preston Foster, Sally Eilers, Cecil Kellaway, William Brisbane, Guinn Williams, Paul Guilfoyle and Lorraine Krueger. Christy Cabanne directed.

Warners finished two pictures. Leading names in "A Slight Case of Murder" are Edward G. Robinson, Jane Bryan, Ruth Donnelly, Allen Jenkins, George E. Stone, Edward Brophy, Henry O'Neill, Harold Huber and Willard Parker. Lloyd Bacon directed. "The Mystery of Hunting's End" will present Dick Purcell, Ann Sheridan, Elspeth Dudgeon, Ben Welden, Anthony Averill, Anne Nagel, William Hopper, Anderson Lawler, Sheila Bromley, Hugh O'Connell, Trevor Bardet and Dennie Moore. Noel Smith directed.

### Arlen and Mary Astor

Columbia finished "No Time to Marry." Richard Arlen and Mary Astor are featured supported by Lionel Stander, Virginia Dale, Thurston Hall, Marjorie Gateson and Arthur Loft. Harry Lachman directed.

At Paramount "Romance in the Dark" was completed. Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Curt Bois and Fritz Feld are the principals. H. C. Potter directed.

Under Eddie Cline's direction and with Bobby Breen starred, Principal completed "Hawaii Calls." The support lists Ned Sparks, Pua Lani, Mamo Clark, Irvin S. Cobb, Gloria Holden, Raymond Page, Warren Hull, Juanita Quigley and Ward Bond.

"Checkers" was completed at 20th Century-Fox. The cast lists Jane Withers, Stuart Erwin, Una Merkel, Marvyn Stephens, June Carlson, John Harrington, Andrew Tombes and Ivan Miller. H. Bruce Humberstone was the director.

### Goldwyn's "Follies"

For United Artists, Samuel Goldwyn completed "Goldwyn Follies," last picture on his current program. In color, directed by George Marshall, it will offer Kenny Baker, Andrea Leeds, Adolphe Menjou, Ritz Brothers, Helen Jepson, Charles Kullman, Phil Baker, Edgar Bergen and Charlie McCarthy, Zorina, Bobby Clarke, Ella Logan, William Dollar and George Balanchine's American Ballet.

Universal finished "Deadlocked." The complete cast numbers Kent Taylor, Fay Wray, Larry Blake, Nan Grey, Samuel S. Hinds, Halliwell Hobbes, Jane Darwell, Fritz Leiber, Granville Bates, Leonard Mudie, Bert Roach, Virginia Sale, William Elliott, John Miller and Henry Hunter. Ted Sloman directed.

—

"Mama Runs Wild," listed last week as a Universal starter, is a Republic production to be directed by Ralph Staub and featuring Mary Boland, Ernest Truex, Max Terhune, Sammy McKim, William Henry, Lynn Roberts and Dorothy Page.

It Will Be Publicly Demon

# "THE WITHOUT IS A SHORT WITH

**Please see it if you can. But even if you can't, these brief quotations should be sufficient to prove that every theatre on the face of these United States owes its patrons the opportunity to see this stirring short.**

★ "I hope that this picture can be made available to the people in all localities throughout our nation." —*Daniel C. Roper*
*Secretary of Commerce*

★ "A short which deserves a place on the screens of all American theatres. A splendid two-reeler produced with all the finesse of a big feature!"—*Film Daily*

★ "I hear Warners' 'The Man Without A Country' is the probable winner of the Academy's best short of the year."
—*Walter Winchell*

★ "It should be displayed throughout the entire country!"—*Charles A. DuBois, Sons of the American Revolution*

★ "A 'must' for any program!" —*Boxoffice*

★ "We are not only glad to highly recommend this picture but we want to commend Warner Bros."—*Mrs. Leon A. McIntire—Sec'y., Daughters of the American Revolution*

★ "An extraordinary creation that will dignify any program upon which it is shown. It is history made entertaining."
—*Hollywood Spectator*

strated This Week That

# MAN A COUNTRY"

## OUT AN EQUAL



*with*

JOHN LITEL • GLORIA HOLDEN
DONALD BRIAN • THEODORE OSBORNE
HOLMES HERBERT

Directed by Crane Wilbur • Screen Play by Forest Barnes
Adapted From The Story by Edward Everett Hale

★

Warner Bros. believe sincerely that this two-reel ***TECHNICOLOR*** subject will attract an even greater amount of prestige than 'Give Me Liberty' to those exhibitors who properly promote and advertise it. It is the latest of the series of patriotic short features offered with pride by

# VITAPHONE

# IN THE CUTTING ROOM

## Everybody Sing

***(MGM)***

**Comedy and Music**

They're plotting something out at MGM which, at the moment, promises to have exhibitors and audiences agog with excitement. The chief plotters are Producer Harry Rapf who, during his long Broadway and Hollywood experience, has learned that people like nothing better than to be surprised; director Edwin L. Marin, recently credited with "Married Before Breakfast," and writers Florence Ryerson and Edgar Allan Woolf.

They intend that what they are plotting will result in entertainment which, in radical ways, combines the best values of a madcap domestic comedy and a musical show. Aware of the present public demand for love stories with a snap, semi-sophistication that permits an occasional old fashioned tear and melodies which blend the ultra modern swing tunes with the classics and that, most of all, comedy is the article desired, the production group is shooting just for that.

That there should be no lack of name values with which to interest prospective patrons, the producing group apparently did quite a bit of picking and choosing from the MGM star roster. The principals are Allan Jones, direct from "The Firefly," and Judy Garland, fresh from her triumph in "Broadway Melody of 1938." The featured support lists Fanny Brice, well known and remembered for her work in "The Great Ziegfeld," Billie Burke, Reginald Gardiner, Lynn Carver and Mary Forbes. Parts of lesser importance were assigned to Elise Cavonna, Cupid Ainsworth, Marie Blake and Helen Troy.

*Release date*: *Feb.* 11, 1938.

## Sally, Irene and Mary

***(Twentieth Century - Fox)***

**Musical Romance**

The title is famous. Originally it lured millions of dollars into legitimate theatre box offices. MGM used it in 1925, and the silent picture was successful.

The story which is being used this time and which is credited to Harry Tugend and Jack Yellen is peppy and modernly lively. The music, some of which was contributed by Walter Bullock and Harold Spina and some of which is credited to Mack Gordon and Harry Revel is intended to accentuate those qualities. It features three girls who go adventuring on Broadway, invade Greenwich Village take over a Hudson River show boat, where they become the focal point of many gay incidents, particularly when the boat drifts out onto the Atlantic.

The cast is one of those aggregations that received Darryl Zanuck's personal attention. "Sally," the swingy songstress, is Alice Faye; flirtatious "Irene" is Joan Davis, who burlesqued her way pleasingly through "Wake Up and Live" and "Life Begins at College"; "Mary" is newcomer Marjorie Weaver, who after bit and small part roles, won featured billing in "Second Honeymoon." Then there is Fred Allen of "Town Hall Tonight" radio note, seen earlier in "Thanks a Million," Tony Martin seen in nine previous 20th Century-Fox films, Jimmy Durante, Gregory Ratoff, Barnett Parker borrowed from MGM, Louise Hovick now in "Ali Baba Goes to Town," Mary Treen, the Raymond Scott Quintet and the Peters Sisters.

There will be plenty of eye glamour in "Sally, Irene and Mary." Some of the settings are among the most lavish the studio ever attempted.

In the hands of William A. Seiter, much can be expected of the quality of direction.

*Release date*: *Jan.* 14, 1938.

## Hawaii Calls

***(RKO Radio - Principal)***

**Musical Spectacle**

"Let's Sing Again," "Rainbow on the River" and "Make a Wish" did much to establish Bobby Breen as a screen personality. Sol Lesser expects that "Hawaii Calls" will further enhance his protege's popularity. To that end he is spending more money on this picture, giving it more spectacular production settings and assigning more important people to the cast than he has to any of the previous productions.

In gist the story is a musical comedy adventure yarn. Two boys stowaway on a boat and reach Honolulu. There they become involved in an exciting series of incidents which involve the theft of naval secrets and a kidnaping.

The story is based on the Islands' poet Don Blanding's novel "Stowaways in Paradise." Screen play was done by Wanda Tuchok, who received credit for "O'Shaughnessey's Boy," "Grand Old Girl," "The Champ" and "Bird of Paradise," which story also was localed in Hawaii. Lesser, who has enjoyed notable success in producing films featuring boys, such as "Peck's Bad Boy" and others in which Jackie Coogan, Jackie Cooper and Baby Peggy were starred, entrusted the job of direction to Edward Kline.

The cast supporting Breen will present Irvin S. Cobb, seen with Will Rogers and Jane Withers, Gloria Holden, now in "Zola," Ned Sparks, Warren Hull, Mamo Clarke seen in "Mutiny on the Bounty" and "Hurricane," Raymond Page, Juanita Quigley, Pua Landi, Ward Bond and hundreds of natives.

*Release date*: *Jan.* 6, 1938 (*tentatively*).

## Scandal Street

***(Paramount)***

**Comedy-Melodrama**

Although what some people chose to call a potentially scandalous situation exists in this story and although there is a murder or two plus a rather difficult to explain disappearance, the character of this forthcoming release is not nearly as scandalous as the present working title might indicate. Essentially it is a comedy of family affairs which encounter bewildering complications.

The cast does not offer any standout names, but it does include many capable performers. Listed are Lew Ayres, Louise Campbell now in "Night Club Scandal," Porter Hall, Virginia Weidler, Roscoe Karns, Cecil Cunningham, Edgar Kennedy, Elizabeth Patterson, Jan Duggan, George Offerman Jr., Esther Howard, Lucien Littlefield, Louise Beavers and Carl "Alfalfa" (Our Gang) Switzer.

Based on a Vera Gaspary story, with the screen play credited to Bertram Millhauser and Eddie Welch, the director is James Hogan, who made "Ebb Tide."

*Release date*: *Not determined.*

## Little Miss Roughneck

***(Columbia)***

**Comedy**

Exhibitors who go in for trick, stunt and gag exploitation may just as well prepare to revive all the old ones and concoct all the new they can when "Little Miss Roughneck" comes to town. Its story is about the most ridiculous setup for an explosive comedy that has come along in many moons. It satirizes just about everything from the doting mother idea, the vaudeville, night club and motion picture business, crime, innocent, though planned deception, down to love. It features a little girl who, true to her title, is nothing but a pain in the neck to managers, impressarios, agents, film producers, police, an unsuspecting Mexican and his family, her sister, the police and all save her mother,

In the picture the little girl, who happens to be Edith Fellows, and who has demonstrated her talents in many pictures does everything from recite Kipling poetry to singing grand opera. The center of everything, she is supported by Margaret Irving as her mother; Jacqueline Wells as her horrified sister; Leo Carrillo, Scott Colton, Inez Palange, Thurston Hall, Frank Wilson, Phillipe Urick and Gilbert Enriquez.

The story is a figment of the imaginations of Fred Niblo, Jr., and Grace Neville, who had the help of Michael Simmons in adapting it.

Aubrey Scotto is the director.

*Release date: Dec.* 23, 1937 (*tentatively*).

## Benefits Forget

***(MGM)***

**A Family Problem**

It is not Walter Huston's habit to appear on the screen unless he is convinced that the vehicle chosen for his appearance and the character selected for him to portray is solid and substantial. He has made his position known many times. And the fact that "Dodsworth" was his only picture in several years demonstrates his determination to stick to his decision. When he was invited to consider playing in the screen adaptation of Honore Willsie Morrow's classic story of a potent problem in American family life, he consented with enthusiasm.

Although the time of "Benefits Forgot," and the title has definite showmanship significance, is about eighty-five years ago, its appeal is as modern as today. It's a story of a boy who couldn't get along with his father, but a boy who enjoyed a great mother love.

Huston will be seen as a fanatic circuit riding preacher in the days of the pioneer mid-West. His wife is Beulah Bondi. The son is James Stewart, seen in "Seventh Heaven," and presently in "Navy Blue and Gold." Character players include Charley Grapewin, Guy Kibbee and Charles Coburn, a recruit from the New York stage. Ted Healy and Sterling Holloway will carry the necessary comedy relief. Other players are Arthur Aylesworth, Ann Rutherford and Charles Peck. It may be a point of exploitation interest to note that Leatrice Joy Gilbert, daughter of Leatrice Joy and John Gilbert, will make her debut in the film.

Being directed by Clarence Brown, maker of "Conquest" and "Ah, Wilderness," it may be expected that "Benefits Forgot" will be an intense study of typical American characters.

*Release date*: *Jan.* 28, 1938.

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Tovarich

***(Warner Brothers)***

**Continental Comedy**

Showmen setting out to sell this merchandise to their customers do not start from scratch. "Tovarich" is the beneficiary of a singularly fortuitous sequence of legitimate stories that have conspired to acquaint the public widely and well with the product from play purchase to premiere. These have been of variety and kind . . . the title changes and causes therefor, the legal action arising out of a principal casting. The vaguely grounded but engaging speculation about possible political connotations . . . to whet public anticipation to keen edge. It is written in the book of showmanship that pictures brought to the screen under such circumstances as these are promptly and quite unanimously pronounced terrific or terrible, never less. It is written here, therefore, at once and bluntly, that a mixed audience attending the Hollywood preview, without a discernible prejudice or public notification of the picture to be screened, expressed its opinion in all the known synonyms for terrific and none of the opposite significance.

The showman who chooses to accept this evidence as assurance that a group of individually notable craftsmen have combined their separate talents successfully in a distinguished demonstration of craftsmanship will find his hands full of powerful ammunition when he proceeds, as it would seem he needs must, to shoot the works.

There is, atop the cast, Claudette Colbert, who may be billed as in her most congenial role since "It Happened One Night."

Next in order, although his role is equally stellar, there is Charles Boyer, lately come to peak eminence as the Napoleon of "Conquest" and mentionable here as proving that was in no sense a fluke triumph.

Players meriting special billing, selected from the 26 named on the screen, are Basil Rathbone, whose handling of a commissar assignment keeps the plot from going partisan, Anita Louise, Melville Cooper, Isabel Jeans and Montagu Love. It may be safely promised, incidentally, that more than one of the new players in the cast will become well knowns in short order because of what they do to it.

The stage play, of course, is widely known as a consistent success as to call for factual data relating to its hardihood.

The fact that Robert E. Sherwood, whose name is potent in the American home as a fashioner of fine play ware, wrote the English version of Jacques Deval's play, which Casey Robinson adapted, is good for extra ticket sales in almost any community.

The story, in common with that of most or all comedies, is a thing to be suggested rather than told, since it is the telling of it rather than the plot which matters. In short, two impoverished members of the Russian royal family enter domestic service in Paris rather than give to the Soviets or use for their own purposes some forty billion francs given them by the late Tsar. After many amusing and satirically significant experiences they donate the fortune to what they consider their Russia and find happiness in continued menial duties. The nationalistic motif is touched upon but briefly and in excellent taste.

Anatole Litvak's direction is in the better Continental manner and happily free of the socalled touches commonly expected in material of the kind. Robert Lord adds to his stature as the associate producer who marshaled in harmonious working company the highly specialized talent represented.

*Previewed at Warners' Hollywood theatre in Hollywood. There was occasional spontaneous applause for impressive acting, and laughs of the right kind came in precisely proper places. Comments from press, profession and public were emphatically on the favorable side.*—WILLIAM R. WEAVER.

Produced and distributed by Warner Bros. An Anatole Litvak production. Associate producer, Robert Lord. Screen play, Casey Robinson. Adapted from the play by Jacques Deval. English version by Robert E. Sherwood. Director, Anatole Litvak. Assistant director, Chuck Hansen. Gowns, Orry-Kelly. Unit manager, Robert Fellowes. Photographer, Charles Lang. Dialogue director, Rowland Leigh. Film editor, Henri Rust. Art director, Anton Grot. Sound, Dolph Thomas. Technical advisor, Bernard Deroux. Music, Max Steiner. Musical director, Leo F. Forbstein. Miss Colbert's gowns by Travis Banton. "Chto Mnie Gore," Russian Gypsy Folk Song, adapted by Samuel Pokrass, sung by Miss Colbert. P. C. A. Certificate No. 3536. Running time, when seen in Hollywood, 92 minutes. Release date, December 25, 1937. General audience classification.

CAST

| | |
|---|---|
| Tatiana | Claudette Colbert |
| Mikail | Charles Boyer |
| Gorotchenko | Basil Rathbone |
| Helene Dupont | Anita Louise |
| Charles Dupont | Melville Cooper |
| Fernande Dupont | Isabel Jeans |
| Chauffourier-Dubieff | Morris Carnovsky |
| Georges Dupont | Maurice Murphy |
| Count Brekenski | Gregory Gaye |
| M. Courtois | Montagu Love |
| Mme. Courtois | Reine Riano |
| Martelleau | Fritz Feld |
| Lady Kartegann | Heather Thatcher |
| Gendarme | Victor Kilian |
| Louise | May Boley |
| Mme. Chauffourier-Dubieff | Doris Lloyd |
| Alfonso | Curt Bois |
| Mr. Van Hemert | Ferdinand Munier |
| Mrs. Van Hemert | Grace Hayle |
| Grocer | Cliff Soubier |
| Trombone Player | Christian Rub |
| First Urchin | Tommy Bupp |
| Second Urchin | Delmar Watson |
| Third Urchin | Jerry Tucker |
| Hairdresser | Alphonso Martel |
| Servant | Torben Meyer |

## Hitting a New High

***(RKO Radio)***

**Lily Pons**

Again in this bizarrely premised and presented picture another attempt is made to wed grand opera to the more common and plebeian forms of screen entertainment.

Its principal feature is Lily Pons and her singing. The picture leaves no doubt that was the element upon which the producers concentrated. On the screen four-fifths of the film's length, and singing most of that time, she is heard in operatic arias, especially composed modern numbers. Imitating bird songs and calls and harmonizing with musical instruments. Those who understand and appreciate musical art undoubtedly will be impressed. Those whose preferences lie in other directions probably will react otherwise.

As she sings, Miss Pons is the central figure in a story of a hoax that backfired in several different ways. The detailing of the story permits Jack Oakie and Edward Everett Horton to be characteristically comic, and while there is a suggestion of romance in John Howard's relationship with Miss Pons, Eduardo Ciannelli, Luis Alberni, Jack Arnold and Leonard Carey have fill-in parts.

Presented in gaudy settings and keynoted so that comedy is the vein, Miss Pons singing with Howard's band in Paris, had operatic ambitions. Heard by press agent Oakie, who realizes she is the voice Horton is seeking, he hides her out in an African jungle. Discovered there by impresario and mighty hunter Horton, she is brought to America and presented via radio after being trained by Alberni as the bird girl. Howard's discovery of the hoax complicates matters for Oakie as he forces her to sing in his night club. Ciannelli hears her and wants her for opera, but Horton, jealous of his partner will not listen to him. He, in turn, plans a garden party for her presentation. Ciannelli discovers the night club singer and the bird girl are one and the same. Horton does likewise later in the night club. Both want her for opera but she prefers romance and singing with Howard.

*Previewed in the Pantages theatre, Hollywood. Audience reaction indicated that exhibitors have showmanship problem cut out for them. Eavesdropping on remarks made in the theatre and in the lobby afterwards lead to the forming of the opinion that the patrons thought there was too much of everything and that they would have been better pleased had the material been more expertly shortened.*—GUS MCCARTHY.

Produced and distributed by RKO Radio. A Jesse L. Lasky production. Director, Raoul Walsh. Screen play, Gertrude Purcell and John Twist. Story, Robert Harari and Maxwell Shane. Musical director, Andre Kostelanetz. Music, James McHugh. Lyrics, Harold Adamson. Photographer, J. Roy Hunt. Art director, Van Nest Polglase. Associate, Al Herman. Gowns, Edward Stevenson. Set dressing, Darrell Silvera. Recorded by Hugh McDowell, Jr. Edited by Desmond Marquette. P.C.A. Certificate No. 3691. Running time, when seen in Hollywood, 80 minutes. Release date, December 24, 1937. General audience classification.

CAST

| | |
|---|---|
| Suzette | Lily Pons |
| Corny | Jack Oakie |
| Jimmy | John Howard |
| Cosmo | Eric Blore |
| Blynn | Edward Everett Horton |
| Mazzini | Eduardo Ciannelli |
| Marlo | Luis Alberni |
| Haig | Jack Arnold |
| Jovens | Leonard Carey |

## Beg, Borrow Or Steal

***(MGM)***

**Comedy**

The audience which witnessed the preview of "Beg, Borrow or Steal" didn't see any great stars. The last issue of *Fame,* gave none of the players featured any kind of recognition for box office draw. Yet casting the lot of them in a farce comedy, seemingly in violation of the first showmanship law that there must be at least one big name in a picture, MGM turned out an attraction which had the preview crowd in stitches from opening shot to fadeout.

The players featured (you are referred to the credits for their identities) are actors who know what to do and how to do it. As a general rule they are character or support players who, most of the time, confine their activities to carrying the show and making the big name

(Continued on page 42)

VARIETY carried this ad on September 15, 1937. Now read the amazing follow-up!

*David O. Selznick's 4 United Artists releases will gross more than*

# $1,000,000

*during their stay at Radio City Music Hall, New York*

LITTLE LORD FAUNTLEROY *played two weeks to stand-out business, with its fourteenth day $3000 over opening d*

THE GARDEN OF ALLAH *held over for second week with its eighth day grossing $20,200 and the total for its run an outstanding Music Hall*

A STAR IS BORN *only the sixth picture in six years to rate a three weeks run . . and it crashed record after record in a memorable 2 engagement that foretold its nationwide triumphs.*

## The Prisoner of Zenda



TOMORROW STARTS THE THIRD WEEK OF ITS SMASHIN which has established many records including an all-time Sunday high all-time high for any single day not including a midnight show. Thi headed toward another miracle figure which will mean that at the co of its run, four Selznick International productions will have gross

**ONE MILLION DOLLARS IN A SINGLE THE**

*Selznick International presents* **CAROLE LOMBARD** *and* **FREDRIC MARCH**
**DAVID O. SELZNICK'S** ***Sensational comedy in Technicolor • Directed by***

**** NOW IN ITS SECOND***

*United Artists Corporation*

729 SEVENTH AVE.
NEW YORK

To the Managing Director
of the RADIO CITY MUSIC HALL

Dear Mr. Van Schmus:

Please add

$115,000

for the first week of

N O T H I N G

S A C R E D*

to that grand total

piled up by

DAVID O. SELZNICK

productions!

*in* **"NOTHING SACRED"** *with* **CHARLES WINNINGER** *and* **WALTER CONNOLLY**
*William A. Wellman • Screen play by Ben Hecht • Released thru United Artists*

***RECORD-MAKING WEEK!***

(*Continued from page 39*)

players look good. As they worked in this picture, all seemed glad of the opportunity to have the whole show to themselves. In adapting William C. White's story, the screen play writers, Leonard Lee, Harry Ruskin and Marion Parsonnet, provided good lines and situations for them, and it is plain to see that producer Frederick Stephani and director William Thiele were content to let the crowd, more or less, go along on its own. The result is amusement which provokes laughter that obliterates much of the dialogue.

"Beg, Borrow or Steal" the locale of which is the French Riviera is the tale of a suave American bunco steerer who steered himself into a mess. In doing so he steered his daughter into romantic happiness. There isn't much novelty to anything that is done yet all that is done seems fresh and new. With his gentle crook pals, Herman Bing, Eric Rhodes, George Givot, Reginald Denny and Vladimir Sokoloff, flim-flammer, played by Frank Morgan, is always just a step ahead of the police. He runs up against a real crisis when his daughter, Florence Rice, whom he deserted 15 years earlier, announces she is coming to France to be married.

Outslicking himself, as it is eventually demonstrated, he prevails upon John Beal to loan him a chateau. The wedding party arrives and Beal falls in love with Miss Rice, much to the indignation of suitor Tom Rutherfurd. The amusement of this situation is accentuated by that which pertains to the sequence in which Morgan and his gang refuse to accept E. E. Clive as a real nobleman. Soon one of Morgan's shady deals, and the police, catch up with him. Miss Rice overhears him as he confesses to Beal, who saves his hide. Later he makes a clean breast of everything to the wedding party and as Harlan Briggs, Cora Witherspoon and Rutherfurd walk out in indignation, Beal reveals himself as a real Count, the owner of the chateau, and glad to have Miss Rice as a bride. Clive adopts Morgan and his henchmen as companions.

*Previewed at the Uptown Theatre, Los Angeles, November 26. Seldom has an audience been heard laughing so continually. If it felt any disappointment at the absence of big names, it certainly didn't show it. Inasmuch as the patrons represent a cross section crowd that might be found in any neighborhood theatre, it may be expected that similarly composed audiences will react to the film's amusement quality in like manner.*—G. M.

Produced and distributed by MGM. Frederick Stephani, producer. Directed by William Thiele. Screen play by Leonard Lee, Harry Ruskin and Marion Parsonnet. Suggested by a story by William C. White. Musical score by William Axt. Conrad A. Nervig, film editor. Marvin Stuart, film editor. Photographed by William Daniels. P. C. A. Certificate No. 3898. Running time, when seen in Los Angeles, 72 minutes. Release date: Dec. 10, 1937. General audience classification.

CAST

Ingraham Steward.....Frank Morgan
Joyce Steward.....Florence Rice
Bill Cherau.....John Beal
Mrs. Agatha Steward.....Janet Beecher
von Giersdorff.....Herman Bing
Lefevre.....Erik Rhodes
Izmanov.....George Givot
Lord Braemer.....E. E. Clive
Horace Miller.....Tom Rutherfurd
Mrs. Miller.....Cora Witherspoon
Clifton Summitt.....Reginald Denny
Sascha.....Vladimir Sokoloff
Mr. Miller.....Harlan Briggs

## Small Town Boy

***(Grand National)***

**Comedy**

In his portrayal of a homey, likeable small town character who is forever being imposed upon by others, Stuart Erwin captures the spirit of the story and provides enjoyable comedy. A theme that is not particularly novel has a few good twists to it, but in the final analysis it is a picture which has been built around Erwin and on his performance its success depends.

Based on a *Cosmopolitan* Magazine story, "The Thousand Dollar Bill," by Manuel Komroff and converted into a screenplay by Glenn Tryon, who also directed the picture, it tells of an easy-going, unassuming "Henry" who undergoes amazing changes when he finds a $1,000 bill. In the cast are Joyce Compton, Jed Prouty, Clara Blandick, James Blakely, Dorothy Appleby and Clarence Wilson.

The "Armstrong" household is divided into two camps. There's "Henry" and his father and "Eddie" (James Blakely) and his mother. The mother rules the house and pampers "Eddie." "Henry" and his father are two of a kind. "Henry" works in an insurance office as a salesman, but he never makes a sale. He would like to marry "Molly," but he can't earn any money.

"Henry" finds a $1,000 bill in the street and advertises for its owner in the paper. No one claims it and "Henry," feeling that as long as he has the bill with him he has power, becomes forceful, turns against the poolroom hanger-on "Eddie" and sets his wedding date with "Molly." "Henry" loses the bill and a chase begins which finally winds up in court with the judge declaring the bill a "phoney." "Henry," however, has had a taste of power and doesn't intend to lose it.

*Reviewed at Loew's Mayfair theatre, New York. An afternoon audience gave audible indications that they were enjoying the picture.*—PAUL C. MOONEY, JR.

Produced and distributed by Grand National. A Zion Myers Production. Directed by Glenn Tryon. Story by Manuel Komroff. Screenplay by Glenn Tryon. Photography by Edward Snyder. Art director, Paul Palmentola. Film editor, James Morley. Sound supervision, W. H. Wilmath. Musical supervision, Abe Meyer. P. C. A. Certificate No. 3404. Running time, 61 minutes. Release date, September, 24, 1937. General audience classification.

CAST

Henry.....Stuart Erwin
Molly.....Joyce Compton
Mr. Armstrong.....Jed Prouty
Mrs. Armstrong.....Clara Blandick
Eddie.....James Blakely
Sandra.....Dorothy Appleby
Mr. French.....Clarence Wilson
Lafferty.....Paul Hurst
Sloane.....Edward Waller
Tony.....Eddie Kane
Clipper.....George Chandler
Skindle.....Erville Alderson
Towner.....Victor Potel

## The Life and Loves of Beethoven

***(World)***

**Musical Biography**

Any study that treats as its subject one of the immortal geniuses of the ages is bound to borrow from the nature of the theme a certain amount of impressiveness and importance. So, too, with this motion picture of the German music master, Beethoven.

Scholars and critics may find some excuse for carping and debate on this screen biographical transcription. A middle aged and advanced musician is the Beethoven presented in the introductory sequences. There are no scenes of his early life and training.

The title role is essayed by Harry Baur, one of Europe's foremost character actors. M. Baur plays his part with steady, somber and thoughtful precision. Jany Holt performs the important assignment of Juliette, who according to the claims of this narrative was the direct inspiration of the immortal melodies of "The Moonlight Sonata" and to whose person was penned the famous love letter "Immortal Beloved." However, Mademoiselle Holt looks and plays her part in the tempo of one more familiar with modern swing tunes and the tabloid's advice to the lovelorn epistles. On the other hand, Annie Ducaux as the silent and devoted Therese is vastly effective and appealing in her quiet yet eloquent performance.

Abel Gance has given the episodic nature of his own scenario an uneven and sluggish directorial pace. Lighting and sound effects vary throughout the running of the story from expert to slovenly handling. A collection of readable English titles translate adequately the mumbled and rapidly spoken French lines of the players. Under the polished performance of the Orchestra de la Societe des Concerts du Conservatoire such Beethoven musical compositions as the "Pastoral" and "The Ninth Symphony" are given beautiful renditions.

*Seen at the 55th Street Playhouse, close to the heart of New York's musical center, where a crowded evening audience was properly attentive and interested but strangely enough hardly demonstrative in its approval of this picturization of the life and work of the great Master.*—JOSEPH F. COUGHLIN.

A film of Generales Production. Presented by George Kraska in association with World Pictures. Produced and directed by Abel Gance. Scenario, Abel Gance. Dialogue, Steve Passeur. Cameramen, Robert LeFebvre, Marc Fossard. Settings, Jacques Colombier. Editor, Marguerite Beague. Music by Orchestra de la Societe des Concerts du Conservatoire de Paris under the direction of Louis Masson. No P.C.A. Certificate. Running time, 82 minutes. Release date, December 15, 1937. General audience classification.

CAST

Ludwig van Beethoven.....Harry Baur
Therese von Brunswick.....Annie Ducaux
Juliette Guicciardi.....Jany Holt
Schuppanzigh.....Pauley
Count Gallenberg.....Debucourt
Count Guicciardi.....Lucien Rozemberg
Countess Guicciardi.....Yoland Lafon
Zmeskall.....Lucas Gridoux

## The Shadow

***(Columbia)***

**Murder Mystery**

Murder, with a circus background dotted by freaks, forms the gruesome background of "The Shadow," Columbia production. It adopts the formula style of throwing possible suspects together, making everyone suspicious of one another, and climaxing in a denouement which startles the audience as well as rouses its credulity.

Rita Hayworth and Charles Quigley top the cast. Other players are of no especial name value.

"Mary Gillespie," owner of a circus bequeathed her by her father, finds that business is good for the first time in a long time, due mostly to efforts of "Jim Quinn," press agent. Suddenly, the star entertainer of the show tells her that he holds $60,000 in notes against the circus and wants payment, threatening foreclosure. The star, "Peter Martinet," is killed by a poison dart. The weapon had been stolen from the quarters of "Mary." The notes "Martinet" had are missing, but are found in the safe of "Mary." "Quinn," after exposing himself to danger from the unknown criminal, finally solves the mystery—the killer is one-half of the phoney Siamese Twins.

*Previewed at the Pantages Theatre, Hollywood, where a first run house audience voiced its inability to digest this.*—VANCE KING.

Produced and distributed by Columbia. Associate producer, Wallace MacDonald. Director, C. C. Coleman, Jr. Screenplay by Arthur T. Horman, Jr. Photographed by Lucien Ballard. Film editor, Byron Robinson. Assistant director, Bob Farfan. P. C. A. Certificate No. 3753. Running time, when seen in Hollywood, 60 minutes. Release date, Dec. 9, 1937. General audience classification.

CAST

Mary Gillespie.....Rita Hayworth
Jim Quinn.....Charles Quigley
Kid Crow.....Marc Lawrence
Sheriff Jackson.....Arthur Loft
Carlos.....Dick Curtis
Dutch Schultz.....Vernon Dent
Hannah Gillespie.....Marjorie Main
Senor Martinet.....Donald Kirke
Vindecco.....Dwight Frye
Marianne.....Bess Flowers
Mac.....Bill Irving
Woody.....Eddie Fetherston
Dolores.....Sally St. Clair
Rosa.....Sue St. Clair

## Italian Libya

***(20th Century-Fox)***

**African Empire**

Modern civilization, not forgetting its preparations for war, superimposed on ancient customs in an ancient land makes an interesting travelogue. Lowell Thomas provides the sound track commentary as the camera visits primitive oases in the Libyan desert as well as modern Tripoli, the capital of the colony which has

(*Continued on page 44*)

PAGE 1 CARTOON BY McCUTCHEON, PULITZER PRIZE WINNER.

Chicago Daily Tribune
THE WORLD'S GREATEST NEWSPAPER




# ENBERG AIDS TO SPERITY

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**Business Run Itself.**

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A MATTER OF CIVIC PRIDE!

Now America's greatest entertainment centers are competing among themselves to lead the country in showing SAMUEL GOLDWYN'S greatest achievement *"THE HURRICANE"*

RELEASED THRU UNITED ARTISTS

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been granted dominion status and a measure of self rule by Italy, conqueror of the country in the early years of the present century. The last half of the reel is devoted to shots of the Italian colonial army, preparing to uphold the panoply of empire with a motorized army supplemented by a picturesque and efficient camel corps.—Running time, 10 minutes.

## Playboy Number One
***(Educational)***
### Comic

Willie Howard, dialect comedian, exercises his talents in the role of Professor Ginsberg, an interpreter with more nerve than knowledge. His employers discover his ignorance the first day out of port on a French liner and discharge him forthwith. Because the chef happens to be an old friend Ginsberg finds favor and fortune with two gangster passengers who have had difficulty ordering plain ham and eggs from the French menu. His good fortune lasts only until his persistent flirting with a blonde whom he discovers too late to be the wife of one of his new friends results in his being thrown unceremoniously overboard. In the bubbling wake of the ship he is last seen calling for the French words for "Save me."—Running time, 17 minutes.

## Behind the Criminal
***(MGM)***
### Crusade Against Crime

This chapter from the "Crime Does Not Pay Series" uncovers the underhand machinations of the brains behind the criminal, the "mouthpiece" or criminal lawyer. In a way more reprehensible than his gangster client, the crooked barrister aims not to defend justice but defeat it. Taking the case history of one shyster, the episode reveals how an unscrupulous attorney "beats the rap" by false alibis and perjured testimony. How eventually the unethical career of the counselor lands him behind the bars fashions a miniature of staccato action, smooth acting and careful background development.—Running time, 21 minutes.

## Football Fever
***(Universal)***
### Oswald in Pigskin Play

Feature picture themes are not alone in drawing inspiration for plots from seasonal sport happenings. This time it is the cartoon cutup Oswald, who feels the call of the pigskin. The rival team consists of manpower that seems to be a cross between King Kong and the Missing Link. The wily Oswald and his animal teammates down the brutes in a wild and exciting bit of last minute play. The artists have taken full and imaginative advantage of the material on hand and the various sequences depicting the four-legged creatures rushing the ball back and forth over the field supply several moments of splendid animated amusement.—Running time, 7¼ minutes.

## Going Places, No. 40
***(Universal)***
### Excellent

Three varied subjects make this newest issue of this series exceptionally entertaining. The first sequence is devoted to a chemical farm out in Berkeley, Cal., where in an experiment vegetables are being grown without soil. The trick is done by using a specially prepared water containing the elements of 10 chemicals. The middle portion concerns further revelations of the life and industry of the descendants of the Bounty mutineers on Pitcairn Island, given widespread film and newspaper treatment. A visit to the lonely and mysterious Easter Island to view the weird stone sculpture that has baffled anthropologists for a ready explanation completes the review.—Running time, nine minutes.

## Hurray for Hooligan
***(Educational)***
### Fistiana

Buster West and Tom Patricola inherit the managership of a prizefighter who boasts the frank and appropriate title "Horizontal Hooligan." Disgusted with his aptitude for a horizontal position during his working moments they are about to sell him for ten dollars when they discover he is practically unbeatable when maddened by the sight of a beard. They raise some money by charging admission to their training camp, and match him with the champion after having first arranged for a man with a suitable beard to be within eyeshot of the ring. They suffer an agonized moment when the stooge appears sans the beard but the situation is remedied in slapstick fashion and the victory won in the same way.—Running time, 17 1/3 minutes.

## Stranger Than Fiction, No. 43
***(Universal)***
### Newsy

Variety of items and a balanced selection of oddities join to make outstanding this issue from the "believe-it-or-not" category. The first bit of interest concerns the strange business of hop toad merchandising. Clifford Blount, armless Chicago Negro, demonstrates dexterity by performing such tasks as shaving and operating a typewriter. A farm in Maryland is visited to witness a novel way of taming mean tempered bulls. The gathering of peculiar tree roots for manufacture into ship's knees, a white man from Oregon who makes better arrowheads than the redskin, and a young man of Little Rock, Ark., who has cultivated amazing skill with the boyhood weapon, the slingshot.—Running time, nine minutes.

## Rhythm Saves the Day
***(Educational)***
### Song and Comedy

The Cabin Kids' songs and antics, complete with the characteristic low comedy of the youngest member of the troupe, provide background and motivation for the retelling of the not uncommon story of the town public band which is in danger of losing its contract because the Professor refuses to play jazz at his concerts. After locking the Professor in a shed to still his protests the Kids drum up an audience by picketing the park and help Buddy Page stage a swing music session with the rejuvenated orchestra.—Running time, 11 minutes.

## Calling All Crooners
***(Educational)***
### Pleasant

A novel idea is the reason for this pleasing ensemble of music and song. At the behest of an alderman's wife and her clubmates the police are forced to provide entertainment over their short wave radio station between emergency calls. The force, equal to the demand, provides the talent. Lester Cole and his octette sing harmony, the three girls who comprise the Orchids introduce a novelty song and Buddy Page and his orchestra provide background music.—Running time, 10½ minutes.

## Warners Tests on Coast

Warner Brothers talent testing activities for pictures, starting this week, will be conducted from the company's west coast studios at Burbank, Cal., and all screen tests will be made there, it was announced this week by Jacob Wilk, studio contact in New York and in charge of the story department. Robert Ross, in charge of eastern tests for the last year and a half, left the company last week. Mr. Ross said he would return to the direction of Broadway stage productions.

## CBS Staff Attends AMPA Luncheon

W. B. Leeds, Columbia Broadcasting System vice-president in charge of programs, was to speak on "Radio in Relation to Motion Pictures" at the luncheon meeting of the Associated Motion Picture Adtisers in New York on Thursday.

Among other CBS executives who were to attend were M. R. Runyon, H. V. Akerberg, H. K. Boice and L. W. Lowman, all vice-presidents. In addition Al Pearce and Arline Harris, Buddy Clark, the Symphonettes, Mark Warnow and Kay Thompson were to entertain. Ted Husing was to be master of ceremonies.

## Naval Film Service Cost $315,000 in Year

Film service for the United States Navy during the fiscal year ended June 30th, last, cost $315,000, it was reported last week to the Secretary of the Navy by Rear Admiral Adolphus Andrews, chief of the Bureau of Navigation. The cost of the service is met in part by an appropriation of $85,000 made by Congress in the naval supply bill, with the remainder obtained from the profits from ship's stores and by contributions from ships and stations.

The report explained that duplicate copies of approximately 300 programs are leased annually from commercial producers and circulated to the various ships and shore stations for exhibition and then returned to the producers.

## Finishing Warner Laboratory

Warner Brothers' new laboratory in Hollywood, costing more than $500,000, is expected to be ready in two weeks. The laboratory will turn out release prints for use in coast theatres and negatives from which prints are made in New York for houses in other parts of the country.

## Sign Leased for "Mayerling"

Pax Film, Inc., has leased an illuminated sign at the corner of 43rd Street and Broadway, New York City, for exploitation of "Mayerling," French picture which stars Charles Boyer and Danielle Darrieux. The picture is in its third month at the Filmarte, New York, and its second month at Europa in Boston.

## RKO Signs New Contracts

RKO Radio this week signed new contracts with Katharine Hepburn and Barbara Stanwyck. George Shelley, Frances Gifford and Bob Thatcher, young contract players, and Paul Yawitz, writer, also received new contracts. Miss Hepburn is starring in "Bringing Up Baby," with Cary Grant. Miss Stanwyck recently completed "Breakfast for Two," co-starring with Herbert Marshall.

## UA Adds Eight Short Subjects

United Artists has added eight short subjects produced by British and Continental Trading Company to its lineup of Far East territories. The shorts are "A Day in Venice," "Glimpses of French Country Life," "Ski Thrills in Norway," "Quaint Old Holland," "Feminine Flashes," "Norwegian Sketches," "Wings Over the West Indies" and "Swiss on White."

# CONCENTRATION OF OWNERSHIP NOTED IN THEATRES OF GERMANY

## 5,302 Is Total Number of Cinemas Now in Hands of 3,496 Operators; Only 2,644 Exhibitors Have One Theatre

by J. K. RUTENBERG
*in Berlin*

*The transformation of the distribution system in Germany and its effects upon the industry were discussed by Joachim K. Rutenberg in the October 2nd issue of* Motion Picture Herald.

*Changes made in exhibition and production are analyzed in the article on this page.*

A remarkable trend toward concentration is noticed in the exhibition branch of the German industry. Germany has 5,302 cinemas at present. A little less than half of these are playing daily, a third operate from two to three times a week, and the others show films only once a week. Communities without a cinema are covered in regular intervals by traveling enterprises playing in converted halls.

The 5,302 cinemas throughout the Reich have a total seating capacity of 1,943,049 places and are in the hands of 3,496 operators. The chart below shows the number of cinemas controlled by individual companies and the respective number of seats.

| Companies | Cinemas | Total | Seats |
|---|---|---|---|
| 1 (Ufa) | 110 | 110 | 119,692 |
| 1 | 18 | 18 | 13,827 |
| 2 | 15 | 30 | 17,152 |
| 1 | 12 | 12 | 7,395 |
| 4 | 11 | 44 | 23,859 |
| 5 | 10 | 60 | 33,292 |

| No. of companies | No. of cinemas | Total of cinemas | No. of seats |
|---|---|---|---|
| 6 | 9 | 54 | 31,429 |
| 10 | 8 | 80 | 31,471 |
| 12 | 7 | 84 | 23,511 |
| 31 | 6 | 186 | 52,667 |
| 34 | 5 | 170 | 61,914 |
| 79 | 4 | 316 | 116,324 |
| 164 | 3 | 492 | 175,319 |
| 501 | 2 | 1,002 | 363,836 |
| 2,644 | 1 | 2,644 | 871,361 |
| 3,496 | | 5,302 | 1,943,049 |

The 5,302 German cinemas are thus controlled by 3,496 individual companies or exhibitors. The greatest theatre circuit in Germany is that of the Ufa, with 110 cinemas throughout the Reich, ten of which are in Berlin.

### Rising Income

The total income of all German cinemas rose from 176 million reichsmarks in 1932 (the critical year in Germany) to 220 million reichsmarks in 1935, and it is estimated that the turnover of 1936 is not less than 240 million reichsmarks, although final figures are not available as yet. The attendance likewise rose from 235 millions in 1932 to 310 millions in 1936.

The distribution of cinemas throughout the Reich may be drawn from the following chart:

| Area of distribution | No. of cinemas | Playing daily | Seating capacity of theatres: Playing daily | Seating capacity of theatres: Total |
|---|---|---|---|---|
| Berlin and the East of the Reich | 1,001 | 618 | 295,664 | 381,058 |
| Middle Germany including Silesia | 1,406 | 467 | 247,876 | 477,448 |
| Northern Germany | 767 | 303 | 174,115 | 292,774 |
| Southern Germany | 1,315 | 492 | 222,153 | 415,301 |
| Western Germany | 813 | 426 | 257,098 | 376,468 |
| Total | 5,302 | 2,306 | 1,196,906 | 1,943,049 |

The average seating capacity of the German cinema is comparatively low compared with the United States. The average for the whole Reich is 3600 of all theatres and 512 for those open daily. The highest average is in the western part of the Reich, as shown in the following table:

| DISTRICT | Average Capacity of All Theatres | Average Capacity of Cinemas Playing Daily |
|---|---|---|
| Berlin and the East of the Reich | 387 | 479 |
| Middle Germany including Silesia | 340 | 531 |
| Northern Germany | 382 | 575 |
| Southern Germany | 316 | 452 |
| Western Germany | 464 | 604 |
| Total for the Reich | 366 | 512 |

The various sections contribute different amounts of income in film rentals, as reflected in the following figures for 1936-37:

Berlin and the East—28% of the total.
Middle Germany and Silesia—22%.
Northern Germany—15-17%.
Southern Germany—18%.
Western Germany—17%.

The balance between the number of films released and the attendance per film likewise has changed completely. In 1928 the board of censors admitted 520 features in Germany, 220 of which were of German origin. In 1936 only 180 foreign features were admitted, compared with 115 national productions. In 1928 there was 116,517 attendance registered per film, against 340,084 in 1936. This change is due mainly to the shrinking film offer and, simultaneously, to the increasing attendance within the last few years, which makes a better exploitation per production possible. The total income of all Berlin cinemas in 1928 was 110,-041 reichsmarks per feature, compared with 275,464 reichsmarks per feature in 1936.

Berlin with its 403 cinemas seating a little less than 200,000 delivers between 15 and 18 per cent of the total film income throughout the Reich, with an ever increasing annual attendance. The figures for the last ten years may be drawn from these statistics.

| Year | Attendance (in thousands) | Income in Reichsmarks (in thousands) | Tax (in thousands) | Admission price in marks |
|---|---|---|---|---|
| 1927 | 53,804 | 50,967 | 5,841 | 0.94 |
| 1928 | 60,588 | 57,221 | 6,517 | 0.94 |
| 1929 | 58,449 | 58,181 | 6,187 | 0.99 |
| 1930 | 56,658 | 57,141 | 6,249 | 1.01 |
| 1931 | 55,606 | 49,120 | 5,089 | 0.88 |
| 1932 | 51,942 | 40,228 | 4,116 | 0.77 |
| 1933 | 48,774 | 36,870 | 3,367 | 0.76 |
| 1934 | 50,225 | 39,274 | 2,988 | 0.78 |
| 1935 | 53,887 | 42,515 | 3,224 | 0.79 |
| 1936 | 61,215 | 49,583 | 3,558 | 0.81 |

The entertainment tax, which in 1924 was 18.4 per cent of the admission price, has been reduced from year to year and attained a low level of 7.18 per cent in 1936.

The restriction in the erection of new halls, which became effective at the beginning of 1935, the strict regulation of admission prices throughout the Reich to prevent unfair competition, the stipulation of uniform film rentals and other regulations affecting the industry as a whole have been considered beneficial.

The other two branches, production and distribution, are far less promising. The increase in production costs could not be balanced by the greater cinema attendance, so that distribution and production saw heavy losses at the end of 1936.

Production costs are compared in this table:

| Year | Costs in Reichsmarks per Feature |
|---|---|
| 1910 | 60,000 |
| 1933 | 220,000 |
| 1934 | 310,000 |
| 1935 | 440,000 |
| 1936 | 480,000 |

The increase in production costs without a corresponding rise in film rentals led to a crisis which has not yet been fully overcome. The remedy has been in concentration, so that on the production and distribution end of the industry only a relatively small number of companies remains.

The distribution season just opened will see a total of about 200 features as follows:

| Distributor | Features |
|---|---|
| Ufa | 40 |
| Tobis | 40 |
| Terra | 26 |
| Maerkische-Panorama | 14 |
| N. A. G. | 9 |
| Difu | 7 |
| Metro-Goldwyn-Mayer | 15 |
| 20th Century-Fox | 10 |
| Paramount | 10–12 |
| Siegel-Monopol | 4–6 |
| Others | 21–25 |

The business done by the German-made film in the inland depends exclusively upon the quality of these films.

Without American films at the disposal of the German showmen, the German distributors scarcely would have been more prosperous, and the German exhibitors would have been considerably poorer, for a critical film shortage would have been the unavoidable result.

It is, therefore, much better and wiser for the German distributor to have the American film exploited in Germany than to have a film shortage.

Without a very considerable effort the German-made film cannot draw the many millions of marks in receipts which the Hollywood-made film collects through the Reich, on account of its quality. The chart shows the financial success of German-made and American-made films in three different cities of the Reich:

| Distributor | No. of films | Net cinema income in Reichsmarks | Income per feature in Reichsmarks |
|---|---|---|---|
| FIRST CITY | | | |
| Bavaria Co. | 7 | 70,000 | 10,000 |
| Europa Co. | 7 | 72,000 | 10,300 |
| Metro | 7 | 74,000 | 10,500 |
| SECOND CITY | | | |
| Bavaria Co. | 9 | 104,000 | 11,700 |
| Europa Co. | 8 | 80,000 | 10,000 |
| Metro | 6 | 65,000 | 10,800 |
| THIRD CITY | | | |
| Bavaria Co. | 11 | 77,000 | 7,000 |
| Europa Co. | 7 | 39,000 | 5,600 |
| Metro | 6 | 45,000 | 7,500 |

The bigger the city the better the result for the American-made film. On the average, however, the financial returns correspond to those of the German production.

# *Theatre Workers, Projectionists in Contract Talks*

Projectionist, theatre employee, film laboratory and home office unions, all affiliates of the International Alliance of Theatrical Stage Employees in widely scattered cities this week were conducting negotiations for wage and hour contracts.

In Kansas City, Mo., Felix Snow, IATSE representative, completed a pact under which members of the theatre employees' union will receive wage increases. Ushers will receive a minimum of 35 cents an hour and all other employees an additional two dollars a week.

With the exception of several adjustments in the reclassification of houses, negotiations between Milwuakee exhibitors and the Motion Picture Projectionists' Union, Local 164, were completed. The new contract calls for a two-year, ten per cent increase.

More than 300 employees of the Fort Lee, N. J., plant of Consolidated Film Industries were reported to have joined the new IATSE local, the organization which effected settlement of a strike at the plant several months ago. The new union, Local 702, succeeds Local 669 of the Alliance which was the source of a serious clash between film workers during the summer arising from charges brought by members against Richard Walsh, fourth vice-president of the IATSE. The majority of the Consolidated members joined the New York insurgents and formed an independent union. After several months of negotiations a charter has been granted the new local under the jurisdiction of the Alliance.

Possibility of a strike at the De Luxe Laboratories in New York was scouted by Alan Freedman, president of the company, who said there had been no breach of the union's contract. Employees recently dismissed were laid off, not discharged, he pointed out, and they will be rehired as soon as business warrants.

The American Federation of Bookkeepers, Stenographers and Accountants, American Federation of Labor affiliate, was reported to have opened negotiations with Universal Pictures executives in New York for a contract for home office employees.

Oral arguments on the petition of the Screen Writers Guild for an election to determine the collective bargaining unit were heard Wednesday before the national labor relations board in Washington.

Present were representatives of the Screen Writers, the Screen Directors Guild, the Screen Playwrights and Twentieth Century-Fox, Paramount and MGM.

Argument before the board revolved around the questions whether the activities of the writers affected interstate commerce; whether they are employees under the Wagner act; and the appropriate method of holding an election, the determination of who would be eligible to vote, and the determining date of the election, if held.

Broadly, the case involves a controversy between the Screen Writers Guild and the Screen Playwrights as to jurisdiction, both being opposed by the producers on the ground that production itself is intrastate business and that distribution, which brings the films into interstate commerce, is in the hands of separate corporations.

## SHORT PRODUCT PLAYING BROADWAY

*Week of November 27*

CAPITOL
- The Man in the Barn..... Metro-Goldwyn-Mayer
- Stockholm, Pride of Sweden. Metro-Goldwyn-Mayer

CENTRAL
- Grips, Grunts and Groans.. Columbia

CRITERION
- Harris in the Spring..... RKO Radio
- The Inventor ..... Paramount

MUSIC HALL
- Modern Inventions ..... United Artists

PARAMOUNT
- I Never Change My Altitude ..... Paramount
- Pick Your Favorite..... Paramount

RIALTO
- The Case of the Stuttering Pig ..... Vitaphone

RIVOLI
- Modern Inventions ..... United Artists

ROXY
- Filming Nature's Wonders.. Twentieth Century-Fox
- The Timid Rabbit..... Educational
- Playboy Number One..... Educational

# *Warners' Sales Force Realigned*

In a realignment of the Warner Brothers sales staff by Gradwell L. Sears, general sales manager, Ben Kalmenson, eastern district manager, with headquarters at the New York exchange, was promoted last week to southern and western division sales manager, succeeding Herbert J. Ochs, effective in two weeks.

Edward M. Schnitzer, eastern district manager for Republic Pictures, will join Warners January 1st assuming Mr. Kalmenson's vacated position, under Roy H. Haines, eastern division sales manager.

Mr. Ochs, it was unofficially said will have one or two offices under his supervision in the shift.

Mr. Schnitzer's successor at Republic is not expected to be named before the first of the year.

Mr. Schnitzer started in the industry in 1922. He was with Commonwealth Pictures Corporation for one year and with Producers Distributing Corporation for a like period. Subsequently he joined Fox, where he remained for eight years as branch manager for the New York and Brooklyn territories. In 1932 he joined World Wide as New York sales manager and continued until Fox took over distribution. In March of 1933 he joined Columbia as head of the New York exchange. In 1936 Mr. Schnitzer became eastern district manager for Republic.

Mr. Kalmenson has been with Warners and affiliated companies for more than 10 years. He joined the First National branch at Pittsburgh in 1927.

Early this year Mr. Haines promoted Mr. Kalmenson to eastern district sales manager. The move followed shortly after Mr. Haines was elevated by Mr. Sears as eastern division sales head.

# *Tax Problems Discovered in U A Purchase*

A change in the Samuel Goldwyn-Alexander Korda agreement for the exercise of the options on the outstanding three-fifths of the United Artists common stock may be required as a result of tax liabilities which the deal, in its present form imposes upon the company, it is understood. The possibility is said to have been shown by a study of the agreement now under way by New York and Washington tax experts.

Formal closing of the deal, originally expected this week, will be held up pending the outcome of the study.

Meanwhile no date has been set for the United Artists stockholders' meeting, which was to have been held November 24th in Los Angeles to ratify the sale and which was postponed indefinitely.

Persistent reports current in Hollywood that Maurice Silverstone, head of the company in England, would be named president of the parent organization, were denied by a spokesman for the company.

Unofficial indications are that the source of the difficulties uncovered by the tax experts is the agreement's provision that no dividend be paid on the United Artists common stock until the $6,000,000 obligation accruing from the exercise of the option has been liquidated.

Presumably, this provision would subject United Artists to heavy liabilities under the federal undistributed profits tax over the period during which the indebtedness was being liquidated, with the result that the tax experts retained by the principals apparently are attempting to simplify and revise the agreement in such a way as to lighten the indicated tax liabilities while retaining the original intent of the principals.

Thurston Macauley, American newspaperman and writer, who has been in Hollywood for the last six months as the first Hollywood correspondent of the London *Times,* will leave shortly to become associated with Alexander Korda's London Films studios at Denham, England, handling Mr. Korda's American publicity from the Britain end. Mr. Macauley has been in newspaper and publishing work for 15 years, the last eight in the London bureau of the New York *Times.*

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### Goldstein Heads Cleveland Club

Harry H. Goldstein, district manager in Cleveland for Paramount, was unanimously elected Commander of Cleveland Variety Post No. 313 of the American Legion last week when the Post celebrated the first anniversary of its founding. Mr. Goldstein succeeds Colonel Harry E. Long, Loew division manager as post commander.

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A new motion picture in sound, depicting activities of the New York State Department of Health to protect lives has been completed by the Division of Public Health Education. The film will be lent to organizations in the state for showing at public meetings.

# *Exhibitors!*

# Hoist the money flag! Man the box offices! We're raiding the opposition with

## George ARLISS

in

## "Dr. Syn"

**MARGARET LOCKWOOD • JOHN LODER**

**From the novel by Russell Thorndyke • Directed by Roy Neill**

*"A surpriser is 'Dr. Syn' at the Globe... with picture running close to holdover."*–Variety

**You're right, VARIETY! It did hold over a second week—to draw even bigger business! And it was a cinch for a third stanza—but had to make way for the Premiere of the new GB production . . . "Non-Stop New York."**

George ARLISS in "DR. SYN"
*is in the* TOP MONEY CLASS!

*A GB Production*

CANADA DISTRIBUTORS
EMPIRE FILMS, LTD.

# STANDARD NAMES GIVEN VARIOUS SOUND TRACKS

## 17,000 Theatres Receive Bulletin on "Hi-Range" Prints, Standard Fader Setting Instructions

In an effort to prevent confusion and misunderstanding as to the proper handling of the various types of sound tracks, the Research Council of the Academy of Motion Picture Arts and Sciences this week issued a bulletin to 17,000 theatres, in United States, Canada and Alaska, listing standardized nomenclature for release print sound tracks.

"Developments in sound recording equipment and technique during the past year," the council announced, "have led to the appearance in the theatre field of a number of various new and different types of sound track."

In the bulletin, mailed to theatres in United States, Canada and Alaska, the council lists the following standard names for sound track:

**Single variable density track.**
**Single variable density squeeze track.**
**Single variable density double squeeze track.**
**Unilateral variable area track.**
**Bilateral variable area track.**
**Duplex variable area track.**
**Push-pull variable density track.**
**Push-pull variable density squeeze track.**
**Push-pull variable area track.**

The bulletin also includes a paper on the "Procedure for Projecting 'Hi-Range' Prints in the Theatre" and "Standard Fader Setting Instructions."

### Improved Technique

In explanation of the "Hi-Range" paper, the council announced: "During the past year several of the major companies have in a limited number of releases made 'Hi-Range' prints available to the theatres, which, requiring increased amplifier power in the theatres and having an approximate sound intensity range of 50 db, produce intensity changes which closely approximate those occurring in nature.

"By means of a lately improved technique in the studio 'Hi-Range' prints have a controlled balance of volume between dialogue and music and by means of proper adjustment of the theatre equipment will provide an increased volume differential between music and dialogue which will greatly increase the showmanship value of sound recorded for motion pictures."

The fact that some productions will be sent to theatres on "Hi-Range" prints and some on "regular" type prints, the council announced, makes it necessary for the studio to designate each print as to its type.

### Standard Instruction Leader

"Consequently, the council has adopted a standard fading setting instruction leader which will be included in the Academy Research Council Standard Release Print Leader," it was announced. "This standard fading setting instruction leader will designate the type of print, the type of reproducing equipment necessary to project that print, and the general fader setting to be used in each theatre specified in relation to the average fader setting in that particular theatre for the productions of the particular studio under consideration.

"This standard instruction leader will also be of assistance to the exchange in that it will facilitate the special handling required in the exchange for the various types of prints."

In a prefatory note to the bulletin, Gordon S. Mitchell, Research Council manager, explains the standard nomenclature for release print sound track was approved for designating sound tracks by the sound equipment companies and the studio recording authorities.

The paper on the procedure for projecting "Hi-Range" and "Lo-Range" prints was included, he said, to assist exhibitors toward achieving the maximum showmanship from sound recorded for motion pictures.

The fader setting instructions, he added, were approved by the sound directors of all studio sound departments.

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## Revised Paramount Settlement Affects Eugene, Adolph Zukor

The amendment authorized by Federal Judge Alfred C. Coxe last week calling for a change in the $2,150,000 settlement of former officers and directors of the Paramount Publix Corporation, affects only Adolph and Eugene Zukor. The amendment was the result of a mismanagement suit brought by Charles D. Hilles, Paramount reorganization trustee.

Under the arrangement Adolph Zukor will pay $45,000 in cash and $202,500 in nine notes which fall due annually beginning December 31, 1938. In addition both Adolph and Eugene will sign nine notes jointly for $202,500 with the notes falling due on the same date. The petition sets forth that the original settlement provided for both Zukors to share equally in the payment of $450,000 and that it was "misworded."

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## Ament Joins Pathe News as An Editorial Representative

Walton C. Ament, attorney, Wednesday joined Pathe News as an editorial representative. Mr. Ament was associated with the law firm of Donovan, Newton, Leisure and Lumbard, New York, RKO Radio trustee's counsel.

Other additions to the staff are Joseph Mickler, formerly chief rewrite man for the New York *Journal-American,* and Charles Findley, formerly a script writer and director for March of Time. Mr. Mickler will handle writing assignments and Mr. Findley becomes a director for the newsreel.

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## RKO in Springer Houses

RKO Radio is reporting preparing to acquire a 37½ per cent interest in the six theatres George Skouras recently took over from the estate of the late Jack W. Springer. The actual deal will be held in abeyance until RKO's reorganization plans are approved by the court.

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Publix Michigan Theatres, Inc., a Delaware corporation, has been declared dissolved. A certificate of voluntary dissolution was issued at Dover, Del., by the Secretary of State.

## *See Approval Of RKO Plan*

The probability of the RKO Radio plan of reorganization being confirmed by January 1st was increased this week when Federal Judge William Bondy set December 21st for hearing on an order submitted by Atlas Corporation, proponent of the plan, calling for confirmation of the plan as amended along the lines recommended in the final report of Special Master George W. Alger.

Opposition to the plan is limited to minority stockholder groups. John A. Stover, attorney for Ernest W. Stirn of Milwaukee,, a holder of old Class A shares of RKO, whose petition for special treatment in the plan for that class of shares was denied by Mr. Alger in his report, indicated this week that he would carry his fight to Judge Bondy and, possibly to the United States circuit court of appeals.

Moreover, Joseph M. Cohen, attorney for GeorgeL. Shein, an RKO common stockholder, declared that he would oppose the plan before Judge Bondy on the ground that better provision should be made for common shareholders than that now made in the plan. Common stockholders receive one share of new common for every two shares of old under the plan.

Opposition from these sources possibly could delay consummation of the plan but its confirmation prior to January 1 still would be discretionary with Judge Bondy.

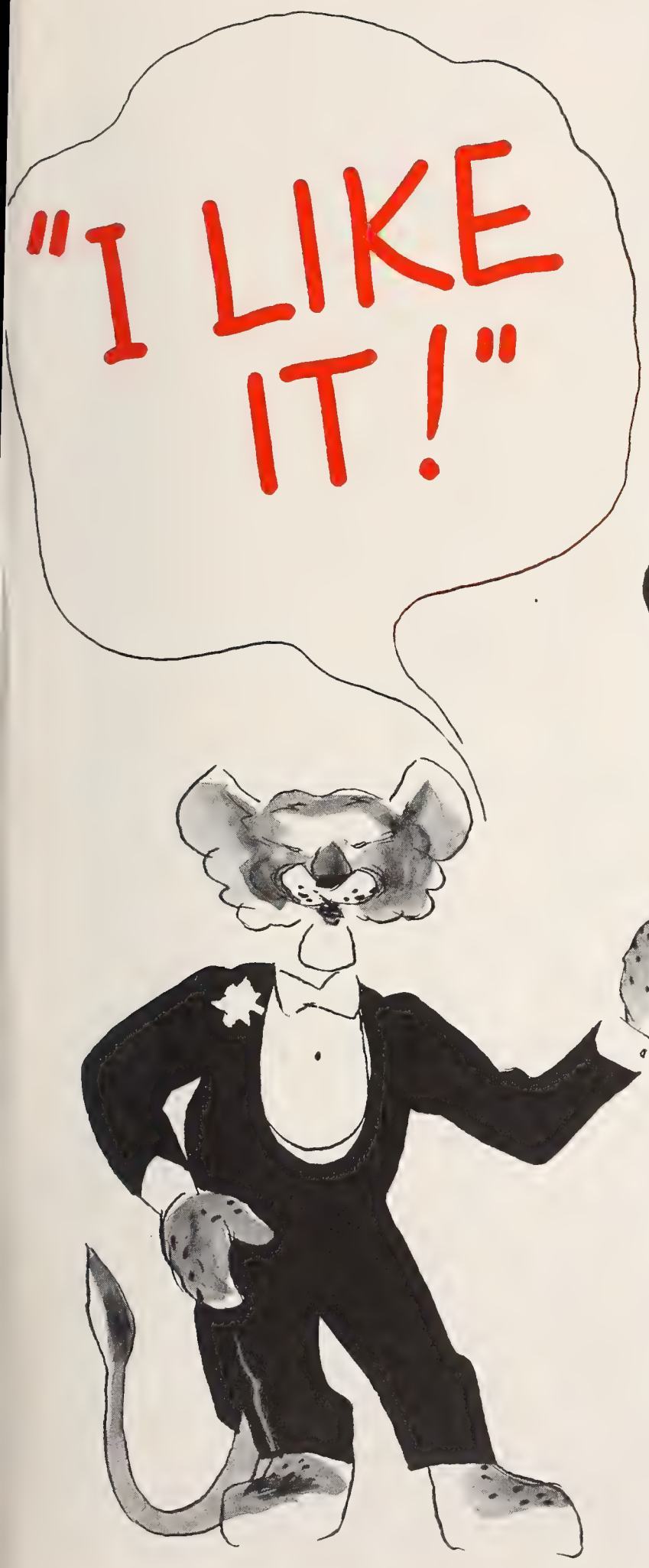
The Atlas Corporation order submitted by H. C. Rickaby, counsel, provides that the amendments to the plan proposed by Mr. Alger will be mailed to creditors and security holders whose consents to the plan already have been received. In the event their consents have not been withdrawn by December 16, all such creditors and security holders shall be deemed to have assented to the plan in its amended form. All of the major creditors, such as the principal bondholders' and stockholders' committees, Rockefeller Center, Atlas and Lehman Brothers, whose assents to the plan constitute a sufficient number to permit its confirmation, indicated that they will not oppose the proposed amendments.

Only four principal amendments have been suggested by Mr. Alger. They are, that stockholders be given prior right, rather than general creditors, to subscribe for any additional common stock which may be issued for additional working capital or other authorized purposes; that cumulative voting for members of the board be employed in order to provide representation for minorities, and that it be optional with the company whether three-year sinking fund provisions for retirement of debentures be left intact.

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## Dickinson Acquires Four

The Glen W. Dickinson circuit has acquired four theatres operated by Joe Ghosen in Missouri. The circuit is now second to Fox Midwest in the number of theatres operated in the Missouri, Kansas, and Iowa territory. The theatres are the Uptown, Clinton, Mo.; Uptown, Sweet Springs, Mo.; Tipton, Tipton, Mo., and Royal, Versailles, Mo. The Dickinson circuit now has 29 houses.




MOTION PICTURE DAILY

Monday, November 29, 1937

# MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

## *"Beg, Borrow or Steal"*

*(M-G-M)*

HOLLYWOOD, Nov. 28.—Down New Orleans way they have a custom called "lagniappe." In the north it is known as the baker's dozen. Both mean the purchaser gets an extra doughnut or cookie. In either place it is a gracious gesture. It is not recalled that any great emphasis was placed on "Beg, Borrow or Steal" in the company's annual announcement. But it seems that M-G-M has adopted the "lagniappe" practice. Like "Navy Blue and Gold" and "You're Only Young Once," it is first rate, audience pleasing entertainment. Like a doughnut it is not very much, but there is a whole lot around it. As it delivered one emotion-stirring sock in the climax it had no difficulty in causing the preview crowd to smile, giggle and guffaw from opening frame to fadeout.

Based on a William White story, the screenplay by Leonard Lee, Harry Ruskin and Marion Parsonnet is a frothy, bubbling concoction of clever dialogue and intriguing situations that make sparkling character performances automatic. Actors like Frank Morgan, Janet Beecher, Herman Bing, Erik Rhodes, George Givot, E. E. Clive, Cora Witherspoon, Reginald Denny, Vladimir Sokoloff and Harlan Briggs know exactly how to handle that type of material and the way they handle it, in this instance, leaves nothing to be desired. As this group indulges in its round of tomfoolery, Florence Rice and John Beal, the second leads in "Double Wedding," with the aid of Tom Rutherford, a newcomer, take excellent care of the romantic angle.

Morgan, a gentle grafter, the pal of Bing, Rhodes, Givot, Denny and Sokoloff who prefer to live otherwise than by laboring, persuades Beal to loan him a chateau as a wedding place for his daughter, Miss Rice. The deception is carried out in grand style to the amazement of suitor Rutherford and his parents, Briggs and Miss Witherspoon. All goes well until Beal falls in love with Miss Rice and the gang refuses to believe that Clive is a real nobleman. At the point where one of his shady deals and the police catch up with him, Morgan reveals his true identity to Beal. It would not be real romance did not the latter also prove to be a Prince Charming to take Miss Rice into his arms after Miss Rutherford, Briggs and Miss Witherspoon depart homeward.

Showmen have a show here that they can present to their patrons with the full confidence that it will meet with their approval. If "Beg, Borrow or Steal" is anything but a class A attraction the alphabet is all wrong. Producer Frederick Stephani and Director William Thiele here have given a conclusive demonstration that only a good story, capable players and the application of a little common sense are necessary to make a good film, high in entertainment and commercial value.

"Running time, 72 minutes. "G."

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## *"You're Only Young Once"*

*(M-G-M)*

HOLLYWOOD, Nov. 28.—This unostentatious production is pointed straight at the great middle class which still pays most of the nation's taxes and does practically all of its voting. It strikes the common people, the number of which the Great Emancipator is said to have commented upon eloquently, right where they live—in their homes, hopes, ideals and emotions. If this preponderant majority of the population has undergone no vital change since compilation of last week's grosses there can be little question that the film will give an excellent box-office account of itself, more than possibly embarrassing most of the costlier productions alongside which it may be programmed.

The central character, a small town judge, is played by Lewis Stone in a manner arguing long and prosperous employment for the widely beloved veteran if this turns out, as expected, to be the first of a series built around the affairs of the Hardy family, plain people. Fay Holden plays the wife, Mickey Rooney and Cecilia Parker, the adolescent children, and Sara Haden, their aunt. The screenplay, by Kay Van Riper, using characters accredited to Aurania Rouverol, takes the family from a small town somewhere in mid-America to Catalina Island on vacation. At that place both youngsters incur romantic attachments of dubious promise and are rescued, so to speak, by their father's common sense counsel. Later, he extricates himself from a financial difficulty.

As directed by George B. Seitz and played by those named, plus Eleanor Lynn, Frank Craven, Ann Rutherford and others, "You're Only Young Once" moves smoothly along from plausible cause to logical effect, employing situations, dialogue and relationships snugly within the experience of perhaps 80 per cent of the 90,000,000 Americans who, unless the figure be down a bit just now, attend picture shows weekly. It's a pretty fine piece of plain bread-and-butter product.

Running time, 76 minutes. "G."

# OHIO ITO WILL PROTEST PLAN TO EARMARK TAXES

## Exhibitors Urged to Protest to Legislators Personally While Attending Convention

An appeal for united opposition against a proposal that admission tax receipts in Ohio be earmarked for relief purposes was issued this week by Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, who urged exhibitors to attend the ITO convention in Columbus next week and to protest personally to the state's legislators who are meeting in special session.

**The proposal to earmark the three per cent tax receipts, Mr. Wood pointed out, was made by Governor Martin Davey in his call message to senators and representatives. "We are opposed to this," Mr. Wood continued, "for the reason that, as the need for additional relief money increases, it would be a simple matter for the legislature to eventually increase the admission tax back to the old 12 per cent rate."**

In suggesting a personal protest to legislators, Mr. Wood said: "You will find your representative very willing to listen to your side of the story and, coming from one of his constituents, anything you say will carry a lot of weight."

The convention will open Monday with a regional conference of National Allied at which Martin G. Smith of Toledo, regional vice-president, will preside. Theatre owners from Western Pennsylvania, West Virginia, Kentucky, Michigan, Indiana and Ohio are expected to attend.

Tuesday afternoon the first business session of the convention will be held, an annual banquet will take place Tuesday night and the final business session will be held Wednesday afternoon.

One of the most important items to be considered, Mr. Wood announced, will be the matter of formulating plans to introduce legislation similar to that enacted in Nebraska to curb the "monopolistic practices" of the American Society of Composers, Authors and Publishers.

In addition to the business sessions and the program of entertainment there will be theatre equipment exhibits and displays of theatre building and remodeling materials.

Included on the list of speakers for the meeting are Abram F. Myers, chairman of the board and general counsel of Allied; Nathan Yamins, Allied president; and Walter Mitchell, a member of the Ohio tax commission.

Neil F. Agnew, vice-president of Paramount, was scheduled to speak but he cancelled the appointment when he left New York last week to attend conferences on the coast with Barney Balaban, Paramount president, and other officials of the company.

Approximately 150 independent exhibitors attended a two day convention of Allied Theatre Owners of Texas. A feature of the session was a round table discussion of recent federal court rulings and the effect of the decisions on the interests of independent exhibitors.

Allied of New Jersey recently announced that the first six weeks of a membership drive resulted in a 30 per cent increase in members.

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# *RKO, Warner and Skouras Men Meet*

Midseasonal business drive conferences were held this week by one large circuit, Fox National Theatres, and by two large distributors, Radio-Keith-Orpheum and Warners.

The eastern division branch managers of Warner Brothers attended a meeting at the home office last week to discuss plans for the company's forthcoming "Sears Drive," which will begin on December 26th and run until April 16th. Those attending were: Charles Rich, Metropolitan branch manager; Harry Decker, New York-Brooklyn branch manager; Harry Hummell, New Jersey branch manager; Norman Ayers, Albany branch manager; Nat Furst, Boston branch manager; R. S. Smith, Buffalo branch manager; John Pavone, New Haven branch manager; Gus Solomon, and Sam Lefkowitz.

Southern division branch managers of RKO Radio held a meeting last Saturday at the Peabody Hotel, Memphis, Tenn. Cresson E. Smith, western and southern sales head, and Herb McIntyre, southern district manager, conducted the session. The following branch managers attended: H. M. Lyons, Atlanta; S. M. Sachs, Dallas; R. C. Price, Charlotte; C. W. Allen, Jacksonville; P. M. Baker, Memphis; G. C. Brown, New Orleans, and H. B. Williams, Oklahoma City.

Spyros Skouras, operating head of National Theatres, left New York for the coast Monday for a meeting in Los Angeles, the first of a series of meetings with divisional operating heads of the circuit throughout the country. He was accompanied by A. S. Gambree, Edward Zabel and John Healy.

Subsequent sessions will be held in Denver, Seattle, Kansas City, Milwaukee and other operating points.

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# *Perkins Far East Head, Paramount*

James E. Perkins, Paramount sales representative in the Orient since 1924, was named general sales manager for the Orient on Saturday by John W. Hicks, Jr., vice-president in charge of foreign distribution. Mr. Perkins succeeds the late Tom Cochrane, who died recently.

Mr. Perkins left New York for the coast Sunday where he will remain with his family until late this month when he is scheduled to return to Tokyo, his headquarters.

# *'Monastery' Shows Lives of Monks*

"Monastery," authentic and ecclesiastically approved Roman Catholic film record of the lives of the monks of a Trappist Monastery in France, and of the monks of Saint Bernard in Switzerland, will be publicly exhibited for the first time at George Kraska's Fine Arts theatre in Boston on December 9th, the premiere being dedicated to the Reverend Father Michael J. Ahern, S.J.

Mr. Kraska and a committee of 100, including most of the film exchange managers and executives in Boston organized the Father Ahern Fellowship in Seismology at Weston College, Weston, Mass., and for that purpose arranged the "Monastery" premiere at $10 per seat, with the expectation of receiving some $5,000, to be presented to Father Ahern on December 9th, as the first unit in the endowment of the Fellowship in Weston's observatory. His Eminence, William Cardinal, of Boston, is permitting the film to be dedicated to him.

The Father Ahern Fellowship committee has further arranged that the names of all purchasers of tickets to the testimonial premiere will be inscribed on a scroll which will be hung in the office at Weston College Seismological Observatory.

Heading the organization as honorary chairman is the Hon. John E. Swift; Maurice N. Wolf, chairman; Major Patrick F. Healey, vice-chairman; William J. Keane, treasurer, and Florence M. Turner as secretary.

The following head their respective committees: Chairman Catholic Men's Fraternal Organization—Patrick Moynahan, State Deputy Knights of Columbus; Chairman Catholic Women's Fraternal Organizations—Mrs. John H. Murray, State Regent Catholic Daughters of America; Chairman Jewish Brotherhood Associations—Ben G. Shapiro; Chairman Boston Friars Club—Louis M. Boas; Chairman Charge of Theatres—Jos. H. Brennan; Chairman Organized Labor—James F. Burke; Chairman Motion Picture Exchange—Tom Spry; Chairman Newspaper Publicity—Jos. DiPesa; Chairman Radio Publicity—Carlton McVarish; Chairman Headquarters—Mrs. Alice Phelan Keefe.

Robert Alexander, who directed "Cloistered," taken in a European nunnery, also directed "Monastery," and Father Ahern supervised the editing. He gives an introduction and a dialogue narration of scenes taken behind the high walls of the two monasteries reputedly for the first time, including chants by the monks themselves.

Mr. Kraska holds the American distribution rights and distribution is through Du-World Pictures, New York.

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## Theatre Fire Control In Camden

A permanent theatre fire patrol has been placed in operation by the Camden, N. J., fire marshal. A feature of the system is the education of theatre employees in fire prevention and a recommendation to form their own brigades and elect a chief and other officers.

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**Monogram has named Emmett B. Miller, formerly of the Universal auditing department, as secretary-treasurer, at the company's Hollywood studios.**

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

There is an echo to our recent item about the publicity from Jack McInerney, Paramount theatre press agent, which, on the occasion of that Broadway theatre's recent anniversary, asserted that some 500,000,000 persons had attended the house in its 11 years. We called it "motion picture arithmetic," and calculated that 74,277,500 was the absolute capacity for the period, observing that the Paramount must have done a whale of a business in standees to have played to 500,000,000.

The echo comes in a letter from Mr. McInerney. Jack admits he was probably cut out for a night club waiter, but went wrong early and became a press agent. "At golf," he added, "I can't figure my score more than 98, while everybody else counts it 118."

"But when it comes to a matter of 500,000,000 persons attending the Paramount theatre in 11 years—well, you've got me, pal. It does seem a bit exaggerated.

"Come to think of it, that's a little more than the number of girls who said they worked for Ziegfeld in the 'Follies,' or were schoolmates of Wally Simpson; even more than the number of persons who claim they discovered Bing Crosby.

"But," Jack continued, "since you've exposed me as an arithmetician, I've been all hours figuring the thing out. Instead of counting sheep to go to sleep, it's got so I count persons entering the Paramount." (Advt.)

▽

Further progress—but, what progress—is reported from the California sector of Warner Brothers studio, where the up-and-at-'em Bob Taplinger now holds forth as new chief of studio press agentry. The other day, right out of his hat, Mr. Taplinger pulled the new publicity position of "party-thinker-upper," naming Miss Helen Walterof, whose duty is to arrange and stage novel games and gags for the Warner players, in order to create publicity material.

This week Mr. Taplinger comes back with a device for welcoming "the visiting firemen" to Warners, using a piece of carpeting, a very conservative piece in size, to which is pasted the hearty greeting: "We roll out the RED CARPET for you, and bid you welcome* to Warner Bros. Studio. Please call upon us, as we are very anxious to play a prominent part in making your visit to Hollywood most pleasing and successful. Cordially, Robert S. Taplinger."

(*Peddlers, beggars and salesmen excepted.)

▽

***Film Daily*** **headlines the reputed creation of a 300-theatre circuit of ten-cent movie theatres, by the American Telephone and Telegraph Company. Further up Broadway, near Columbus Circle the Telephone Company is virtually conducting an auction of its ERPI motion picture holdings, already disposing of its installation and servicing business to a Wall Street group headed by Tripp and Engels, and its theatre reproducer manufacturing business, under a license arrangement, to National Theatre Supply and Motiograph—all at the "suggestion" or anticipated "suggestion" of the United States Government that the Telephone Company should stay in the communications business.**

*From Los Angeles comes the tragic little tale of a woman who was divorced from her husband because he was obsessed with double features and insisted that she sit through them with him.*

*It is too bad the double feature addict had to lose his wife; but, then, all is not dark. Before him sparkles a world of many luring theatre fronts: "Two complete shows for the price of one."*

▽

Symbolic of Metro-Goldwyn-Mayer's new edict that custard pies "hereafter are made to eat," and not to throw in slapstick comedies, Mr. Herbert Morgan, home office press agent and short subject exploiteer, presented this week to members of the motion picture and trade press fraternities, a big, thick, round, juicy and soft custard pie.

▽

**It was Mr. Morgan who, last winter, induced the United States Government, United States Navy, United States Coast Guard, United States Park Commission and what-not to loan him, without charge, an honest-to-goodness battleship to transport half a dozen trade press reporters down New York's East River to the Upper Bay, where a coast guard cutter took them on to ride them to the nearby pier of Bedloe's Island, there to show a two-reel MGM short on the writing of the Constitution.**

**His exploitation ambitions were best described the other luncheon time by Arthur DeBra, of the Hays organization, who told a New York Rotary Club gathering that Mr. Morgan offered a season's pass to Loew theatres to a New York churchman if he would have his parishioners, at the end of each prayer, substitute "Amen" with MGM.**

▽

Joe Breen needs to be casting an eye toward Moscow, as evidenced by this Moscow publicity boast: "Actress Tokarskaya has the honor of wearing less than any other Soviet star before or after."

Impropaganda.

▽

**The editor of "The Squeaker," in London, givies whiskies-and-sodas and cigars to reporters when they bring in stories.**

▽

*The United States Labor Department has a new two-reel film entitled: "What's in a Dress." The first one answering "A woman!" will be shot.*

▽

Artie Cohen, manager, conducted a special matinee at the Queen theatre of the Stanley-Warner Circuit at Wilmington, Del., admitting, free, all children donating canned foodstuffs for a Salvation Army Christmas basket benefit. Artie gathered no less than 1,200 tins. But two of them stumped him. They contained hamburger and were issued by the Texas Relief Association to persons on relief rolls in that state.

▽

**Bob Harrison, member of Quigley Publications business department, and its chief contribution to New York night life, will presently bring to Tin Pan Alley a dandy little ditty entitled: "When the Pickets Leave the Automat, I'll Be Having Lunch with You."**

Much to the dismay of the management and the chagrin of the publicity department of the Penn theatre in New Castle, Pa., the Monarch Circuit unit underwent a somewhat moistened setback on a first time stunt in anticipation of exploitation for Metro-Goldwyn-Mayer's "Double Wedding."

Not anticipating nature's interference—although ignoring a city ordinance—four one-sheet posters on "Double Wedding" were water-glassed to the sidewalk in front of the house, using that good old egg preservative as a paste. Everything went swell until the morning after, when down came the precipitation (rain) and quite an undesirable skating rink formed all over the entire front sidewalk of the Penn.

Firemen-like activity was employed by the entire house management and staff with ashes, buckets of hot water, ice scrapers, brooms and shovels to demolish an investment of $1.10.

But, writes M. D. Cohn, the manager, "Such a sad event has been happily reconciled, since the campaign had plenty of 'youmph.'"

He should have been playing Sonja Henie's "Thin Ice."

▽

Radio Station WBBM, in Chicago, submits the following piece of information, for publication, so help us:

"WBBM BANS CASTING COUCH

"Gone from radio's quaint idiomology will be the 'casting couch phrase when broadcasting stations adopt Station WBBM's plan for having a 'women's listening board' to audition all women applicants for microphone jobs. The Chicago Columbia Broadcasting System's key (Chicago) outlet is banning male production men and executives from the control booths when radio-struck actresses and girl singers display(???)"—the query marks are by WBBM—"their talents before the microphone.

Along with the foregoing enlightment, Station WBBM's press agent, one Hal Burnett, sends: "SPECIAL TO MOTION PICTURE HERALD," a photograph of the new "women's listening board."

▽

*Motion pictures are on top again, heading off a Sinclair Lewis holiday list of American "heroes."*

*"The heroes of a nation are the test of its culture," asserted Mr. Lewis, and with a sweep of his pen, the writing man nominated the following as America's "heroes": Charley (the dummy) McCarthy, Mickey (the Disney) Mouse, Clark Gable, Tom Girdler, John L. Lewis, Dale (newer-falter) Carnegie, Bruce Barton, James Aloysius Farley, Joe DeMaggio, Rudy Vallee, Bernard MacFadden and Father Devine.*

▽

Hollywood certainly has taken Sophie Tucker into camp. On her recent visit to Broadway, the self-styled "Last of the Red-hot Mammas" stayed but a few hours, turned around and trained right back to the coast.

She admitted she's "intrigued" by Hollywood, particularly her new swimming pool.

"I can't swim," cooed Sophie, "but if you live in Hollywood, you've got to have a swimming pool. It's more important than a house."

# SMASH HOLIDAY OPENINGS

# HOLDOVER PACE . . . *COUNTRY'S*

## *CRITICS THRILL WITH PRAISE AS THE BIG*

## *FUN SHOW DANCES ON! . . . for instance . . .*

# NEW YORK:

"**Swell entertainment**. . . Fred's drum dance rates the spontaneous burst of applause . . . Burns and Allen have never been funnier on screen or radio."—***Kate Cameron, N. Y. Daily News*** . . . "**Refreshing!** . . . Captivating tunes and striking dance routines . . . highly entertaining."—***Howard Barnes, N. Y. World-Telegram*** . . . "**Elements fresh, glib** and agreeably presented . . . What more can one ask of an Astaire show?" —***Frank S. Nugent, N. Y. Times*** . . . "Score includes **hit material** . . . fans will cheer drum dance . . . sportive and frolicsome . . . highly entertaining."—***Bland Johaneson, N. Y. Daily Mirror*** . . . "The whole thing moves with a **lively** and **genial** swing, its Gershwin tunes are among the best he ever composed . . . wittily authored and extremely well acted against a **superb production** . . . Ingratiating and charming."—***William Boehnel, N. Y. World-Telegram*** . . . "This 'Damsel' is in no distress at all . . . what with Astaire dancing, Gracie Allen and George Burns cutting capers, Reginald Gardiner and Ray Noble spoofing along, a Berman production and a Gershwin score."—***Regina Crewe, N. Y. Journal & American*** . . . "**A happy musical . . . with a corking score** —one of those certain to haunt the ballrooms for months . . . Fred's tapping sparkling, delightful."—***Eileen Creelman, N. Y. Sun*** . . . "**Excellent** . . . Fred Astaire is at his nimble and most engaging best . . . picture boasts the choicest musical score and the most truly amusing plot yet to be offered in an Astaire vehicle . . . **It's all O. K. with us . . . Ultra, super O.K.!**"
—***Irene Thirer, N. Y. Post***



RKO RADIO PICTURES

# IN 200 KEY CITIES SET



# FRED ASTAIRE

GEORGE **BURNS** and GRACIE **ALLEN**

## "A Damsel in Distress"

WITH

JOAN FONTAINE

REGINALD GARDINER • RAY NOBLE

CONSTANCE COLLIER • MONTAGU LOVE • HARRY WATSON

MUSIC BY GEORGE GERSHWIN • LYRICS BY IRA GERSHWIN

From the story by P. G. WODEHOUSE

A PANDRO S. BERMAN PRODUCTION

DIRECTED BY GEORGE STEVENS

SCREEN PLAY BY P. G. WODEHOUSE, ERNEST PAGANO, S. K. LAUREN

# VARNISH OF QUOTA UNITY RUBS OFF; RECIPROCITY ISSUE SPLITS GROUPS

## Producers Divided on Separate Quota; Maxwell and Ostrers Disown It Publicly; Exhibitors Play Into Stanley's Hands

by AUBREY FLANAGAN
*in London*

The superficial air of unity on the new film legislation has been rudely shattered. Now the predominant atmosphere is one of muddled confusion, with different trade branches demanding different remedies and disunity rife in at least some of the individual organizations.

**The separate quota proposal sponsored by the Films Group of the Federation of British Industries has already split the producers, and the Gaumont British and Associated British interests, represented by the Ostrers and John Maxwell, have disowned it publicly, walking out of an FBI Film Group meeting, which ratified its faith in the London scheme.**

Reciprocity, sponsored by Oliver Stanley, Government spokesman, and approved in the Films Act Committee, has not satisfied the Ostrer-Maxwell group, who have their own reciprocity theories. Nor is it satisfactory to the Labor unions, who are for Imperial reciprocity but against it for foreign territories.

### Play Into Stanley's Hands

Exhibitors, with Government invocation, even though it be diplomatic rather than direct, have played into Mr. Stanley's hands by expressing their oneness with the Ostrer-Maxwell group, in opposing a separate quota, and, while not giving any vociferous support to reciprocity in principle offer silent approval of the Government plan.

Meanwhile, as already suggested, the Government's reciprocity scheme, under which a renter acquiring a £20,000 ($100,000) British film for distribution abroad may count it as one British quota film, has gone through the Committee stage in spite of opposition by labor interests.

It was claimed by Labor spokesmen, notably by Miss Ellen Wilkinson, that American interests did not want to distribute British films at all, and that the Stanley clause did not assist that process anyway.

### Calls $100,000 Too High

The Ostrer-Maxwell scheme was exposed by the executive of Associated British in a long and vigorous letter to the press last week end, in which he invoked British producers to follow the Ostrer lead and support a scheme which would assist the distribution of product in the United States, though not by the setting up of separate distribution organizations, but rather through existing United States channels. Mr. Maxwell does not believe that American renters should be asked to pay full price for British product, but, suggesting that the £20,000 figure is too high, promises that a fair price would be 33⅓ per cent of manufacturing cost.

A like view was put forward by Maurice Ostrer, chief of Gainsborough Pictures, the Gaumont British subsidiary, who told this writer that his organization would be content to draw £7,000 on each picture from the American market. That, he said, would mean all the difference between profit and loss.

The viewpoint that it is impracticable to get adequate returns from the British market alone is gaining increasing hold among producers here, in spite of the FBI Film Group standpoint. The FBI Group, in a report on the ratification meeting out of which the GB and Associated British representatives walked, and in letters to the press, suggest that opposition comes only from those companies whose interests as producers are wholly subordinated to their interests as exhibitors—this in spite of the inclusion among the rebels of C. M. Woolf, who is predominantly interested in distribution and production. Less prejudiced observers believe, however, that they represent a body of production activity which has sought to improve the quality of product by spending reasonable money, and judiciously, on their films.

Exhibitors who are firmly and flatly against any separate quota proposal have been canvassing the interest of members of parliament, notably those on the Committee going through the Bill, and they have helped the Government—and not without a broad hint that it would be helpful—to kill the FBI Group's scheme.

**With this backing and the knowledge that he is supported by at least two of the major production groups in the country, Mr. Stanley has pushed ahead his Films Council scheme, which is the one principle which has solid trade support.**

Exhibitors, or a great number of them, are convinced that the Films Council, while not the solution of all their difficulties, will be sufficiently elastic in its constitution and machinery to enable them to obtain any rights they may have been denied in other clauses of the Bill. Not only its duties but its privileges are likely to be so wide that its powers will be great.

In the Committee Mr. Stanley moved adjournment of consideration of a whole batch of the Bill's clauses until the Committee had had an opportunity to consider at length his Films Council plan.

Exhibitor opposition to the separate quota plan is based on six premises:

**It will force a new type of "quickie" on the public.**

**British production will not be encouraged, for foreign renters will make their own films.**

**American interests would not need to help reciprocity.**

**British producers are already divided.**

**Renters will take the pick for themselves and leave exhibitors with the trashy residue.**

**The Government's scheme is already practicable and representative.**

In spite of the fact that the Labor unions and the FBI Film Group have united on the idea, the separate quota proposal is as good as dead, and it is doubtful if it will be revived in Parliament. The enlightened are now asking if the FBI group is as representative as it was, and if Mr. Stanley still has faith in his Labor friends.

Until the Committee stages are a trifle more advanced it is dangerous to speculate too far on the Bill's final form and its effects on foreign interests.

### Jabs at Foreign Distributors

That they will be constantly under the surveillance of the Council is obvious, yet it is very dubious that any drastic action would be taken against representatives of a country with which Britain is on friendly trading relations and with which it is presently concluding a trading pact.

There is, however, the likelihood of jabs being taken at foreign renters by various clauses.

Predominantly there is the amendment proposed by Stanley to his own cost clause. This would make possible dismissal of a film from quota consideration if it has passed the cost qualification, provided it is found "to have insufficient value for purposes of entertainment." This on the face of it appears to be of serious import, for it imposes an immediate element of uncertainty on every British film. It would mean that there would be no guarantee of any film, even a film made on the required budget, passing as quota. Obviously it would affect financiers, producers and distributors.

It may be that Mr. Stanley's objective is to put a bar on Indian and Australian pictures and "faked" home product.

But the instrument is there, and an ugly one, it would seem to be. Renters see in it an immediate weapon forged for their own hands to be used by exhibitors discontented with, say, rentals. Much depends on how it operates.

Not least significant of the amendments passed by the Committee is one dividing the renters' quota year into two six-months periods. This is a direct effort to prevent renters acquiring all their quota product towards the end of the year, and once agains shows that the exhibitors have won Mr. Stanley's ear.

Nor are foreign interests too happy about the Cinematograph Exhibitors Association's vitriolic attack on the renters. It is felt that they have overstepped the bounds of fairness, and efforts may be made through diplomatic channels to prevent a recurrence.

▽

### Overflow Show House

MGM has taken over the Ritz, a 400-seat theatre right next door to its own Empire in Leicester Square. There it will show films which have scored already at the house next door.

Rumor is also busy that the Twentieth-Century Fox is after a shop window, and the name of the Gaumont Haymarket, re-

(*Continued on page* 58, *column* 1)

### 10 *PER CENT QUOTA SEEN AGREEABLE*

*A* 10 *per cent distribution quota, gradually diminishing and eventually being abolished as production in England is reestablished, is agreeable to American distributors, they informed Oliver Stanley, president of the Board of Trade, this week.*

*But, while favoring the quota, the distributors criticized the details of the plan. They also told Mr. Stanley they are unopposed to a separate quota principle.*

*The Films Act Committee of the House of Commons on Tuesday approved Mr. Stanley's proposal for inclusion in the Films Bill of a provision for a film council of* 10 *independent members and* 10 *trade representatives.*

THAT DELIGHTFUL SOUND OF

# BUBBLING MERRIMENT

can be heard any time of the day or evening that you walk into the Roxy Theatre...when the film attract, Universal's 'Merry-Go-Round of 1938' is on the screen . . . It comes as close to laying the cash customers in the aisles as any funfest we have lamped in many a thousand moons . . . look no further . . . book

# Merry-Go-Round

of 1938...and that's about as neat a Holiday Gift as any showman can present his patrons . . .

FILM DAILY

# PLEA FOR CENSOR CHANGE FAILS

(*Continued from page —*)
modeled West End House, has been bruited around.

▽

### Censorship

Efforts seldom cease, from one quarter or another, to provide a change in the trade's censorship institution. Not least active among the wouldbe reformers are extreme labor groups who have found their films trimmed of allegedly provocative sequences.

The movement was exemplified the other day in Commons when Mr. Edwards, Labor representative of Middlesborough, asked the Home Secretary, if he would consider taking steps to appoint a film censor to protect the public interest, in view of the fact that the present film censor is appointed and paid by the trade and has no responsibility to the public or State.

Sir Samuel Hoare in reply said: "I have no reason to differ from the opinions expressed by my predecessors that the present system of censorship works on the whole very well."

Mr. Edwards: "Is the Home Secretary familiar with a case in which a body of people recently wrote to the censor under the impression that he was there to protect public interest, and he not only did not acknowledge their letter but sent it on to the producers, who took legal action against those people? In view of this, will the Home Secretary reconsider this matter?"

Sir Samuel Hoare: "No, Sir. I do not think that an exceptional case of that kind would justify me in imposing any new action."

▽

### British Talking Pictures Profit

British Talking Pictures, smaller sound equipment concern, reports profits of £3,330 ($16,650) for the last trading year, an improvement of £696 ($3,480) on last year.

A subsidiary company, Associated Sound Film Industries, whose interests are centered mainly in studio renting—it owns the Fox British studio at Wembley—also announces a profit of £597 ($2,985).

▽

### Change RKO U.K. Name

Radio Pictures, Ltd., which is the title of RKO's English organization, will be known in the future as RKO Radio Pictures, Ltd. It thus will conform with other RKO units throughout the world.

▽

### Itemized

During Irving Asher's absence in the United States, Jerry Jackson, associate producer of the studios, is in charge at Teddington. Under his auspices they went into production last week with "Simply Terrific," in which Claude Hulbert and Reginald Purdell continue their partnership. Also on the set by now is "Love Insurance," a comedy in which Gene Gerrard, Lesley Brook and Betty Lynne are featured.

* * *

It was revealed in the Commons recently that out of a total of 144, some 35 colleges for further education in Britain are equipped for showing talking films. Only five of them show standard gauge films.

* * *

£4,673,000 was taken by British exhibitors as Entertainment tax for the seven months ended October last. This shows a drop on previous figures. Reduction, it is stated, is due to the concession along lower tax rates for stage entertainment. Only £624,000 was received in this class for the seven months, compared with £4,049,000 from mechanical entertainment, mostly picture theatres.

## *PROPOSED COUNCIL AND ITS FUNCTIONS*

*The constitution and functions of the Cinematograph Films Council, or British Films Council, proposed by Mr. Oliver Stanley, Government spokesman in the House of Commons, are as follows:*

*The Council shall consist of eleven independent members, one of whom shall be chairman, and at least one a woman; two producers; two renters; four exhibitors; two labour representatives.*

*The functions of the Council shall be:*

*To review the progress of the industry with special reference to the development of production and to report to the Board of Trade;*

*To act in an advisory capacity to the Board of Trade, even on the request of trade interests;*

*To make an annual report.*

*The Board of Trade is to lay copies of the Report before Parliament and will assist the Council in carrying out its duties.*

*An Advisory Committee shall be composed of the industry's representatives on the Council, and five others, one of whom shall be a woman. The Chairman of the Council will also be Chairman of the Committee.*

# *350 Expected at A. H. Blank Fete*

An attendance of approximately 350 is expected at the 25th anniversary congratulatory dinner to be tendered A. H. Blank at the Hotel Fort Des Moines, Des Moines, Ia., December 9th.

Those who have tentatively accepted invitations so far are Joseph M. Schenck, Darryl F. Zanuck, Charles S. Chaplin, Barney Balaban, Adolph Zukor, Stanton Griffis, N. L. Nathanson, Dr. A. H. Giannini, Samuel Goldwyn, Louis B. Mayer, Samuel Katz, Leo Spitz, Baron Carl von Ausyerdich, H. M. Warner, Herbert Yates and Mary Pickford.

Others who will attend are Governor R. L. Cochran of Nebraska., Mayor Dan B. Butler of Omaha, Henry Doorly, publisher of the Omaha *World-Herald;* Walter E. Christenson, *World-Herald* managing editor; Keith Wilson, *World-Herald* film critic; Ted Emerson, Tri-States publicity man in Omaha; Ed forrester, Omaha manager; William Miskell, Orpheum manager in Omaha.

# *Warners Subject of Fortune Story*

The Warner brothers, personally and incorporated, the organization and operation of the Warner studios at Burbank and the relative place of the company in the film industry are the subject of a feature story in the December issue of *Fortune* which covers at some length the history of the company from 1905 when Albert and the late Sam Warner acquired a nickelodeon in Newcastle, Pa., to the present.

Character studies of Harry, head of the family and of the company, Albert, in charge of distribution, and Jack, production executive, run through the story as the details of the company's operations are considered. Dating the "real story" of Warner Brothers from the financial alliance in 1925 with Waddill Catchings, Goldman Sachs partner, the article summarizes the early history of the company during which the brothers built up a distribution organization, produced James W. Gerard's "My Four Years in Germany," and began making pictures with John Barrymore, Rin Tin Tin, Lenore Ulrich and Ernst Lubitsch.

Purchase of the Vitagraph Company in 1925 with $800,000 raised through Goldman Sachs and the subsequent expansion through the development of sound and the acquisition of the Stanley Company, controlling 250 theatres and a third interest in First National Pictures, are then related as the article traces the company's growth to a "$230,000,000 corporation."

A considerable section of the story is devoted to the company's involved dealings with the American Telephone and Telegraph Company subsidiary, Erpi, which at that time was headed by John E. Otterson, during the development of talking pictures. Also treated are the stock operations of the Renraw holding corporation, the rigid economies by which the brothers staved off receiverships and reorganizations and retained their control during the depression, and the federal government's anti-trust suit against the company, only recently concluded.

## National Decency Legion Classifies 14 Productions

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage and five were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Behind the Mike," "Danger Patrol," "Danger Valley," "I'll Take Romance," "Manhattan Merry-Go-Round," "Sh! The Octopus," "Springtime in the Rockies," "Tex Rides with the Boy Scouts," "Thoroughbreds Don't Cry." Class A-2, Unobjectionable for Adults: "Charlie Chan at Monte Carlo," "Life and Loves of Beethoven," "Sez O'Reilly to McNab," "Swing It Sailor," "True Confession."

«« ANNOUNCING TO THE INDUSTRY »»
A DIGNIFIED BOXOFFICE ATTRACTION

# "Magazine Night"

(ALL RIGHTS RESERVED)

AFTER months of preparation and negotiation we have succeeded in prevailing upon the publishers of many leading magazines to duplicate the success achieved by newspaper publishers who, with the cooperation of book publishers and authors, have sold almost 45,000,000 books to their readers. We, however, have made it possible for theatre-owners to purchase leading magazines at prices so low as to make it possible for them to *give* the magazines absolutely *free* to their patrons.

What this "MAGAZINE NIGHT" plan will mean to theatre-owners is best conveyed by a recent survey conducted by PRINCETON UNIVERSITY, which revealed that patrons of motion picture theatres read more magazines than do any other class of people. This fact will answer a theatre-owner's question: "Would my patrons want free copies of the leading magazines?"

Since theatre-goers purchase more magazines than any other class of people, they certainly will be thankful to the theatre-owners who will make it possible for them to get leading magazines free. In addition to creating goodwill, theatre-owners will make a satisfactory profit on the venture, too.

We have made arrangements with the magazines listed opposite to participate in our "MAGAZINE NIGHT" project.

We have more magazines under contract not listed here, and are negotiating with still others. Our months of negotiations leave us convinced that we have all the *available* and *desirable* magazines.

Despite that we will have no competition, in quality magazines, we will nevertheless sell the magazines to theatres at very low prices.

There will be two groups of magazines: A low priced group that will contain the leading low-priced magazines, which will be especially attractive to theatres that charge low admissions. These theatres, which have been unable to participate in the higher priced theatre premiums, can profitably contract for "MAGAZINE NIGHT," with the satisfaction that, though the magazines will be in the low-priced group, they nevertheless will be the leaders in their respective fields.

The higher priced group of magazines will appeal to deluxe theatres—including theatres that have never given premiums to their patrons.

We wish to emphasize this important point: All magazines will be CURRENT ISSUES (not back or off-sale numbers.)

**AMERICAN MERCURY**
**ADVENTURE**
**ARTS & DECORATION**
**AMERICAN BOY**
**AMERICAN GIRL**
**BLUE BOOK**
**BLACK MASK**
**CHARM**
**COLLEGE HUMOR**
**COMMENTATOR, THE**
**CURRENT HISTORY**
**DETECTIVE BOOK MAGAZINE**
**FORUM, THE**
**HARPER'S MONTHLY MAGAZINE**
**MADEMOISELLE**
**MODERN MOVIES**
**MOVIE LIFE**
**McCALL FASHION BOOK**
**McCALL NEEDLEWORK & CROCHETING**
**McCALL ADVANCE PARIS STYLES**
**OUTDOOR LIFE**
**PARENTS' MAGAZINE**
**POPULAR SCIENCE**
**PYSCHOLOGY**
**RANCH ROMANCES**
**RED BOOK MAGAZINE**
**READERS' DIGEST**
**SCIENTIFIC AMERICAN**
**SCRIBNER'S**
**SHORT STORIES**
**STORY MAGAZINE, THE**
**AMERICAN MERCURY BOOK**
**FOOTBALL YEAR BOOK, 1938**

## EXCLUSIVE FRANCHISE

*Exclusive franchises for distributing "MAGAZINE NIGHT" will be given to go-getters. We will consider applications of responsible persons who can assure us that they can sign up theatres to fill a reasonable quota for their districts. Applicants are asked to please give us a brief outline of their work and accomplishments during the past two years.*

**U. S. SALES CORPORATION**
**101 Park Avenue, New York, N. Y.**
*Phone LExington 2-2037*

# CHANCE GAMES DEFEATED IN ALABAMA, NEBRASKA

## Two State Decisions More Than Offset Few Localized Victories Won by the Theatre Practice

State, municipal and court opinions on the legality of chance games at motion picture theatres continues divided, although this week the practice received serious setbacks in adverse rulings in Alabama and Nebraska.

### On the One Side:

The Alabama supreme court ruled that games are a violation of state lottery laws.

In Cleveland, Ohio, two Bingo operators were found guilty of violating the anti-gambling laws.

The operation of Bank Night at a Sanford, Fla., theatre was halted by the local sheriff's office.

The Attorney General of Nebraska ruled that Screeno and Bingo are lottery violations.

A Racine, Wis., ordinance banning chance games was drafted and referred to committee.

The Wisconsin Department of Agriculture and Markets advised that a new merchandise credit scheme called Speedo Byke was a violation of the state trading stamp law.

### On the Other Hand:

The Jacksonville, Fla., City Council rejected a proposed ordinance to prohibit the holding of Bank Night contests in the city.

The Chicago City Council is reported to be considering a plan to license games of skill.

In New York, the Loew's and RKO circuits have no plans to drop games and giveaways.

A Philadelphia exhibitor was acquitted by a jury of charges growing out of operation of a Bingo game, as an illegal lottery.

A Providence, R. I., district judge ruled Bank Night as conducted at the Grand Central Market in Providence "a trade-stimulating plan."

### In the Middle:

The Skouras circuit in New York was reported to be definitely in favor of eliminating games despite the fact that the circuit has inaugurated giveaway policies in several of its Long Island houses.

The Tri-State Theatre Corporation, Des Moines, Iowa, is seeking a new way to handle Bank Night following disturbances at several of their theatres.

Hearings will begin in Washington shortly to legalize federal lotteries to ease the tax burden and to reduce relief costs.

### The Alabama Ruling

In the Alabama ruling the supreme court of the state refused a writ of certiorari to the court of appeals in the giveaway case of Cecil Grimes, manager of a theatre at Tuscaloosa. Birmingham set December 4th as the deadline for games.

The ruling in part read:

"The lust for profit by catering to and commercializing the gambling spirit has given rise to many ingenious devices resulting in very many decisions by the courts dealing with the application of lottery statutes similar to ours. The very fact that it is a business enterprise intended to swell the receipts from paid admissions to the theatre, evidences an intention to garner a profit from the gift enterprise.

In Cleveland, Julius Goldstein and David Spivak, Bingo operators, were found guilty in municipal court of violating the anti-gambling laws. The verdict was reached by a jury of eight women and four men with Judge Oscar C. Bell presiding. The defendants, through their attorneys, filed a motion for a new trial.

### Sweeping Decision

The ruling of Attorney General Hunter of Nebraska that Screeno and Bingo are lottery violations covers more ground than the earlier Banko ruling, since not only theatres, but churches, organizations and clubs have depended on both for raising money. The Attorney General advised Glen Van Way, Gothenburg, Neb., that he might donate the $200 undistributed Bank Night pool at his theatre to relief if he desired, although it was within the exhibitor's right to keep the money.

An ordinance to ban lotteries, gift nights, corn and bingo games and similar promotions has been introduced in the common council of Racine, Wis., and referred to the committee of the whole.

The Kenosha, Wis., common council has instructed its city attorney to draft a similar measure.

The Wisconsin Department of Agriculture and Markets advises that a new merchandise credit scheme called Speedo Byke and offered to Wisconsin theatres is a violation of the state trading stamp law.

The city council of Jacksonville, Fla., by a vote of 13 to 7, rejected a proposed ordinance to prohibit the holding of Bank Night contests in the city.

The Chicago city council is reported to be considering a plan to license games of skill in the city. Included is Screeno, pin games and other similar chance games.

### Exhibitor Acquitted

Ray O'Rourke, proprietor of the Doris theatre, Philadelphia, was acquitted by a jury of charges growing out of operation of a bingo game at his theatre. He was accused of running an illegal lottery. A jury of seven men and five women handed down the verdict.

Judge Maurice Robinson in sixth district court in Providence, R. I., ruled that Bank Night as conducted at the Grand Central Market there September 30th "is a trade-stimulating plan and does not amount to a lottery." Judge Robinson acquitted Michael J. Hurney, Quincy, Mass., promoter who was arrested by Providence police in a raid on the market drawing.

The Tri-State Theatre Corporation plans to handle special Bank Night in a different manner, following disturbances at several of their theatres caused by impatient patrons protesting the length required for the draw.

Edward A. Kenney, member of the House of Representatives from New Jersey, in Washington, said that hearings on his bill to legalize federal lotteries to ease the tax burden and to reduce relief costs, will be held early this month. Hearings will be held before a House Ways and Means Sub-committee headed by Representative Lamneck of Ohio.

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## "Snow White" Premiere Set

Walt Disney's feature length animated picture, "Snow White and the Seven Dwarfs," will have its world premiere at the Carthay Circle, Hollywood, shortly before Christmas. Mr. Disney has 20 cartoons in various stages of animation divided as follows: Five Donald Ducks, two Mickey Mouse solos, five with his gang; one Goofy in his first starring role and seven Silly Symphonies, one of which will reunite the three little pigs and the big bad wolf.

# *Capra, Columbia Settle Difference, Director Returns*

In announcing a settlement of the dispute between Frank Capra and Columbia the home office in New York this week released to the press the following telegram from their Hollywood studio:

"Harry Cohn, president, and Frank Capra, director, have jointly announced that all differences and litigation arising therefrom had been completely and satisfactorily adjusted. Mr. Capra returns to Columbia Studios immediately."

A Hollywood dispatch to the New York *Times* said that Mr. Capra will at once launch plans for two films he will make next year. The first, it was said, will be "You Can't Take It with You." The *Times* also said, "It is understood Columbia concedes that Mr. Capra has only two pictures to make under his old contract, abandoning the third claimed by the studio. An attempt will be made to provide the director with ample material so that he can complete his assignments during 1938.

Several months ago Mr. Capra sued, first in Hollywood and later in London, to abrogate his contract. One basis for the action was credited to Columbia's editing his "Lost Horizon" contrary to Mr. Capra's wishes.

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# *Interior Bureau's Film Report*

Approximately 4,000,000 persons saw motion pictures distributed by the Interior Department during the fiscal year ended June 30, last, it is estimated by Fanning Hearon, director, in his annual report on the activities of the motion picture division, made public this week.

During the year, it was said, the division produced some 30 reels at a cost of $1,700 each, including the most ambitious film the department has yet attempted, "The Price of Progress," dealing with the destruction and conservation of natural resources.

In addition to the conservation film, Mr. Hearon said, production activities included three Indian pictures; a presentation of the rehabilitation of the Virgin Islands; a picture on Boulder Dam and another on the Bureau of Reclamation in general; a story of the Ohio-Mississippi flood, and the beginning of a film record of Grand Coulee Dam. Of lesser importance were several pictures on national and state parks and the Civilian Conservation Corps and related subjects.

The pictures produced by the department are distributed at the rate of 500 shipments a week to theatres, colleges, schools, CCC camps and interested institutions, organizations and groups, it was reported.

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Eastman Kodak Company has awarded a general contract to Ridge Construction Company for a brick and concrete addition to its Plymouth Avenue plant, Rochester, N. Y., to cost about $500,000 with equipment.

# BOOK REVIEWS OF THE WEEK

## TALKING PICTURES, How They Are Made, How to Appreciate Them, by Barrett C. Kiesling. Johnson Publishing Company, Richmond, Va. 332 pages. Illustrated and indexed. (Price $1.40.)

In this document is the most competent, unified presentation in lay language of the processes of making today's motion pictures that has yet been achieved. It is so far as this reader is aware the only exposition of the studio processes and the Hollywood job that has been done with competency and authority. It is so lucid that even executives will be able to understand it, and while it is addressed at a very general public it might, if adequately administered, convey information to persons engaged in the art and industry.

This book is an examplification of the proper processing and functioning in the art of writing, which is to say that it is the expression of authority gained by participation in the subject. The common failure of the art of writing is that it is done so preponderantly by persons who make writing their business and in consequence are likely to know a lot about laying words end-to-end and to have actual authority about nothing else. Mr. Kiesling, while a writer, is, and has been these years and years, primarily engaged in the activities of the studio in the making and purveying of motion pictures. His book in consequence has a deal in it that is not to be found in the more frequent efforts of persons writing from their experiences in theatre seats and from a stack of newspaper clippings.

The illustrations have narrative integration with the job and there as elsewhere the facilities available through the author's association with the great Metro-Goldwyn-Mayer machine are in evidence without invading the comprehensive nature of the work or making it in any sense a partisan expression, an element which has at times colored some of the writings of Hollywood.

In his twenty-fourth chapter entitled "Social Influences," one may fear Mr. Keisling was not entirely fortunate in argument for the motion picture as a force for friendship between nations, and in behalf of universal peace. It would seem to some observers that the world has been having bigger and better wars ever since the screen came into operation. The author does make a great case for the motion picture's stimulation of fashion waves in this simian world and its aid to the spread of gadgetry, accepted in some quarters as evidence of advancing civilization.

Other interesting headings are "The Short Subject," which many will remember as a component of entertainment in the earlier days, a chapter on "The Home and School" and some forecasting, conservatively done on "The Road Ahead."

The book is essentially a textbook but sufficiently entertaining in its approach to avoid offense to the many who object to being educated.

It includes an excellent glossary and a comprehensive index.—TERRY RAMSAYE.

## FILM AND SCHOOL, a handbook in moving picture evaluation, by Helen Rand and Richard Lewis, a publication of the National Council of Teachers of English. D. Appleton-Century Company, New York. 182 pages. Illustrated. (Price $1.12.)

This is a solid job of words on paper to say over again a considerable number of things that teachers have been saying about the screen for several years along with textbook outlines of methods for student attention to the art. There has been an apparent striving to make the book detached, objective, but it is also made clear enough that the authors, and their clan, are considerably more than conservative in their attitude toward the motion picture of today as a contribution to culture. There is also evidence that they think that the screen sêrves the political purposes of what used to be called "the vested interests" and that it neglects human problems of the great common people. There is no indication of any awareness that it has been the dumb dime vote of the all too common people of the box office majority who have made the motion picture of entertainment precisely what it is.

If indeed "moving picture evaluation" is to be taught in the schools this little text book will perhaps suffice and even well serve. The book presents as reasons for its existence the fact that the motion picture is a large influence. This petulant and old fashioned reviewer, having had long to deal in executive capacities with the products and by products of the educational machine, can think of several subjects in which instruction could stand attention and improvement ahead of movie studies. It would be nice if high school students were taught to read accurately and spell with approximation, and it would seem reasonable to ask that more of the graduates of colleges should have been required to acquire a touch of grammar and at least an awareness of the existence of syntax.

Also while carping, it may be observed that their term "moving pictures" is both archaic and in basic error. They are writing of what the spectator sees on the screen, which assuredly is not pictures which move, but decidedly is a succession of pictures from which he implies motion.

Some entertainment can be had from the pages of this volume in its schoolmasterly presentation of two graphs calculated to show that Mr. Morgan and Mr. Rockefeller are in complete final control of the motion picture industry. Both of those gentlemen will be surprised and if the control is as simple and direct as the lines on the chart the booking problem of the Music Hall, right downstairs, is just nothing at all. One graph shows banking control lines, the other sound patents.

The authors have found space to give support to a number of organizations which have notable concentration of extreme leftist memberships.

This book could supply clinical information concerning the factions that it represents to a foresighted industry. It also without intent conveys reiterative information about the nature of what is called democratic education.—T. R.

# *Minsky Closes Two Theatres*

The Oriental and Apollo, burlesque theatres in New York's Broadway district were closed this week by Morton Minsky, owner, who said the houses had lost $25,000 in the last few months "trying to succeed in spite of Mayor La Guardia's ban on the 'strip-tease' and the use of the word 'burlesque' in advertising matter." Mr. Minsky said that 150 persons will lose jobs.

The houses are expected to reopen as motion picture theatres. The Apollo has been leased by Harry Brandt, New York theatre operator.

License Commissioner Paul Moss denied burlesque licenses to all burlesque theatres last May. In September they were allowed to reopen under 90 day permits, and under the supervision of a board of citizens headed by John F. X. Masterson, Brooklyn lawyer. The permits expired on November 22nd and since then the theatres have been allowed to operate temporarily without permits.

Mr. Minsky said that his relations with the supervisory board has been pleasant and that he had had no trouble with the license commissioner. It was, he said, "a case of bad business." But, he said, in referring to city officials, "they're just putting us out of business. You can't sell people a show tagged 'Follies' for 25 or 30 cents and make them believe that it is patterned on the old time burlesque shows. The name 'burlesque' has been used for 40 years, and for 15 years we have spent a lot of money building up the name of Minsky. They are kicking us around."

There are six other burlesque houses operating temporarily without permits. It is not known whether their license will be renewed.

# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 94

*Question No. 94 was: (A) Name seven variable factors that require adjustment of volume control as the show runs. (B) Set forth your own views as to box office value of really competent volume control. (C) Name the various duties requiring attention by the projectionist after the show has closed for the day.*

The following made acceptable replies: S. Evans and C. Rau; H. Edwards; C. Oldham; L. Cimikoski; G. E. Doe; J. R. Prater; W. Limmroth; M. and J. Devoy; J. A. Zachritz; H. B. Smith; K. and R. Wells; L. F. Hayes; W. H. Edmonds; P. and L. Felt; L. H. Kelley; J. J. Petersen; J. Schmidt; F. H., S. and P. Dalbey; G. L. Goss; T. W. Redhouse; Q. G. Roldon; R. R. Robbins and W. Winkler; E. F. and M. Wentworth; H. Bunker; J. Morton; H. T. Plum and D. A. Shea; D. Coates; W. V. Henderson and H. M. Jackson; B. L. Kent; L. F. and G. Brown; H. A. Ames and F. E. Dorp; H. T. Randolph; W. B. Myers and L. G. Dillon; R. H. Carter; B. and M. Walker; R. S. Welch; A. W. Baxter; K. L. Brant; F. M. Brown and R. Davis; C. H. Lowrie; M. F. Robinson and L. A. Beachwood; A. C. Greene; R. R. Jacobs and B. B. Hornstein; F. W. Brandenburg; E. Exline; D. and W. Porter; R. M. Schnider; H. T. Watkins and N. S. Reid; T. D. Williams; L. and F. L. Savlor; T. and W. Turk; W. R. Davis and B. L. Bunt; S. Hewitt; J. K. Robinson and R. E. Bullard; P. F. Maxwell and S. U. Lamont; W. R. Matthews and J. R. Davidson; L. Johnson; A. H. Bradley; F. D. Scanlon; M. O'Connell; W. L. Brandon and S. H. Billings; M. Samuels and O. L. Goldstein; H. T. Todd and L. E. Dodson; C. Caldwell; G. T. Jones and A. Leonard; D. Dennis; M. D. McGuire; A. D. Lonby; S. L. Maxwell; G. T. Vieller.

G. E. Doe lists the variable factors tending to necessitate adjustment of volume as the show runs as follows: Proportion to which auditorium is filled or empty. Character of clothing worn by audience present. Different kinds of clothing absorbs different percentages of sound energy. Variations in recorded sound level upon the film itself. Possible fluctuations in supply voltage. Variations in amount of noise created by the audience, by operation or non-operation of ventilation fans or from other possible causes. Possible variations in some portion of the projection equipment, for example, possible sagging of exciter lamp filament. In addition, atmospheric conditions call for different adjustments of fader, but this is very unlikely to call for changes as the show runs."

(B) L. Cimikoski answers B as follows: "Upon a recent visit to the huge Rockefeller Center Music Hall, New York City, I made note of how carefully the volume was kept at a point at which naturalness was simulated, so that it was very pleasant to listen to. The audiences of that theatre number well into the thousands, seating capacity being approximately 6,000.

"Last week I visited a neighborhood theatre seating about 500. The volume of sound was sufficiently high to be extremely unpleasant, not to say deafening. The difference may be charged to the fact that the great Music Hall has a manager who has understanding, whereas the small theatre has not. And this lack of understanding is found, in greater or less degree, in thousands of theatres. Managers have no right to blame the projectionist, who is cut entirely off from all direct connection with the sound he is recreating. It is the business of theatre managers to maintain sound at proper level by some system of observation followed by signals to the projectionist.

"Sound volume for best results at the box office must be kept at a level simulating naturalness—at a level where it is pleasant to listen to. When it reaches the noisy stage the reaction of audiences will be noisy because very many individuals will become fidgety, restless and irritated. In justice patrons should register a complaint with the management. But, except rarely, they don't bother to do that. They sit the show out and, except where some feature they just must see comes along, try some other theatre, if any other be available.

"Attending a theatre where sound is well reproduced and of proper volume we find the audience, save in comedy spots or at exciting points, to be "still as a mouse," wholly absorbed in the story. This of course is the condition desired by all concerned. It would seem that volume a trifle too low is better than the opposite. It also seems this is a matter that is given entirely too little attention by the managements of very many theatres, or should I say by the average management.

"Where the audience has witnessed a good production, well projected visually and accompanied by as nearly as possible perfect naturalness in sound, it leaves the theatre well satisfied. It has been well entertained. The management and projectionist working in proper cooperation have proven to producers that proper delivery of productions can be provided. That those millions who really pay the producers for their often huge investments can be satisfied and of mind to continue that generous support at theatre box offices upon which the success of the industry and all connected therewith depends.

"In conclusion I would say that all exhibitors and theatre managers should be impressed with the vital necessity for very careful handling of sound volume. True there is a relatively small percentage of theatre goers who demand, perhaps vociferously, a torrent of sound. True naturalness does not satisfy them. But such patrons can only be satisfied by making nine out of every ten patrons uncomfortable and to a goodly number of them literally spoiling the show."

Note: I have rewritten brother Cimikoski's reply, following, I believe, his thought throughout. If I have over-emphasized some of his points, I trust I shall be forgiven. I followed what seemed to be his general trend and heartily endorse his views.—F. H. R.

(C) C. H. Lowrie says: "At the end of a day's run the projectionist must of course shut down all equipment and disconnect by opening the projection room main switch, which presumably does not carry the incandescent lighting circuit. He should inspect his storage batteries, if any, and do whatever may be required to have them in proper trim for the next run. He then should, and if a true projectionist will, remain and make any repairs and replacements inspection or the day's run has shown to be necessary. Important matters should *never* be left until next morning, except for some valid reason other than disinclination to do it that night. One never can tell how long any repair may take. A screw may twist off. This, that or the other may happen and a job presumed to consume only a few moments may take an hour or more. In case that for some reason a repair must be left until next morning the bulletin board should bear a conspicuous reminder, and explicit directions in case some other man is to start the show next day.

"In fact while no exact statement can be made as to what must be done when the show closes, it may be summed up with: The projectionist at close of a day's run must disconnect his equipments electrically (save the storage batteries in case they need recharging) and do any and all things necessary to insure that all equipments will be in shape to give proper service next day."

—

May I thank all those who sent "Dad" a greeting upon his recent birthday. Mighty thoughtful and kind of you. There were so many that individual answers were impractical, so I trust you will accept this note and understand how thankful I am for your kindly expressions of good will.—F. H. R.

## BLUEBOOK SCHOOL QUESTION NO. 100

(A) At what minimum speed should the projector fire shutter rise and fall? Explain.

(B) Tell us just what you know about proper size of loops, upper and lower, and what, if any, variation is permissible.

(C) Tell us what you know about fire shutter mechanisms, their operation, care and what items make for maximum accuracy in their functioning.

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

## Andrew Smith, Toastmaster For Si Fabian Albany Fete

Andrew Smith, eastern division manager of United Artists, will act as toastmaster at the testimonial dinner in honor of Si Fabian, general manager of Fabian Theatres, December 13th, in the DeWitt Clinton Hotel in Albany.

The committee in charge of the dinner has arranged for two special cars on the Commodore Vanderbilt, which will leave New York for Albany the afternoon of December 13th.

# WHAT THE PICTURE DID FOR ME

## Columbia

**CRIMINALS OF THE AIR:** Rosalind Keith, Charles Quigley—A very good action picture which we played on a weekend with Dick Foran to satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**DANGEROUS ADVENTURE:** Don Terry, Rosalind Keith—Interesting melodrama, although nothing to draw them in. Played Nov. 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**IT'S ALL YOURS:** Francis Lederer, Madeleine Carroll—Fair picture sold at special price that failed by far to gross film rental. Absolutely no drawing power. Played Oct. 25-26.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—While attendance was reasonably good on this, audience reaction was bad. The result, therefore, wasn't entirely satisfactory. Of course, since it will be best appreciated by the class trade, you can book it for best results on their nights. Played Nov. 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OLD WYOMING TRAIL, THE:** Charles Starrett, Barbara Weeks—A good action western with plenty of suspense. Western fans will enjoy this. Running time, 60 minutes. Played Nov. 12-13.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**OUTLAWS OF THE ORIENT:** Jack Holt, Mae Clarke—Pretty fair action picture. Not strong enough to stand alone. Running time, 61 minutes. Played Nov. 6-7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**OUTLAWS OF THE ORIENT:** Jack Holt, Mae Clarke—This continues the bad breaks Jack Holt has been receiving of late. The result in this particular case was again bad grosses and patron dissatisfaction with it, one less reason for their wanting to see his next release. Too bad! Played Nov. 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## First National

**BACK IN CIRCULATION:** Pat O'Brien, Joan Blondell—Well received. Even Blondell was fairly good in this. Running time, 80 minutes. Played Oct. 27-28.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**CONFESSION:** Kay Francis, Ian Hunter—Regardless of adverse critical reports circulated in fan magazines on this picture, our folks found it entertaining. Business draw was just fair. Played Nov. 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General.

**DANCE, CHARLIE, DANCE:** Stuart Erwin, Jean Muir, Glenda Farrell—Very, very ordinary with a few laughs. No drawing power whatsoever. Running time, 64 minutes. Played November 17-18.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**DRAEGERMAN COURAGE:** Barton MacLane, Jean Muir—A good action play. Played Oct. 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—Very well received. A wonderful picture. Could sure do with more of Mr. Muni. He's tops. Received many favorable comments for Paul Muni on this. Running time, 118 minutes. Played Oct. 24-25-26.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**LOVE IS ON THE AIR:** Ronald Reagan, June Travis—Was okay. A little too much like a much better picture of a year ago. Running time, 65 minutes. Played Nov. 5-6.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**MR. DODD TAKES THE AIR:** Kenny Baker, Jane Wyman—Good program picture. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MR. DODD TAKES THE AIR:** Kenny Baker, Jane Wyman—Pleasing program picture enjoyed by my audience. Baker could have been used more in song hits. Play it; it will please any audience. Running time, 10 reels. Played November 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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**PERFECT SPECIMEN, THE:** Errol Flynn, Joan Blondell—This is a picture that along with "Back in Circulation" shows a marked improvement in Miss Blondell's ability. The show is all that any exhibitor could ask for in the way of entertainment. We had a bad snow storm that cut the attendance tremendously. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PRAIRIE THUNDER:** Dick Foran—Dick is steadily becoming a Robert Taylor of the western pictures with ladies. We enjoyed very favorable weekend business and feel that these type of westerns are business builders.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THEY WON'T FORGET:** Gloria Dickson, Claude Rains—Too deep for my patrons, although a very good story in this class of picture. Many of my patrons were under the impression that the identification of the murderer should have been revealed to finish the story to suit the public. Running time, 10 reels. Played November 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

## Metro-Goldwyn-Mayer

**BIG CITY:** Spencer Tracy, Luise Rainer—An excellent piece of entertainment that rated good as an attendance getter. But still, it hardly belonged in so high a rental classification when total gross for the engagement is stacked against costs. Played Nov. 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BIG CITY:** Spencer Tracy, Luise Rainer—A pleasing picture enjoyed by all and there were many. Running time, 80 minutes. Played Nov. 3-4.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BRIDE WORE RED, THE:** Joan Crawford, Franchot Tone, Robert Young, Billie Burke—The Bride Wore Red and the exhibitor sackcloth and ashes after this one, and I speak for most of the audience. The picture bogs down with a preponderance of dialogue and no action and Crawford is slipping and Franchot Tone and Billie Burke never arrived with our audience. I had to open both exits to let the walkouts through, and that is something that has not happened for a long time. With business receding, and it is, it is going to take better than this one to keep them coming.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—Not up to expectations. Nothing to compare with "Born to Dance" or previous Melody pictures. Without Robert Taylor (to pull patrons) it would have been a dismal failure for us. Played November 11-12.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**GOOD EARTH, THE:** Paul Muni, Luise Rainer—Swell! Didn't think our patrons would take to it, but they did, and after seeing it we can really understand why they did and why it was such a hit all over these United States. What wonderful performances by Muni and Rainer! They were grand. Running time, 139 minutes. Played November 7-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MY DEAR MISS ALDRICH:** Edna May Oliver, Maureen O'Sullivan—There are no roars coming from Leo on this one. Just about the thinnest story and picture that they could produce and still have a feature. No dice.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MY DEAR MISS ALDRICH:** Edna May Oliver, Maureen O'Sullivan—Pleased, and on a Friday-Saturday, too. Running time, 75 minutes. Played November 5-6.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**WAY OUT WEST:** Laurel and Hardy—Here is a natural and does one's heart good to get the front seats dusted off. We thought we had our days mixed up, we did such business, but the calendar said it wasn't Saturday. If Metro would deliver more of these pictures the small town exhibitors, I believe, would appreciate it. Bring on the Laurel and Hardys. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**WOMEN MEN MARRY, THE:** George Murphy, Josephine Hutchinson—Just ordinary and good for dual bill only. We played as an only feature and it didn't do the business. Running time, 61 minutes. Played November 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Paramount

**ANGEL:** Marlene Dietrich, Herbert Marshall—Fairly good, but it isn't a small town picture. It's a little too supersophisticated and slow. We played it too hot for a good B. O. Dietrich is a little better in this. Could have been in a little lighter vein for its own good. Running time, 90 minutes. Played November 14-15-16.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**ARTISTS AND MODELS:** Jack Benny, Ida Lupino, Gail Patrick—A very good picture with the exception of the "Specialty" by Martha Raye. Her part was supposed to be funny, but in reality it was vulgar. Many told me she spoiled the entire picture and I agreed with them. Compare that with the part played by Judy Canova and you'll agree that Martha Raye had no place in the picture. In my opinion Judy all but stole the show. Incidentally, this picture was a complete flop at the box-office. Running time, 97 minutes. Played November 13-14.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—A very good picture. Why it has received so much panning is hard for us to understand. Patrons praised it highly. Played November 18-19.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**EASY LIVING:** Jean Arthur, Edward Arnold—Good program picture that drew fair. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**HIGH, WIDE AND HANDSOME:** Randolph Scott, Irene Dunne—A good picture that failed to draw, due primarily to its title, I believe. Who said Irene Dunne could sing? Maybe that's what kept them away. Running time, 110 minutes. Played Oct. 31-Nov. 1-2.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**SHE'S NO LADY:** Ann Dvorak, John Trent—Pretty good program picture that did not draw at the box-office.—P. G. Held, New Strand, Griswold, Iowa. General patronage.

**SOULS AT SEA:** Gary Cooper, George Raft—Fine production to better than average business. Played Nov. 15-16.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**THIS WAY, PLEASE:** Charles "Buddy" Rogers, Betty Grable—Pleased. Don't believe I could have gotten a better feature for Armistice Day. Plenty of comedy to make it enjoyable for all. Running time, 73 minutes. Played Nov. 10-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

## Republic

**ALL OVER TOWN:** Olson & Johnson—Terrible. Only one good act in the whole three reels. Running time, 60 minutes. Played Oct. 29-30.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**ARIZONA GUNFIGHTER:** Bob Steele, Jean Carmen. A good western, but evidently filmed between

(*Continued on following page, column 2*)

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

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(*Continued from preceding page*)

midnight and day, as the exterior scenes were so dark you could hardly distinguish the various characters. With better sound and lighting this series would be tops. Played Nov. 6.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

## RKO Radio

**MAKE A WISH:** Bobby Breen, Marion Claire, Basil Rathbone—Breen's best picture to date. His voice is getting better as he grows older. Let us hope he retains it. Rathbone is terribly miscast in this production and Miss Claire is wonderful. Let us have more of her. All in all, this is good meat for the Breen fans.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MAKE A WISH:** Bobby Breen, Basil Rathbone—An entirely wholesome story, but still one that is a little weak for sustaining Breen's future popularity. However, picture did a fair business. Played Oct. 31-Nov. 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**QUALITY STREET:** Katharine Hepburn—A very pleasing production, especially from the women's standpoint. It did not draw as well as we expected. Played Nov. 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**STAGE DOOR:** Katharine Hepburn, Ginger Rogers—Can rightfully be classed as one of the year's best. Fine entertainment for any audience, and properly exploited should do plenty of business. Not a dull moment in the whole picture.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**STAGE DOOR:** Ginger Rogers, Katharine Hepburn—Very good and we played it to a good house. I don't believe the men enjoyed it as much as the ladies did, though. Was a little too fast to get it all in one run. The recording on our last reel was very poor. Running time, 90 minutes. Played Nov. 7-8-9.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond, Mischa Auer, Jack Oakie—RKO deserves congratulations for presenting an opera star of such magnitude as Lily Pons in a picture built to satisfy the tastes of the lowly as well as the high. A mixture of high class singing with good comedy to offset any prejudice against opera, "That Girl from Paris" offers the acme of film entertainment. It is an exhibitor's dream come true and a picture that will be long remembered. Everyone enjoyed it here and it was voted the best of the year so far. Give us more of Lily Pons. Running time, 105 minutes. Played Nov. 20.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**WINDJAMMER:** George O'Brien, Constance Worth—O'Brien is slipping and going fast. One of the poorest we have ever run on a weekend with absolutely no draw. His acting seems that if he were half as good as he thought he is he would be in top allocation. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Twentieth Century-Fox

**ALI BABA GOES TO TOWN:** Eddie Cantor, June Lang—Good comedy, but failed to draw. Eddie is not so popular as he once was. Personally thought this a very clever picture with plenty of wisecracks. Some scenes really should be cut as they are somewhat disgusting, especially the Peters Sisters' dance number. Played Nov. 8-9.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**BIG BUSINESS:** Jed Prouty, Spring Byington—This picture might look like "Big Business" to 20th Century-Fox, but turned in darn poor business with us. My advice, skip this if you can. If you do use it, double-feature it and expect the co-feature to get the business for you. Played Nov. 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BORN RECKLESS:** Brian Donlevy, Rochelle Hudson—An okay action picture, but poor at box-office. Played Oct. 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CAFE METROPOLE:** Tyrone Power, Loretta Young—This picture failed us miserably. Our advice to those who have selective contracts and have not played this one, would be to pass it up. We barely made film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**CALIFORNIAN, THE:** Ricardo Cortez, Marjorie Weaver—Mediocre western helped by the star to look important. Direction is sloppy and gross bad. Played Oct. 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DAVID HARUM (REISSUE):** Will Rogers, Evelyn Venable—Undoubtedly the best Rogers picture yet reissued, but grosses were unsatisfactory. Played Oct. 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HEIDI:** Shirley Temple, Jean Hersholt, Arthur Treacher, Marcia Mae Jones—Swell. Everything for mass entertainment. The cast was right on top of the picture all the way, and as for the kids, wait until they see the monkey that strays in and upsets the apple car with his monkey shines.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HEIDI:** Shirley Temple, Jean Hersholt—Many said absolutely her finest picture. We had wonderful tieup with all elementary schools of county, and more than one thousand children witnessed the picture. Boost it, and you won't be sorry. Played Nov. 2-3-4-5.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**LANCER SPY:** Peter Lorre, Dolores Del Rio—The jinx holds good against anything that even touches war. Fails at the box-office. The picture is okay, but it did no business and why I don't know, except that the newsreels have been so full of it that the public is fed up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**LOVE UNDER FIRE:** Don Ameche, Loretta Young—Good picture we made mistake of playing only one day.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**ONE MILE FROM HEAVEN:** Claire Trevor, Sally Blane—Played on a double bill with "Borneo" and whether it was the features or the fact that it was Armistice, we don't know, but they did do a real business for the midweek. We were very much surprised. Running time, 68 minutes. Played Nov. 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—Fine picture, but many said not as good as "One in a Million." None of our patrons seem to like Tyrone Power, and some other leading man would be more welcome. Played Oct. 21-22.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**WEE WILLIE WINKIE:** Shirley Temple, Victor McLaglen—Good program picture. Nothing special about this except the rental. Shirley not half the drawing card she used to be. Running time, 98 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WEE WILLIE WINKIE:** Shirley Temple, Victor McLaglen—Lowest grosser of the Temple pictures. Shirley is excellent in her part; the fault lies in the part not being the sort of thing Temple fans expect of her. On its own, it's a fine picture, but as a Shirley Temple picture it's a mistake and no fault of the star. Played Oct. 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**WESTERN GOLD:** Smith Bellew, Heather Angel—Another one of those Harold Bell Wrights that fell flat at the box-office. If you have them booked, you better change them to something else. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WESTERN GOLD:** Smith Bellew, Heather Angel—This guy can sing and that is all. Very slow and dull western that didn't make us any friends. Played Nov. 20.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche—Very good with plenty of action and real entertainment. But it didn't draw for us like we thought it would or like it was entitled to. But nothing does any more. Business is really very poor. Running time, 99 minutes. Played Nov. 14-15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## United Artists

**PRISONER OF ZENDA:** Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—One of the finest pictures we have played this year. Second day's business much better than first, which is something here. Played Oct. 28-29.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

## Universal

**CALIFORNIA STRAIGHT AHEAD:** John Wayne, Louise Latimer—Good program picture that at least drew all of the truckers. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MAN WHO CRIED WOLF, THE:** Tom Brown, Barbara Read—Good murder mystery. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**REPORTED MISSING:** William Gargan, Jean Rogers—A very good programer to less than normal business. Played November 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**ROAD BACK, THE:** Richard Cromwell, John King—Very strong and well appreciated sequel to "All Quiet on the Western Front." A trifle better than average business. Played Nov. 3-4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WINGS OVER HONOLULU:** Wendy Barrie, Ray Milland—A very good air picture which drew better than average attendance. Played Nov. 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## Warner Bros.

**MARRY THE GIRL:** Hugh Herbert, Mary Boland—What tripe! Never saw such worthless waste of film in months. And never had so many kicks in a long, long time. Running time, 68 minutes. Played Nov. 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SLIM:** Pat O'Brien, Henry Fonda—An excellent production, suitable for any spot. In fact, this can be said for any Warner picture we ever played. Played Oct. 30-Nov. 1.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**WINE, WOMEN AND HORSES:** Barton MacLane, Ann Sheridan—Good. Pleased on Friday and Saturday. Running time, 64 minutes. Played Nov. 12-13.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

# Serials

## Republic

**S. O. S. COAST GUARD:** Ralph Byrd, Maxine Doyle—Very popular serial, but, like all other Republic serials, repeats about one-half of last reel of previous chapter. In other words, we are paying for the same stuff over and over again.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

# Short Features

## Columbia

**BACK TO THE WOODS:** 3 Stooges—The usual hilarious comedians that brought the house down. Real trouble chasers. Awful hard on our seats. People couldn't sit still.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**COMMUNITY SING, NO. 3:** A good football season sing. Some of the songs weren't familiar enough for my patrons, so response wasn't too good. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**LODGE NIGHT:** Andy Clyde—A fairly funny Broadway comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Educational

**GOING, GOING, GONE:** Two-Reel Comedies—This pair, West-Patricola, is always good. Their eccentric dancing goes over with our patrons.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

**PUDDY'S CORONATION:** Terrytoons—A poor cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**SWEETIES:** Two-Reel Comedies—Very good two-reeler.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

**WHO'S CRAZY:** Harry Gribbon—I'd say Educational is, for putting this guy in comedies.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

## Metro-Goldwyn-Mayer

**BARS AND STRIPES:** Tabloid Musicals—Fairly good musical. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**BOSKO AND THE CANNIBALS:** Harman-Ising—These Bosko cartoons are all the same. Noise and more noise with a caricature of Fats Waller and Cab Calloway, and are getting rather tiresome. In fact, the song "Off to Grandma's I Must Go" is getting to be a theme song with them. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**BOSKO AND THE PIRATES:** Harman-Ising Series—A crackerjack cartoon idea. The voices are excellent and are in keeping with the appearance of the cartoon characters.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**FISHY TALES:** Our Gang Comedies—A good short comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**FRAMING YOUTH:** Our Gang—Good. Had audience in the aisles. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**HAVE COURAGE:** MGM Miniatures—Very clever. Married couples will enjoy this very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOUND AND THE RABBIT, THE:** Harman-Ising Series—Very good color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**NEWS OF THE DAY:** I want to protest on the same six shots that we have had of Snite in the iron lung in the News in the last 60 days. Too much of a good thing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PENNY WISDOM:** Pete Smith Specialties—Play this one up. It's an all-color subject on a lot of new tricks and economizing on cooking.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**ROMANCE OF DIGESTION:** MGM Miniatures—Mildly amusing monologue.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**WAYWARD PUPS:** Harman-Ising Series—An excellent color cartoon. This series is so good we don't see why Metro is switching to the "Captain and the Kids." They will certainly have some precedent to live up to.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Paramount

**I NEVER CHANGE MY ALTITUDE:** Popeye the Sailor—These Popeye cartoons are very good for the kids. This one did not go over with the adults. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**IMPRACTICAL JOKER, THE:** Betty Boop—Good cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**IT'S A GOOD STUNT:** Paragraphics—Very interesting and hair-raising. Running time, 10 minutes. A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**MY ARTISTICAL TEMPERATURE:** Popeye Series—A good Popeye number.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**PICKING PETS:** Grantland Rice Sportlights—Very interesting. Show it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**QUEENS OF HARMONY:** Phil Spitalny and His Girl Orchestra—Very, very good. The ladies are swell musicians. In my estimation the best single reel of the year. Classy and right up to the minute. Running time, eight minutes.—F. G. Held, New Strand Theatre, Griswold, Iowa.

**SAFETY IN THE AIR:** Paragraphics—An instructive bit of celluloid.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## RKO Radio

**DAY WITH THE DIONNE QUINTUPLETS, A:** Special—This is a swell two-reeler, better than many features. If you haven't played this, be sure and do so. It is almost sure to draw the ladies if you let them know you are playing it. This is the first two-reeler that got in people that never come otherwise. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**FROZEN AFFAIR, A:** Condor Musicales—A miniature musical on ice, featuring Evelyn Chandler. Good ice skating and comedy, but rather short. Would have been much better as a two-reeler. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**MORNING, JUDGE:** Edgar Kennedy Comedies—An Edgar Kennedy comedy that really is funny.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

**OLD MILL, THE:** Mickey Mouse—Very good with wonderful coloring. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**PHONEY BOY:** Nu-Atlas Productions—A very good musical comedy. Good any night of the week. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**RHYTHM IN A NIGHT COURT:** Nu-Atlas Productions—A good little vaudeville reel, featuring a singer, a child tap dancer, an impersonator and a quartet of acrobats, all of which are tops. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**RHYTHM WRANGLERS:** Ray Whitley and Cowboys—One of the best Smart Set Comedies we have ever played. Give us more like this, Ray.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

**TRAILING ALONG:** Headliner Series—Fine musical that pleased our Saturday patrons.—E. F. Ingram, Ashland Theatre, Ashland, Ala.

## Twentieth Century-Fox

**SKI PARADE, THE:** Adventures of the Newsreel Cameraman—A very good subject of its kind.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Universal

**GOING PLACES, NO. 39:** This is devoted entirely to table tennis and is a good presentation of the game.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**SCHOOL FOR SWING:** Mentone Musical Comedies—A fair musical reel. Not the pep they ought to have, though.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**WILY WEASEL, THE:** Oswald Cartoons—Very amusing cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

## Vitaphone

**ATTIC OF TERROR:** Floyd Gibbons' "Your True Adventure"—This is the first of this series we have played and if they are as good as this they will be knockouts. Running time, 12 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**BED-TIME VAUDEVILLE:** Big Time Vaudeville Reels—A fair collection of child acts.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**BRING ON THE GIRLS:** Big-Time Vaudeville Reel—Very good Edgar Bergen reel enjoyed by all. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

**BRING ON THE GIRLS:** Big-Time Vaudeville Reel—Edgar Bergen and Charlie McCarthy introduce some vaudeville acts in their inimitable fashion.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**CASE OF THE STUTTERING PIG, THE:** Looney Tunes—Was of more interest to adults than to kids. Very good cartoon. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

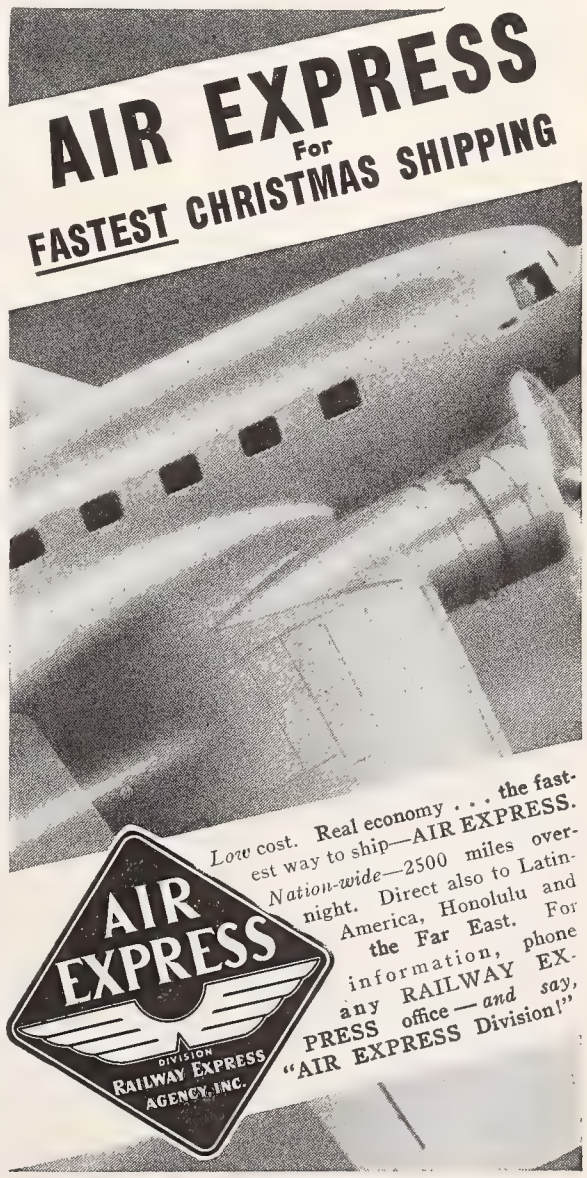
**GET RICH PORKY:** Looney Tunes—A fair cartoon in black and white.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**NEWSBOY'S NOCTURNE:** Lane, Tree and Edwards—Very good two-reeler.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**NEWSBOY'S NOCTURNE:** Broadway Brevities—A fair musical short.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**RUSS MORGAN AND ORCHESTRA:** Melody Masters—Good musical. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**STARLETS:** Walter Kibbler, Betty Ann Nyman, Janet Dempsey—Finally Vitagraph has given us a Brevity that is tops. There is more talent in this short than in some of their top productions. The little boy Walter has more talent than Breen ever hoped to have and Betty and Janet are tops. Play it on big days. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.



# IN COURTS

## Writ Halting Building of Cocalis Theatre Denied

Supreme Court Justice Bergen of Catskill, New York, last week denied Grossman and Frieder a temporary injunction restraining Sam D. Cocalis from building a new theatre at Hudson, N. Y., at the same time holding the case for trial. No trial date was set.

Sol Goodman, attorney for Grossman and Frieder, argued that Mr. Cocalis had made an agreement to stay out of Hudson and the building of a new theatre was a breach of the pact. Watson and Looby, Albany counsel for Mr. Cocalis, contended that Grossman and Frieder violated the agreement by making a partnership arrangement with Walter Reade, New York theatre operator. Meanwhile Mr. Cocalis is going ahead with his theatre until the court rules otherwise.

## Warners Enter Denial In Two Court Actions

Warner Brothers Pictures, Inc., First National Pictures, Inc., and M. Witmark and Sons filed a general denial in the United States district court in New York Monday in answer to the amended complaint in the $1,500,000 infringement suit brought against them by Irving Gielow. Mr. Gielow alleges that his songs, "Flirtation Walk" and "Mr. and Mrs. is the Name," were infringed in the Warner picture "Flirtation Walk" and two short subjects. Dismissal of the suit with costs is asked.

The company filed a general denial in federal court in New York Monday in answer to the $10,000 suit of Select Theatres Corporation which charges that "Ready, Willing and Able" was "deliberately pirated" from their play "The Audition."

## Morny Suit Filed

Fredric A. Morny, inventor, this week filed suit in United States district court in New York for treble damages of $3,000,000 under the Sherman Anti-Trust Laws against Trans-Lux Daylight Picture Screen Corporation, Trans-Lux Movie Ticker Corporation News Projection Corporation and Western Union Telegraph Company. Five individuals are also named in the suit. Mr. Morny, formerly sales manager of News Projection Corporation, charges that the defendants attempted to maintain a monopoly of news projection, ticker apparatus and service.

## Approves Option Extension

United States Circuit Judge Martin T. Manton, Saturday, authorized Milton C. Weisman, receiver of the Fox Theatre Corporation and the William Fox Play Company, Inc., to extend the option of the Camelot Theatre Corporation to purchase the theatre it now operates in Springfield, Mass., until March 25, 1938.

## File Condor Petition

Ben Pivar, Frank Gay and Albert Wentzel last week filed a petition for involuntary bankrutcy against Condor Pictures, Inc., in federal court in Los Angeles, listing claims of $1,000, $250 and $500, respectively. The case was referred to Federal Judge George Cosgrave for a hearing at an unnamed date, Paul Ziegler is attorney for the petitioners.

## United States Leads In Imports to Greece

Of 338 pictures imported into Greece during the 1936-37 season the United States led with 241. Other countries imports were, German, 60; French, 25; Czechoslovak, five; British, three; other countries, four. The figures are from a report of Commercial Attache K. L. Rankin in Athens to the United States Department of Commerce.

# FROM READERS

## "FORCED TO DO IT"

*Special interest attaches to the subjoined letter discussing* MOTION PICTURE HERALD'S *recent presentation of a picture and caption about a presentation of a picture of "a real authentic Caesarian operation" at the Empress Theatre in downtown Kansas City, Mo., a former burlesque house. It is the contention of the writer of this letter that self-preservation justifies the policy concerned. That manner of contention can be made in behalf of many procedures, and one can readily think of any number of instances where the justification would not seem exactly adequate.*—THE EDITOR.

To MOTION PICTURE HERALD:

YO HE HO, and the producers are at it again.

We have read with interest your comment page 21 of the MOTION PICTURE HERALD, November 13, 1937. Everything you say is true. It's bad . . . very bad. Now let's hear the other side of the story.

Sprinkled throughout the United States—in practically every large city—are theatres of various seating capacities, some of them on location, some of them off location, most of them good, substantial buildings, reasonably well-equipped, now in the hands of independent theatre operators. If the "chains" had at a previous time controlled these theatres, they have long since disaffirmed their leases or have refused to renew them, being unwilling to bear the strain of paying rental on a dark house. In this category are also included some newer, more up-to-date houses also owned and controlled by individual independents.

I don't suppose, Mr. Quigley, you have ever been in the position of trying to buy pictures for such a theatre. First run, second run, fifth run or tenth run—it just seems as though the producers won't sell you. What then can be done by the operator to pay taxes on the building and make a living for himself but turn to the "sex" and "exploitation" pictures for at least a chance to survive?

I don't think Mr. Silverman gets any more enjoyment out of operating this particular policy than a pauper does of wearing cast-off clothing, but he is *forced* to do it, and a lot of credit is due him if he can "put it over." If the producers feel that this type of picture is a menace to the creation of good-will and esteem for the art of the motion picture, why not let them loosen up a bit and see that these energetic operators of theatres, such as the Empress in Kansas City, are availed at least enough product to permit them to operate a "low price" policy and stay in business.—*RENO WILK, Berger Amusement Company, Minneapolis.*

# OBITUARIES

## Louis S. Bach

Louis S. Bach, 44, owner of a circuit in Atlanta, Ga., died there Saturday. He is survived by his widow, mother, three brothers and six sisters.

## Blair Meanley

Blair Meanley, 67, associated with motion picture theatre interests in Richmond, Va., for many years died there recently. Mr. Meanley was associated with the late Jake Wells, who operated the principal theatres in Richmond for nearly 25 years.

## George Case

George Case, 58, one of the first motion picture operators in Winnipeg, Canada, and manager, died this week.

## Fred Blacker

Fred Blacker, 42, projectionist at a small theatre in Summit, Chicago suburb, and under indictment in New York for theatre stench bombings, was killed last week. Police expressed the belief that his assailants were enemies he had made in years as an organizer of projectionists.

## Hold Rites for Colon

Private funeral services for Pablo Colon, editor of *Teatro Al Dia*, Quigley Publishing Company equipment journal, who died last Tuesday were held Thursday and the body shipped to Puerto Rico.

## Arthur G. Williams

Arthur G. Williams, 75, theatrical representative for 50 years, died in New York last Friday.

## Henrietta Coyle

Mrs. Henrietta Coyle, 48, former actress, died at Lake Hiawatha, N. J., last week. She is survived by her husband, Jack Coyle, actor, who has been appearing in a Detroit stage production.

## Alfred Solman

Alfred Solman, who composed such song hits as "When the Bell in the Lighthouse Rings Ding Dong," and "If I Had a Thousand Lives to Live," died in New York last week at the age of 69.

## Lilian Baylis

Lilian Baylis, 63, director of the Old Vic and Sadler's Wells theatres in London, died of a heart attack last week.

## Tell Taylor

Tell Taylor, former shoe clerk who rose to fame by composing "Down By the Old Mill Stream," died last week in a Chicago hotel of heart disease.

## Drop "Ebb Tide" Suit

The suit to restrain Paramount Pictures, Inc., and the Publix Theatres Corporation from using the title, "Ebb Tide," brought by Artmart Productions, Inc., was discontinued in the New York supreme court Monday upon consent of both parties.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THEY'RE ABOUT "TOPS"

While hardly given to excitement over figures in theatre campaigns, your Chairman takes the liberty of gazing a bit wide-eyed at a set of statistics compiled in the recently completed Loew's Fall Festival celebration on behalf of the circuit's theatre in the New York division. Some 68 houses, mostly neighborhood and subsequent-run, participated during the six-weeks campaign, guided directly by the Doob-Emerling forces, and what the boys in the field did to draw boxoffice attention is indicated in the listing below. Broken down to exact numerals, tabulation of exploitation devices, newspaper breaks and other widespread advertising cooperations actually effected is offered by the Loew-men in evidence of the tidal wave of activity that accompanied the new season festivities. They tell an interesting story:

| | |
|---|---|
| Parades with bands | 361 |
| Auto parades | 130 |
| Bicycle parades | 53 |
| Special newspaper tieups, co-ops, etc. | 467 |
| Radio tieups | 757 |
| Banners | 738 |
| Special windows | 2,590 |
| Ballyhoos | 1,102 |
| Merchant tieups | 4,689 |
| School and library tieups | 1,134 |
| Pole cards | 158 |
| Lobby displays | 446 |
| Miscellaneous | 881 |

Here are 68 houses registering over 7000 exploitations during a six week period—just 68 out of thousands where equally determined showmen are doing a similarly vital job of publicising their wares. The results accomplished by the Loew-men add further support to our contention that no other business can boast of anything near the record turned in by theatre-manpower in effective week-to-week selling.

▽ ▽ ▽

Seems like the members up in Portland, Maine, have been staging a friendly battle on this question:

"If a theatre had a marquee capable of taking only one line, what should the manager do — list the cast or title?"

Well, it makes an interesting argument on a rainy afternoon and probably in the final analysis the answer depends upon where strength of the attraction lies — in story or in names.

Of course, it might make things a bit simpler if the theatre bought a new marquee.

## WHAT, NO PASSES?

The two Warner Pleasantville, N. J., theatres depend upon a lot of business from the surrounding rural districts. To advise these patrons of his weekly programs at not too great a cost, Manager Howard Baker has worked out a printed cardboard poster, 7 inches by 10, headed "Weekly Theatre Guide" and containing the attractions and dates for the coming seven days. These are mailed out, at one cent each, to small rural stores, taverns, gas stations, etc.

"We find," writes Sid Blumenstock, zone publicity director, "that patrons of these merchants welcome the cards as a service. *It does not require any passes to have the cards posted.*" (The italics are ours.)

▽ ▽ ▽

And what's new about the Quigley Awards?

Lots — to be announced soon. But immediate and important has to do with H. C. Deacon Main, recently promoted to Supervisor of Theatres, of the Canadian Hanson Circuit, from manager of the Grand, Sudbury, Ontario.

Main, it is to be recalled, was voted the Quigley Silver Plaque for June.

Had his success in the Competitions any bearing on the promotion?

"Undoubtedly," says Mr. Main.

▽ ▽ ▽

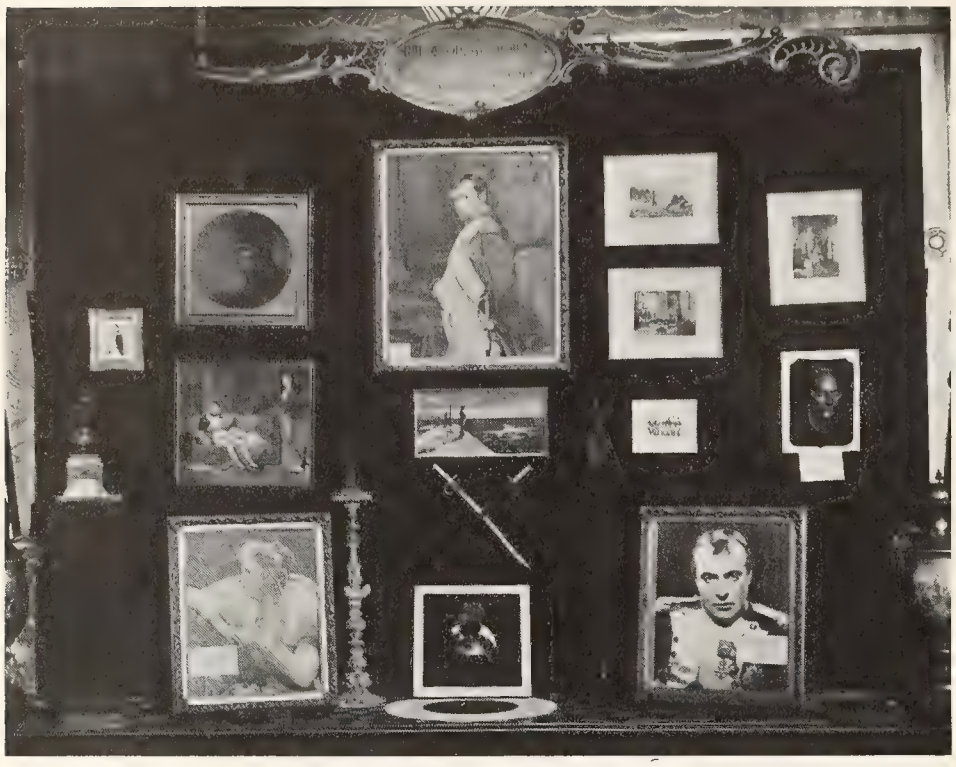
## 49 VALUABLE YEARS

The Chakeres folks out in Springfield, Ohio, recently sat down with Bill Nasses and a host of his other friends to celebrate the theatreman's twenty-sixth anniversary in showbusiness. And just about then glasses were lifted in Washington to honor Angie Ratto's twenty-third, most of them spent with the Loew organization.

The combined total of 49 years rolled up by the boys represents a lot of showbusiness, the kind of savvy you don't find in books and mighty handy to have around in the clutch.

More power to you both, gents.

A. Mike Rose



*Display of Napoleonia was unusual feature of Manager Maurice Gable's lobby in advance of "Conquest" at the Boyd, Philadelphia. Collection included oil paintings, etchings, vases depicting battle scenes at Waterloo and one of the existent death masks cast in copper, all borrowed from art galleries, antique shops and private collectors.*

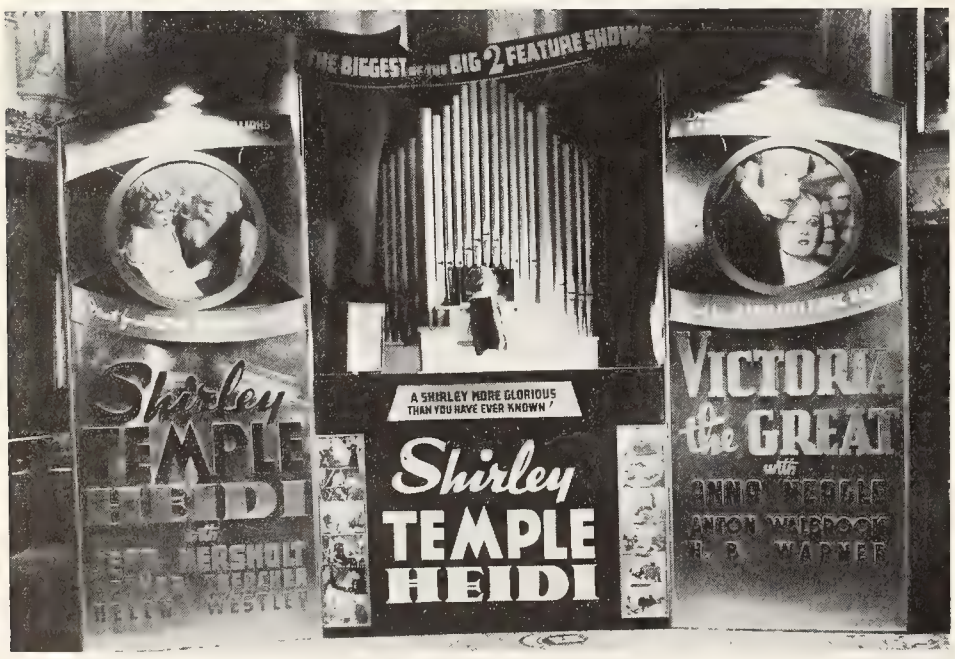
*Featured in football game parade at Centralia, Ill., was giant float in campaign on "High, Wide and Handsome" arranged by Manager H. M. Ferguson and Assistant Donald Smith for date at the Illinois. Oil derrick operation was animated to pump, giving impression of an oil well in operation. Float was also used at the theatre.*

# Round Table In Pictures










*In keeping with the tenor of the attraction, a number of unusual window displays was arranged by Hazel Flynn's Radio City Music Hall department for date on "Victoria the Great". Among these was artistic exhibit in savings bank's window, tying in thrift copy to the picture.*

*Highly regarded at the RKO Albee, Brooklyn, N. Y., was an animated lobby display emphasizing the date on "Heidi" and arranged by Manager Solly Schwartz. Figure of Shirley Temple was constructed to play the miniature organ, organ music selections coming through dynamic speaker behind the pipes. Display is said to have attracted so much attention that prominent downtown stores requested use of it for windows.*



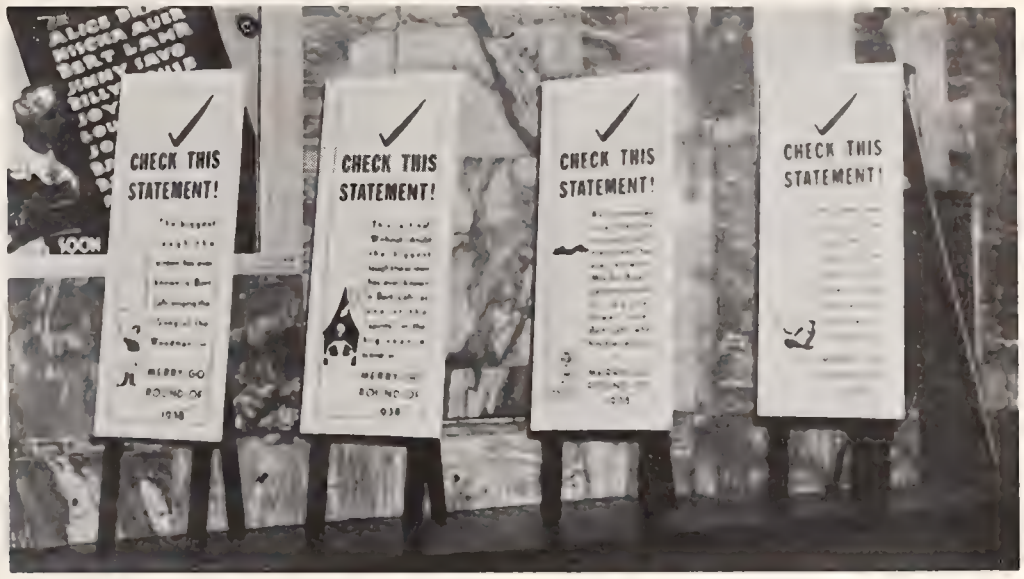
*Some of the reported 15,000 Cincinnatians who tied up traffic in the downtown area as a result of the "catch the Firefly" tiein made by E. V. "Dinny" Dinerman, RKO Midwest publicity director. Story on following page.*



*Star reading home-town paper was used recently by Abe Frank to build a date on Peter Lorre at the Hippodrome, Pottstown, Pa. Local daily made much of the photo, with a three-column reproduction and sizable story on the date.*

*Miniature house with cutouts from three-sheet on roof was used by Louie Fishkin to plug "Topper" in his lobby. Transparent windows and door were covered with gelatin. Painted background with blinking moon and cutout stars were used for a night effect for date at the Commodore, Brooklyn.*

*One of the top street parades in advance of the recent Loew Theatres Fall Festival in New York and arranged by Manager Archie Adelman, Loew's 175th Street, included 11 bands which participated in competition for prizes. Other Loew theatres included were the Paradise, Rio, Inwood, and Grand, represented by delegations carrying banners. . . . Below is illustrated unique manner in which Manager Hardie Meakin, RKO Keith's, Washington, D. C., advertised "Merry-Go-Round of 1938". Meakin blew up four of the newspaper teaser ads and set them one behind the other, each carrying check mark at top and headline, "Check this statement".*








# QUICK REPORTS FROM THE FIELD

## Free Trip

City Manager Moon Corker reports an effective contest originated by theatre publicist P. E. McCoy for the "Saratoga" date at the Georgia Theatre, Athens, Ga. Tying in with the *Banner-Herald,* all expense week's trip to Florida was awarded winner submitting five best reasons why she considered the picture Jean Harlow's best endeavor. Arrangements were further made for winner to airmail reports of trip to the paper for publication, day to day. Various merchants came through with wearing apparel, etc., plugging the stunt in ads, store windows and counter cards.

## Artist

Arthur Krolick, Regent Theatre, Rochester, N. Y., for "Artists and Models" used two boys out on the street, one dressed in artist's smock and beret and the other in tux; latter carried overnight bag with copy plugging the show. Team would park on busy street corners where artist would set up his easel and draw sketches of passersby. Picture copy was also added to the drawing, which was then handed to those who had posed.

## Regatta

Miniature sailboat regatta in nearby park lake was launched by Harry Brown, Loew's Century, Brooklyn, for "Captains Courageous" with seven schools vieing for the prizes. Police Athletic League cooperated by distributing entry blanks through departments of Junior Aid Bureaus. Radio cars were present to preserve order and special squad of policemen was detailed at lake to cooperate further. Newspaper coloring contest was planted and entire staff was dressed in sailor costumes ahead and during run.

## Grows Beard

Bill Rast, Waco Theatre, Waco, Tex., for "Mountain Music" not only decked out his entire staff in mountaineer costumes, but even had his doorman grow a beard for the occasion. Special teaser ads were run in dailies and lobby was dressed with jugs, old guns, etc. Special Bob Burns coat hangers (nails) were distributed in imprinted envelopes at all downtown stores and parade was held, winding up at theatre, where local string band played hit tunes from picture.

### *LAST MONTH FOR 1937 AWARDS*

*December is the last month in the 1937 Competitions for the Quigley Awards.*

*Deadline for December is midnight of January 8, 1938.*

*Entrants are requested to make sure that campaigns for December judging arrive before deadline, so that they will be eligible for the Plaques, First and Honorable Mention Certificates.*

## Warner Tieins

Reported by Max Melincoff, Warner Theatres Boston zone chief, are activities from men in his zone, including Harold Cummings' tieup for the Warner Theatre, Lynn, Mass. Manager sold leading department store on donating $10 prize to the best dressed woman attending the opening performance of "Vogues of 1938." Store took a four-column by 15-inch ad plugging the tieup, theatre and picture.

In Lawrence, Harry Furst at the Palace Theatre had the Warner Studios take a picture of Pat O'Brien reading the Lawrence Tribune in connection with "Back in Circulation." Paper used three-column cut with story day before opening.

## Miniature Trailer

From Bert Livermore, advertising manager, Roxy Theatre, Sydney, Australia, comes accounts of recent circuit activities among which is stunt used by Bert Watts, manager of the Sydney Theatre. Watts, with the aid of miniature talking machine, screens trailers in his lobby. At the Lyceum for "Elephant Boy," the jungle atmosphere was created by having dark-skinned man dressed as one of the characters in the film parade in front of theatre. And for the Pete Smith short "Wanted, a Master," Pat Parker, MGM Theatre, Brisbane, staged a street parade of approximately 100 pooches with dailies covering the event.

## Lobby Display

Promoted for lobby display on "Big City" was a four foot high model of the Los Angeles City Hall, obtained from power company by Jack Cleland, Capitol Theatre, Glendale, Cal. Buildings were illuminated and entire cost of wiring and transportation from Los Angeles was met by the company in exchange for small credit card atop display.

## Invites Relatives

Extra publicity was garnered by Harold Bishop, Capitol, Winnipeg, Canada, for "100 Men and a Girl" by inviting Deanna Durbin's grandmother and other relatives residing there to the opening night. Lt. Governor with the Mayor and other prominents also attended, photographer and reporter from local daily covering the party. Special screening was held for news, society, radio and music editors of papers, and magazine section editors were contacted well in advance of playdate for illustrated feature stories. Telegram received from the star was embodied in opening day ad, and reviews from other cities were blown up and mounted on illuminated board in lobby.

Leading store featured the Durbin dress and devoted large window on main street to display. Bumper strips were used on fleets of trucks of two cooperating companies and letters mailed to all musical club members. Cards were planted in libraries, announcements made in school classes and Stokowski recordings played in theatre in advance of showings.

## Giant Valance

To usher in his Greater New Season at the Virginia Theatre, Harrisonburg, Va., Frank Shaffer placed a 165-foot silk valance under marquee, extending across entire front of theatre and covering frontage of adjoining buildings. Special heralds were distributed locally by billboys and mailed to regular out-of-town patrons, backs of which carried photos of stars to be found in forthcoming attractions. Stories were run in papers and merchants cooperated with ads in which title was used.

For "Topper" gag campaign was used, Frank planting bowl of invisible fish in jeweler's window, erecting a lobby display of trick gadgets and planting other trick stuff in store windows.

## Aviation Issue

Planting of an aviation section in a recent issue of "Shopping Guide" to sell "Atlantic Flight" was promoted by Monogram. Front cover is devoted to the picture and stories scattered throughout the book are devoted to an advance synopsis, biographies of the players and fashion features. It is a reported first time for the magazine to tie in with a picture.

THE Hollywood REPORTER

# 'COUNTY FAIR' FINE FOLKSY COMEDY-DRAMA

**'COUNTY FAIR"**
**(Monogram)**

This folksy tale of a motherless farm boy with a beloved racehorse, and a father whose bereavement has put him out of sympathy with his children, is first rate entertainment for small towns and neighborhoods. It is a simple story, well told, and has strong sympathy appeal and a wholesome atmosphere that will commend it.

The reconciliation of the father and his son and daughter is brought about by the entrance of a clean, young American jockey who sees the human and equine possibilities and manfully undertakes to cut the knot. In doing so he brings the horse to victory, foils a gang of crooked track followers, and wins the hand of the daughter.

The highly competent cast is headed by that attractive young juvenile, John Arledge, who wins admiration and sympathy. Playing opposite him is Mary Lou Lender, a newcomer who at once earns recognition for ability, sweetness of personality and a good measure of unassuming good looks. J. Farrell MacDonald is the hard-bitted father, whose grief is spoiling all their lives, but who melts convincingly when the youngsters defy him, and his boyish son, Jimmy Butler, rides a winning race.

Fuzzy Knight as Arledge's stable-boy companion, carries the comedy, making the happy-go-lucky roughneck a likable and amusing lad. The plotting opposition is tellingly headed by Harry Worth, whose tough aides are Lynton Brent, Matty Roubert and William Hunter. Minor but essential roles are well filled by Henry Hall, Edwin Mordant, Horace Murphy and Charles Murphy.

The story and script by John T. Neville is an excellent example of sound play-building, with every scene advancing the story, and it is dialoged with telling simplicity. Howard Bretherton has directed with excellent taste and judgment to capture human values without losing suspense, and Arthur Martinelli photographs well the characterful investiture provided by Producer E. B. Derr and his associate, Frank Melford, who raise their standing several notches with this pleasing piece of popular entertainment. Brisk musical trimmings by Abe Meyer add a final effective touch.

DAILY VARIETY

## County Fair

The story, written by John T. Neville has sock, heart interest, suspense and a satisfactory audience conclusion, balanced with comedy and the mild thrills of horse racing sequences.

Howard Bretherton directs with effective stress on the tried hokum elements as well as the physical activities involved in the simple plot, keeping them well dovetailed and adequately paced to whip up tension. A competent cast does its chores with zest and conviction. Production is carefully handled to show best results for expenditures without skimping—a creditable effort for E. B. Derr and his associate producer, Frank Melford.

The Film Daily

## "County Fair"

with John Arledge, Mary Lou Lender, J. Farrell MacDonald

Monogram 73 mins.

(HOLLYWOOD PREVIEW)

**HOMESPUN, WHOLESOME TALE SHOULD PROVE GOOD FAMILY AUDIENCE ENTERTAINMENT.**

This is a homespun, wholesome tale that should prove good program fare. It is well cast, with John Arledge a convincing hero who outwits a gang of race track sharps who try to make killings at county fair tracks. Mary Lou Lender, a newcomer, is excellent in the role of a farm girl, whose tyrannical father, J. Farrell MacDonald, relents in the end. Fuzzy Knight supplies most of the comedy, while Jimmy Butler does good work as Mary Lou's brother.

# "COUNTY FAIR"




MONOGRAM PICTURES

# MORE CHRISTMAS ACTIVITIES

## Christmas Shoppers' Service Inaugurated by Perlberg

Annual reliable worked by Jones Perlberg, Miami Paramount Theatres publicity chief and Manager Al Weiss, Jr., is the "Shop and Mail Early" booth in the lobby of the Paramount. Cooperating department store is furnishing the lobby wrapping paper with such accessories as red and green tissue paper, seals, tape and shipping tags. Santa Claus cutouts are being planted around business sections, copy reading "Attend shoppers' matinee at the Paramount Theatre," with admission prices, attractions and institutional copy of the shoppers' service.

Perly is also erecting information booths in the downtown theatres for tourists spending the holidays there, supplying cards with views of the theatre and Miami supplied gratis. Tieup has also been effected with Sears, Roebuck to decorate the lobby with toys.

## Famous Players Canadian Stresses Gift Tickets

Sale of individual tickets good up until July 2nd, 1938, will again be one of the strongest points in the Christmas campaign engineered by the Famous Players Canadian theatremen according to James Nairn, director of exploitation and publicity. Nairn explains that sale of individual tickets is stressed rather than books of tickets. Tickets are sold at full price, but a 10 per cent discount is offered to merchants such as cigar stores, druggists, etc., and the same offer is open to theatre staffs on tickets sold outside of theatre to friends and business contacts.

So successful has the idea been generally in the circuit that Nairn has prepared a manual for the information of managers, one of the highlights stressing special children's tickets in two colors designed Christmas style and numbered on both ends. Envelopes are also in two colors and contain space for addressing.

For convenience of managers who wish to get out special sales letters to commercial films and organizations, letterhead has been made up by the publicity department. Also available for the theatres is a variety of "drop-in" slugs in that form. Special standee for boxoffice windows, and store counters is another aid, standees approximately 12 inches high. Trailers have also been made up by Nairn's department with appropriate selling copy.

Last year, says Nairn, one manager reported that his best medium of selling tickets was through a young lady employed on the switchboard of a hospital in his town. She sold many tickets to nurses and doctors who wished to remember their friends with inexpensive gifts. Other slants included the stimulation of sale of tickets by not only offering the ushers 10 per cent on tickets sold outside the theatres, but by offering in addition, Christmas Day and several nights throughout the year free from duty, to usher who sold greatest number of tickets.

Another manager made a successful tieup with Junior League to sell tickets on a 10 per cent commission basis for their Christmas Fund. And it is further reported that he successfully sold local merchant on buying a number of tickets offering them as bonus to Christmas buyers. Scheme was worked out whereby the merchant advertised a certain number of tickets to be given free with every purchase of $15 or over. The same manager is trying out the idea of selling children's tickets for a tieup with the children's department in the store this year.

### *COHN INAUGURATES CANDID CAMERA NITE*

*Interesting manner of attracting candid camera devotees to the Queen, Wilmington, Del., is being tried by Artie Cohn. First four rows in orchestra are turned over to the amateurs. Entrants are at liberty to roam the theatre, orchestra pit and stage during presentation of stage shows to snap pictures. Promoted prizes later are presented to photographers submitting best pictures.*

## Wright Reports Loew Activities in New Haven

Plans for the holiday season as reported by advertising director Erle Wright, Loew's Theatres, New Haven, include monster parade heralding Santa's arrival in town. Plane will carry trailer with Kris Kringle in his sleigh and four reindeers in phosphorous paint, as ship flies through the sky at night; plane will not be discernible, only thing showing will be the deers, Santa and sleigh. Radio announcements will be made advising all to "watch the sky tonight at nine o'clock and see Santa Claus riding through the sky, arriving for tomorrow's parade."

In the parade, following day, band carries attractive banners with Christmas decorations plugging the show for entire month.

## City Firemen Repair Toys For Wilmington Theatremen

The annual "Toy for Every Kiddie" campaign at Wilmington, Del., conducted by theatres throughout the city with the aid of city officials, firemen and police got off to an early start this year with theatremen reporting numerous old toys already arriving at the boxoffice. During the week of November 24 children were admitted to all city's theatres providing they donated an old toy.

Toys were piled up in lobbies under surveillance of patrolmen stationed there where they were later collected and repaired by firemen for distribution just before Christmas. The committee of Wilmington theatremen cooperating this year are Frank J. Murphy, Loew's; Lewis S. Black, Aldine; Joseph DeFiore, Park; Ben Shindler, Ace; Harry Orlow, Arcadia; A. J. Belair, Rialto; Earle Finney, Savoy; Paul Blaufox, Grand; Benjamin Seligman, Strand; Arthur Cohn, Queen, and John Hopkins, National.

## Factory Parties Planned By Holland In Elkhart

Sid Holland, city manager Indiana-Illinois Theatres, Elkhart, Ind., is planning a week of morning Christmas factory parties. Owners of plants are sold on idea that for about 10 cents per head they can give a Christmas party to all employees and families. Holland reports that if a theatre has 1,500 seats, the factory pays $150 for the house which is his for the morning. Plant executives appear on stage to greet guests, distribute toys to the youngsters.

Another slant which this theatreman is planning is an award to the most popular football player on local high school team. Coupons run in the daily paper for two weeks of voting, are brought to the theatre for compilation and no one is aware of the winners' identity until the stage ceremonies are in progress at end of voting period. On designated night, winner is presented from stage with gold football properly engraved. Coach, school principal, local sports editor and others join in the stage ceremonies.

The usual old toy and food matinees will be held in addition to the giveaway of promoted electric range from local distributor, and special booths will be erected in lobby for convenience of patrons wishing to check packages.

## Geisel Opens Christmas Program Day Ahead

Reported by Vic Geisel, Orpheum Theatre, Green Bay, Wis., as working successfully last year is opening his Christmas show day before the holiday. Comments from parents prompts him to repeat the plan, since occupying the children's time leaves them free for last minute shopping.

Another gag worth repeating says Geisel is presentation of new model car for giveaway, worked by an introduction trailer on screen announcing that in a few moments the car would be shown. At the close of this announcement and while appropriate music is played on the house p. a. system, the traveler curtain is opened, picture sheet and horn having been taken away and the automobile is presented.

An additional revenue-getter is the Christmas gift book or "happiness" books of theatre admission tickets plugged in programs, heralds and screen. Tieup has also been arranged with local department store's toy shop by having the store manager present their Santa Claus at a special children's show sponsored by merchant. Children secure free tickets from store. At the close of the program, Santa Claus is announced, during which time the stage is being set, then the traveler curtain is opened and a regular Santa work shop with as many toys operating as possible, is displayed on full stage. Sponsor receives plenty of publicity from the idea and his rental to the theatre is sufficient extra revenue to make it interesting for the theatre.

Three weeks prior to the holiday, Vic holds his broken toy matinee. Collection is then sent to fire, police department and vocational school for repair. Through cooperating merchant, toys are displayed in store.

# MEMBERS DETAIL DECEMBER PLANS

## Chakeres-Warner Theatres Stress December Bookings

Profitable grosses during December over a long period of years have been obtained by the theatres of the Chakeres-Warner circuit, Springfield, Ohio, through especial concentration upon bookings of all subjects, according to Kroger Babb, director of advertising. Personally supervised by Phil Chakeres, circuit head, who sets in everything from features to one-reelers, assisted by bookers Jonas Thomas and Mike Chakeres, the organization has analyzed the December problem finding that the usual opposition is at a minimum; that with the strongest opposition of course being Christmas shopping; the best prospective patrons are children, first; men, second, and last women.

Since the Chakeres theatremen find that dances, wrestling matches, high school and college activities, fraternal and civic club events are proportionately infrequent during December, it is concluded that the thousands usually attracted by these affairs are better theatre prospects in December than any other month. With this in mind, and since the women are busy with their shopping, preference is given to programs with direct appeal to children and men, such as action, adventure, football, wild animal, child-star and comedy pictures. These programs are sold in every way possible with special attention to displays in garages and parking lots.

December play-dates also include religious pictures on which large organizations can be obtained as sponsors for advance benefit sales. Popular radio acts such as hill billy bands and other personalities with distinct followings are employed. These have been found to draw well all over the circuit during the Yuletide season.

Managers are encouraged to promote theatre parties given by large industrial organizations for employees to be held at night a day or two ahead of Christmas, the performances of course being private and programs, stage and screen, furnished by the theatre.

### Various "Guest Days" Planned

In certain situations, reports Babb, the circuit has found "Guest Day" of advantage during the pre-holiday weeks. One day a week is set aside during which each adult patron is permitted to bring along one other person without charge. Request days have also proven effective, with a re-issue of an older top-notch picture combined with a new release on one bill. A request card system is used in advance and patrons notified of the booking first by mail and on the morning of the date a personal call from the theatre cashier. Pre-holiday benefit or kid shows are given only when satisfactory sponsorship assures adequate publicity and good will.

For the Christmas Eve "fade-out," the Chakeres circuit has discovered that a co-operative giveaway plan involving an auto dealer or large retailer is a sure-fire box-office. Tickets for the draw are distributed by theatre and merchant all through December and winners must be present to qualify for prizes.

The circuit has also found that a careful selection of scene mats on December attractions placed with the local papers well in advance frequently find their way into print on a larger scale than anticipated. Since newspapers carry their greatest lineage during December, the heavy business creates a mechanical printing problem which often can be solved with good mats and snappy copy to take the place of additional "straight matter."

### *BOUCHER ARRANGES REVIVAL WEEK*

*Readying himself for his Revival Week to be held just before Christmas, Frank Boucher, Strand Theatre, Altoona, Pa., has arranged to distribute ballots asking patrons what pictures they wish brought back. Those getting most requests are included in the "week's" program.*

*Frank has planned giveaways for each week during December, including turkeys, radios and other promoted gifts. Blotters containing calendars with the giveaway nights lettered in red and carrying picture plugs are distributed, banner across top reading "a real Christmas treat in store for you."*

## "Christmas Cheer Club" Planned for Washington

Loew's division manager Carter Barron and press head Ray Bell, Washington, D. C., have worked out a campaign with the Washington *Herald,* Washington *Times* and Station WJSV for a "Christmas Cheer Club." Through these agencies residents of the district are being asked for old and new toys which will be distributed to underprivileged kiddies on Christmas Day by the D. C. Playground's Santa Claus. Old toys are to be repaired by the distributing charity.

Huge Christmas boxes are stationed currently in the lobbies of all Loew houses there, trailers requesting patrons to fill them. Radio stations are contributing daily plugs and newspapers, advertising and generous story breaks. The "Cheer Club" activities will be climaxed with a big matinee at the Capitol Theatre several days before Christmas, with toy serving as admission. In addition, large chain drug stores have been recruited and will display signs plugging the plan.

Further newspaper tieup has been made with the Washington *Post* for a new Christmas promotion in connection with that paper's Christmas Gift Guide. The paper daily publishes a two by 150 line ad carrying figure of Santa Claus and Charlie McCarthy with balloons. Persons offering best conversations between the two to fill balloons receive guest tickets to theatre, the attractions being prominently billed.

## Jingles Contest Launched by Pollock

Manager Les Pollock, Loew's Rochester, N. Y., is planning a "Kriss Kringle" jingles contest in classified page of local daily. Cash prizes, promoted gifts and tickets go to those submitting best rhymes using classified advertisers' name and business. Contest runs daily two weeks ahead, each ad containing cut of Santa, rules, etc. Similar tiein made last year clicked big, says Les.

Another idea Pollock will use is a doll Christmas party. Children five years and under are invited to bring their dolls to the theatre any time up to and including designated date few days before Christmas. Santa Claus will be there to judge the entries and award prizes for the largest doll, smallest, funniest, best rag doll and best home-made doll. Santa will also distribute gifts. All children will be admitted to this special morning matinee for ten cents.

## Many Ideas Listed By Tom Davidson

Another member who is planning on an old toy matinee is Tom B. Davidson, skipper of the Washita, Rialto and Ritz Theatres, Chickasha, Okla., with the aid of assistant Paul West. Collection is to be turned over to fire department for repair and then taken to the leading Civic club for distribution to the needy. Announcements will be made from theatre and schools. Bulletin boards will be placed in all postoffices week ahead and free publicity received from daily paper.

Other ideas in the December campaign include telephone calls by cashiers to names in directory telling them about the show. Pencils stamped "make a note to see" will be delivered to business offices and schools; combination blotters and bookmarks will be placed in libraries, schools, etc.; stickers containing title and playdates pasted on backs of passes, imprinted paper bags and conspicuous places in business districts.

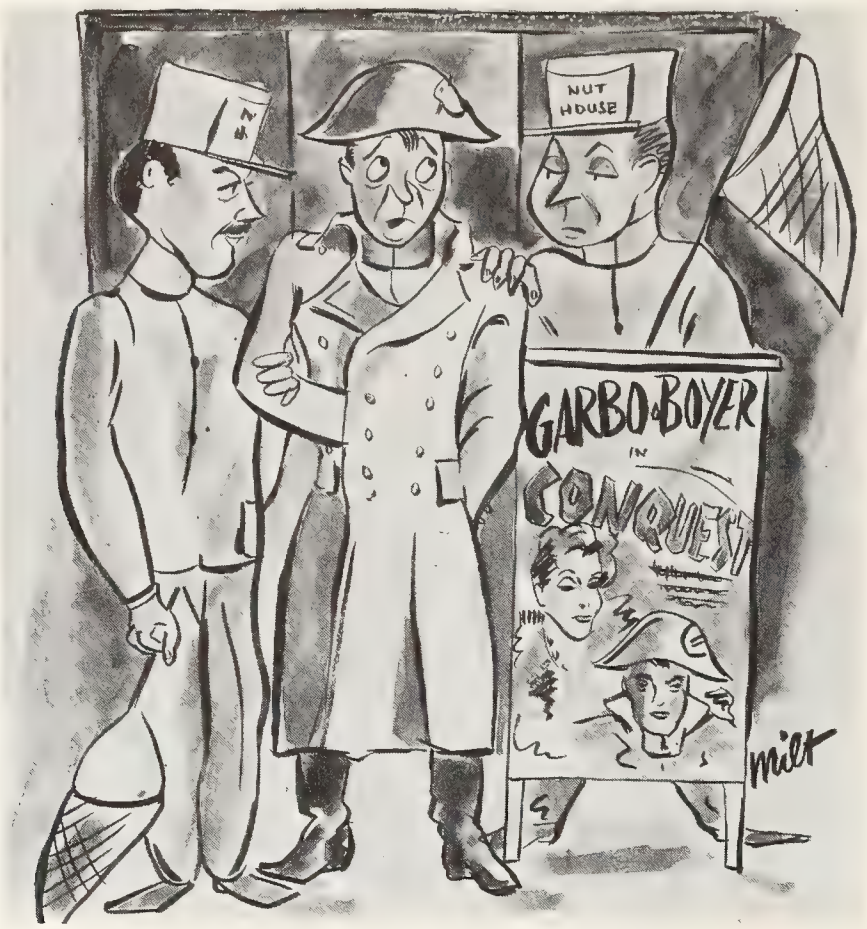
Candid cameraman on street during rush hours, appears to snap pictures, but hands out cards with playdates, title, etc., instead, and old car dolled up with gag copy will be driven through streets reading "For sale—I need enough money to see," etc.

## Christmas Broadcast Planned by Soriero

On Sunday, December 18, and to be repeated again on Chrisamts Day is broadcast from his stage arranged by Tom Soriero, United Artists Theatre, Los Angeles, Cal. The trained voices of the locally famed Westminster Group and theatre organ will be heard over Station KMPC in a presentation based on the story of the Nativity. Members of the audience will also participate in the singing of Christmas carols that will be picked up by overhead mikes and broadcast. Tom also plans to use movable mikes to pick out outstanding voices during the broadcast.

Soriero further reports that everyone attending the Christmas Day party will receive a promoted gift. Entire celebration is being put on at no cost to the theatre.

# SHOWMEN'S LOBBY LAUGHS




*This Cartoon Was Created by Club Cartoonist Milt Rosenfeld*

## Conner Constructs Christmas Cave

Marlowe Conner, New Rhodes Theatre, Chicago, Ill., is planning a repeater this year in the form of "Santa's Toy Cave" to be erected in his lobby. Cave will be made of chicken wire covered with papier mache painted white and tinted with red, blue and green with flitter sprinkled overall. The interior to be filled with toys for giveaways at kid matinee, will be given greater depth by hanging crepe paper icicles ranging from white to dark blue and colored ball Christmas tree decorations.

*"Tell Us What You Did"*

## Telegraph Tieup Effected by Rosenthal

Successful Western Union tieup was effected by Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., on "Lancer Spy." Company distributed 5,000 blanks carrying titles, playdates, cast and cut of Dolores Del Rio, George Sanders and Peter Lorre. Guest tickets were awarded those deciphering secret code conversation between the stars as shown in balloons.

*"Tell Us What You Did"*

## Louie Inaugurates Third Theatre Broadcast

In addition to the broadcasts from the Capitol Theatre, Dallas, of his man-on-the-street and the Pepsi-Cola kid show, Louie Charninsky's third venture is called the "Barnyard Follies." Held every Friday night from 10:30 to 11 over Station KRLD, large cast of entertainers are recruited, including rhythm bands, hill billies, impersonators, comedians, etc. Louie reports the half hour of entertainment as proving highly successful.

## Lykes Advertises For Live Elephant

Stories were run in local dailies on the flood of letters that poured in on Jack Lykes, Loew's Stillman, Cleveland, when he advertised for a live elephant to be used for street bally on "Elephant Boy," readers offering a variety of jade, ivory, paper mache pachyderms, etc., but nary a live one. Abandoning his original scheme, Jack hired an eight-foot paper model, but not without so advising the papers.

Man dressed in Hindu costume paraded streets four days ahead distributing teaser cards and newspaper contest was planted in Cleveland *Plain Dealer,* cash and tickets going to those submitting best letters on which Kipling tale reader preferred and why. For lobby Lykes constructed special display with jungle atmosphere using palm trees, stuffed animals, grass mats and animated papier mache elephant. Further newspaper space was garnered with stories on special matinee for kiddies from local orphanage.

*"Tell Us What You Did"*

## Pooch Giveaway

Week ahead of opening of "Awful Truth" at Loew's Rochester, Rochester, N. Y., Les Pollock displayed a pedigreeded wire-haired terrier in lobby which was awarded to the patron writing the best review on the picture. Pooch was placed in special enclosure in foyer surrounded by gag copy and Pollock reports an almost continual audience before the display. Another snapper was distribution of pocket mirrors, other side carrying copy advising holders to see reverse side for the awful truth and go to the theatre for the picture.

# *Dinny Invites Cincinnati to "Catch Firefly"*

Called one of the most successful exploitation tieins ever made in Cincinnati, was the hookup with the *Post* made by E. V. "Dinny" Dinerman, RKO Midwest ad head, for the benefit of "The Firefly" at the RKO Shubert. The idea was to "catch the firefly" and for five days the daily pounded the stunt on page one with the result that traffic was jammed by the thousands hunting the prize money offered as follows:

Masked girl was turned loose on the streets the first day, the paper reporting where she could be found and when, so that those interested could study her makeup, walk, shape of hands, etc. Next day the girl appeared in certain sections, also announced in advance, but without her mask. First one to touch the "firefly" with copy of the paper, saying "You are the Firefly from the Cincinnati *Post* and the Shubert Theatre," was to be awarded $25. If girl was not identified the first day, second day prize became $50, and if she still eluded recognition the third day prize became $75, the last day $100. Search ended on the day the picture opened when the girl was finally identified.

The town was reported to have gone properly "nuts" over the hunt, with the crowds growing every day of the stunt. When the girl was identified and hustled away in a cab, some 15,000 gathered round to look. Photo of some of the mob will be found in the Round Table photo section. It was an old-fashioned traffic block that tied up the main square for over an hour and it seems that the folks are still talking about it.

### Chicago Features Pigeon Race

With popular-price engagements of the picture now breaking, an outline of the Chicago road show campaign for the date at the Erlanger is outlined, and in which was featured a "Firefly" pigeon contest effected with the *Evening American.* On five consecutive days ahead, homing pigeons were released from different points to arrive in Chicago at stated times. Each bird carried a coded message which was carried in the paper and to readers solving greatest number of messages, cash awards were made. All publicity indicated that clues could be found by seeing the picture.

Second newspaper contest, this with the *Tribune,* was tied in with editor of children's column, which carried stories for six days on page one of second section, inviting youngsters who wanted to see the show as her guests to write in and give their reasons. Children were awarded the free admission at a special matinee show.

Most important merchant tiein had to do with a replica of hat worn by star in picture. Hat was named after title and leading department store came in with full window displays and newspaper ads. Candy manufacturer turned out a special confection, also named after the picture and this was featured by many of the better downtown retail stores. Many ace windows were also promoted.

# CONTESTS AND RALLIES FEATURE CAMPAIGNS FOR OCTOBER "FIRSTS"

## Indiana-Illinois Theatres Share First Mention Honors With RKO Radio in Columbus; Holland, Rubin, Barcroft Winners

Leading merchants of Elkhart, Ind., underwrote entire cost of "Stella Dallas" campaign engineered by City Manager Sid Holland, Elco Theatre, highlight of which was a mother-and-daughter popularity contest carrying with it a one-week all-expense vacation trip to the Dallas Texas and Pan American Exposition. Trip was awarded to the mother and daughter who received the greatest number of votes accumulated over two week period which were obtained with each 25-cent purchase at stores.

Merchants were given screen credit, lobby announcement card, used window and counter displays. Entrants were urged not to accumulate votes, but deposit them in lobby box for daily compilation and newspaper breaks. Award to holder of greatest number of votes was made from stage with proper ceremonies, pictures and stories in paper. Cooperating stores devoted windows to contest and carried plugs and mention in all ads. Exposition officials in Dallas prepared reception for the winners.

### Mother and Daughter Photos

Another contest arranged by Sid was tieup with local photographer, three, two and one-month passes going to those submitting most attractive mother-and-daughter picture (see photo below). Week was designated as National Photo Week, and photos of semi-finalists were projected on screen, audience applause deciding winner. Contest was also planted with high schools, students receiving passes for best 200-word essays on why they liked "Stella Dallas" and misspelled word contest was run on cooperative ad page of paper, six merchants paying entire cost.

*LAST MONTH FOR 1937 AWARDS*

*December is the last month in the 1937 Competitions for the Quigley Awards.*

*Deadline for December is midnight of January 8, 1938.*

*Entrants are requested to make sure that campaigns for December judging arrive before deadline, so that they will be eligible for the Plaques, First and Honorable Mention Certificates.*

Sid timed his prevue for local prominents to coincide with man-on-the-street broadcast, announcer catching guests as they left theatre for comments over the air. Comment cards had also been distributed to those attending, findings used for newspaper ads which contained two boxes one headed "Hollywood says" and the other "Elkhart says." Teaser ads were also run, serialization for six weeks, and various gratis publicity stories were garnered.

House to house canvass was made for testimonials, promoted use of bannered plane flying over city dropping heralds. Street slants included artist at work for 10 days painting billboard at no cost to theatre. Artist also painted giant lobby display while patrons watched. Another idea was bannered old horse shay in which characters dressed as Barbara Stanwyck and Alan Hale drove around town, alighting at busy corners to visit stores.

Live lobby stunt consisted of large wheel, directly above which was lettered disc. Guest tickets went to those spinning wheel provided it stopped in grove at disc. Little Theatre group gave "Dallas" dramatization over radio station, girl stationed in window of furniture store surrounded by stills and picture copy telephoned subscribers advising of the opening. Another effective window idea was girl assembling jig-saw puzzle of 24-sheet on the picture.

Musical pep-rally ushered in "Varsity Show" at the RKO Palace, Columbus, through the efforts of Johnny Barcroft, publicity director who promoted Ohio State football team for stage appearance at theatre send-off party on eve of the big game.

Cheer leaders did their stuff from stage, dailies picking up stories and photos of the event. Highlight of theatre rally was appearance of eight-year-old Tucker Smith, Jr., son of Ohio's trainer, leading the cheers (see photo.). Radio sports commentator interviewed captain of the team and acted as master of ceremonies for the occasion.

Rally was also held around town at leading night spots, with the cheer leading squad covering clubs to help build up box-office grosses. Special "Beat Purdue and Yeah, Ohio, let's go see 'Varsity Show'" ad was carried for two days in college daily, bulletin planted on every sorority and fraternity house selling the show and rally. Band leaders at ten clubs built up the show with advance announcements week ahead and set-pieces were planted in these spots.

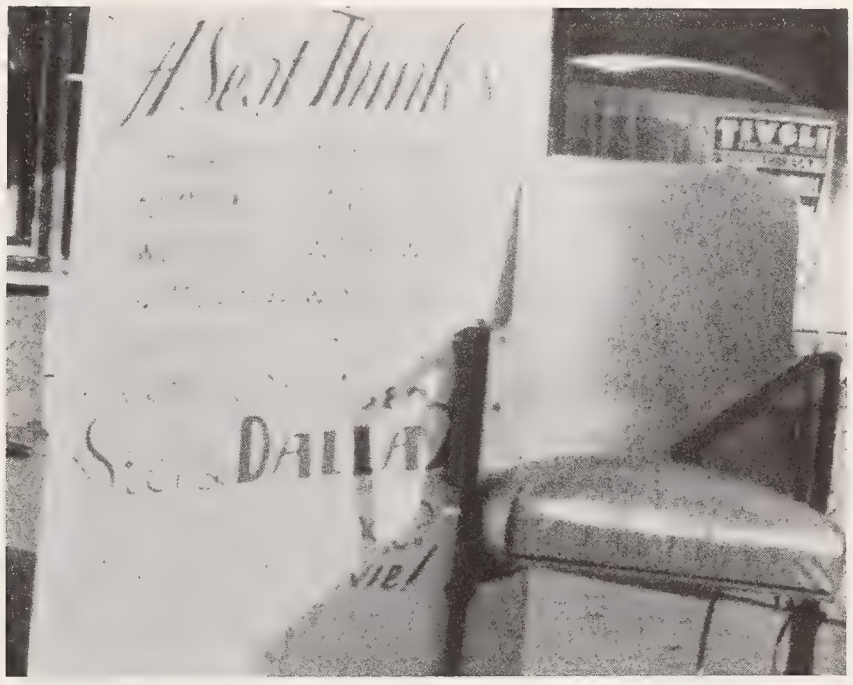
### Fraternities Cooperate

Letters were mailed to all fraternities and sororities at Ohio State inviting them to see their team off and sporting goods shops were also covered. Usherettes dressed in collegiate costumes week ahead with sweaters carrying large "O" in addition to title banners.

Since Fred Waring and his band are local favorites, Barcroft did an unusual job of publicizing their appearance in the picture. Starting a week ahead, he was successful in placing layouts of the band, feature stories, interviews, etc., that totaled far above the usual amount of lineage on any one engagement.

(*Continued on following page*)




*LOBBY POSTER ON HOLLAND'S "DALLAS" CONTEST AND RUBIN'S NOVELTY STUNT FOR SAME DATE*

# personalities

GEORGE FRASER
from Warners' Variety, Cleveland, to manage the downtown Lake; CAREY REEVES from the Lake to the Hipp as assistant; DON JACOBS transferred to the managerial post at the Pastime in Coshhocton.

▽

H. H. PAUL
has taken over the State, Pittsburgh, Pa.

▽

HENRY BURGER
manages Warners' new Boulevard, Pittsburgh, Pa.

▽

B. K. BROWN
manager of the Dickinson at Great Bend, Kan., has been made manager of the Cozy and Dickinson, Junction City, Kan. MILTON SPEECE, new with the circuit, succeeds BROWN.

▽

LEROY HANDLEY
has been transferred from the Texas to the Aztec, San Antonio, Tex., as assistant; MILTON COALSON, new chief of service at the Majestic; ROBERT NELSON appointed assistant manager of the Texas; ERIC BRENDLER new Palace assistant; LYNN KRUEGER promoted to Harlandale manager; NORMAN SCHWARTZ manager of the Highland; ARCHIE SIBLEY promoted to the Uptown as assistant and JACK SILVERTHORN transferred to the Highland as assistant.

▽

IRVING BERMAN
is now managing the Rainbow Theatre, new Randforce house in Brooklyn, N. Y.

▽

CHARLES PATTERSON
recently assistant publicity director for the three RKO Boston houses, has been appointed manager of the Colonial in Belfast, Maine, a Graphic Theatre house.

▽

A. K. VEACH
is now managing the Warner Lake, Cleveland.

▽

C. A. RUNYAN
has reopened the Tower Theatre, Barnsdall, Okla. House has been dark for some time.

▽

WALTER J. BENSON
has been made manager of the Empire Theatre, Providence, R. I.

▽

LAWRENCE CAPLANE
from the RKO 105th Street Theatre, Cleveland, has been named assistant of the RKO Majestic, replacing FRANK THROOP, who was transferred to a similar post at the RKO Grand.

▽

ROBERT BEAMER
has been appointed manager of the new Pulaski Theatre, Pulaski, Va.

▽

ROLLIN K. STONEBROOK
has assumed his duties as manager of the Sheridan Theatre, Miami Beach, Fla.

▽

JACK WRIGHT
has purchased the Strand Theatre, Bastrop, Tex., from M. S. MAZOLA.

## *Birthday Greetings*

Francis N. Andary
Ralph Aversa
Frank H. Bell
Robert I. Boudrow
E. J. Brisbard
William Brown
Adolph H. Buehrig, Jr.
Ray M. Butterfield
Mark R. Chartrand
J. Fred Crosson
James G. Davis
Barney De Vietti
Charles H. Edwards
Joseph G. Ehrlich
William C. Gallagher
Davis F. Gantz
Ben Greber
H. Greenberg
William W. Herman
Theodore Z. Halmi
Joe Hewitt
Paul W. Hiltner
Ray Holloway
Lester Immerman
Benjamin J. Javellana
James G. Jones
J. D. Kennedy
H. Lisle Kreighbaum
Lawrence L. Landy
Arthur LaPlante
Johnnie Lomac
John A. McNulty
Hugh G. Martin
A. J. Menard
Arthur Glen Miller
Ernest L. Miller, Jr.
Don F. Monroe
J. Nathan Morgan
Clarence Moss
Albert M. Nutter
Harry H. Olsen
John F. Pival
Buster Planck
Sam Rosenblatt
William J. Russell
William B. Savits
Joseph R. Shearer
Maurice Sidman
Bert Silver
E. William Sparr
Clarence D. Talbott
Charles E. Wheland
Dick Williams
Henry C. Zipperian

## *Showmen's Calendar*

### JANUARY

| | |
|---|---|
| 1st | New Year's Day |
| | Paul Revere Born—1735 |
| | Emancipation Proclamation—1863 |
| 4th | Utah Admitted to Union—1896 |
| | New Mexico Admitted to Union—1912 |
| 6th | Loretta Young's Birthday |
| 7th | Millard Fillmore (13th President) Born—1800 |
| 8th | Battle of New Orleans—1815 |
| 9th | Anita Louise's Birthday |
| 11th | Alexander Hamilton Born—1757 |
| 13th | Kay Francis' Birthday |
| 15th | First Locomotive Built in 1831 |
| 16th | Diana Wynyard's Birthday |
| 17th | Benjamin Franklin Born—1706 |
| 18th | Daniel Webster Born—1782 |
| | Cary Grant's Birthday |
| 19th | Edgar Allen Poe (Poet) Born—1809 |
| | Lanny Ross' Birthday |
| 20th | George Burns' Birthday |
| 21st | Stonewall Jackson Born—1824 |
| 27th | Mozart (Composer) Born—1756 |
| 28th | Ernst Lubitsch's Birthday |
| | Mary Boland's Birthday |
| 29th | William McKinley (25th President) Born—1843 |
| 31st | Tallulah Bankhead's Birthday |
| | Franz Shubert (Composer) Born—1797 |

## Mother-and-Daughter Slant Works Well for Rubin

*(Continued from preceding page)*

Culminating in a style show on the opening night of "Stella Dallas" a three-day city-wide mother-and-daughter merchandising event inspired by the picture was one of Harry Rubin's top tieins for the date at the Tivoli, Michigan City, Ind. Each participating merchant was taxed $10 for the privilege of participating in the show and for trailer credit. In addition, stores used window displays, cooperated in a special full-page co-op and mentioned the date in all advertising. To encourage ace windows, Rubin offered term passes for the best displays and also for best individual co-op ads.

Tied in with the style show was another newspaper promotion for the selection of "Mother Michigan City," most typical mother, winner receiving complete outfit of wearing apparel, appearing on the stage during the show and making visits day ahead of picture opening at all stores in the tiein. Further publicity was obtained with a slogan contest wherein stores displayed individual letters of a pre-determined slogan. Prizes went to those assembling the entire slogan and noting the stores where letters were found. On tiein with popular ballroom, mother-and-daughter dance was staged, dance spot playing for heralds and ads. Prizes were given for the youngest, oldest and mother coming from farthest distance.

Advertising in the theatre was varied. Two weeks ahead title was attached to traveler, closed in after every feature showing. Backs of seats were sniped with cards reading "You'll enjoy sitting through," etc., and individual steps of stairways leading to mezzanine bannered, as were all sections of the house. Included in front display was a 24, water-glassed to sidewalk. Sidewalk stencils also were used.

### Outdoor Advertising Profuse

Busses and cabs were bannered and co-op copy cards planted at prominently placed filling stations. Roadside signs adjacent to each other attracted attention of motorists, individual cards each carrying separate words of advertising, which made up title and theatre. Library posters publicized the date and newsboys wore armbands. Rubin even tied in the police to deliver the print in department cars bannered for the occasion and placed directional arrows all around town.

Novelty ballys were effective. Against historical stone on court-house lawn was placed card "The only thing in this town that won't be moved by," etc. Effective, too, was theatre seat placed in lobby (see photo below) with copy reading that the chair expected to be very tired after being sat on so often during the date. Passersby also stopped to gaze at young girl with "baby" in arms, seated next door to theatre and against sign asking if she should give up her daughter for happiness. And a man in hunting costume carrying rifle, made the downtown sector with sign to the effect that he was "hunting" the best show in town. Girl phoning from window to all mothers in town and giant invite to the Mayor were also listed.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |

## AMBASSADOR-CONN-MELODY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-Kane Richmond | June 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Sing While You're Able | Pinky Tomlin | Mar. 20,'37 | 66 | |
| Thanks for Listening | Pinky Tomlin | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| *Coming* | | | | |
| Fighting Cadet | Frankie Darro | | | |
| Roaring Six Guns | Kermit Maynard-Mary Hayes | | | |
| Rough Riding Rhythm | Kermit Maynard-Beryl Wallace | | | |
| Swing It, Professor (G) | Pinky Tomlin, Paula Stone | | *60 | Nov. 13,'37 |
| Young Dynamite | Frankie Darro-Kane Richmond | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All American Sweetheart (See "In the Cutting Room," Sept. 18,'37.) | Scott Colton-Patricia Farr | Nov. 30,'37† | 62 | |
| Awful Truth, The (G) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92 | Oct. 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62 | Oct. 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61 | Nov. 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | Richard Dix-Joan Perry | June 25,'37 | 68 | July 24,'37 |
| Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.) | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| Frame Up, The (See "Right Guy," "In the Cutting Room," May 1,'37.) | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64 | Oct. 23,'37 |
| I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65 | Feb. 27,'37 |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68 | Aug. 14,'37 |
| It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| It's All Yours (G) (Exploitation: Nov. 13,'37, p. 62.) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80 | Aug. 7,'37 |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65 | July 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69 | May 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68 | Oct. 9,'37 |
| Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p.80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94.) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118 | Feb. 27,'37 |
| Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68 | Nov. 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 8,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62 | Apr. 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67 | Apr. 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65 | Aug. 28,'37 |
| She Married an Artist (See "In the Cutting Room," Oct. 9,'37.) | John Boles-Lull Deste | Nov. 25,'37† | 78 | |
| Speed to Spare (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76 | Feb. 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65 | Nov. 13,'37 |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62 | Mar. 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.) | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104 | Feb. 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68 | Feb. 13,'37 |
| *Coming* | | | | |
| Campus Mystery | Scott Colton-Mary Russell | | | |
| Dangerous Affair, A | Jack Holt-Beverly Roberts | | | |
| Forgotten Women | Wyn Cahoon-Scott Colton | | | |
| Headin' East (G) | Buck Jones-Ruth Coleman | Dec. 13,'37† | *60 | Nov. 27,'37 |
| I'll Take Romance (See "In the Cutting Room," July 24,'37.) | Grace Moore-M. Douglas | Dec. 25,'37† | 85 | |
| Little Miss Roughneck | Edith Fellows-Leo Carrillo | | | |
| Lone Rider | Chas. Starrett-Iris Meredith | | | |
| Murder in Swingtime | Wyn Cahoon-Robert Paige | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Outlaws of the Prairie | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Paris on Broadway | Lanny Ross | | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Shadow, The | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | 59 | |
| Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.) | Don Terry-Mary Russell | | | |
| Start Cheering (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | Jimmy Durante-Joan Perry | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |
| Under Suspicion (G) | Jack Holt-Kath. DeMille | Dec. 16,'37† | *65 | Nov. 20,'37 |
| Wide Open Faces | Joe E. Brown | | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60 | June 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64 | Mar. 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radal | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Toni (G) | Pecsi-Adam | Sept. 11,'37† | 81 | Oct. 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61 | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64 | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82 | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70 | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55 | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86 | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64 | May 1,'37 |
| Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.) | Jean Muir-Barton MacLane | May 15,'37 | 58 | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79 | June 26,'37 |
| Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | Errol Flynn-Anita Louise | Feb. 20,'37 | 85 | Jan. 9,'37 |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61 | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61 | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 98 | Mar. 6,'37 |
| Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.) | Richard Purcell-June Travis | Apr. 4,'37 | | |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82 | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.) | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86 | July 31,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63 | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64 | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 (Exploitation: Sept. 25,'37, p. 69.) | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97 | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | Mauch Twins-Errol Flynn | May 8,'37 | 120 | Apr. 17,'37 |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70 | Apr. 3,'37 |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80 | Dec. 26,'36 |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105 | Nov. 13,'37 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62 | June 12,'37 |
| That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.) | Bette Davis-Henry Fonda | Sept. 18,'37† | 93 | Aug. 7,'37 |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58 | Mar. 27,'37 |
| They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.) | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95 | June 19,'37 |
| West of Shanghai (G) 164 (Reviewed under the title, "War Lord.") | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65 | July 17,'37 |

### *Coming*

| | | | |
|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | |
| Girls on Probation | Bonita Granville-Dolores Costello | | |
| Gold Is Where You Find It 255 (See "In the Cutting Room," Nov. 13,'37.) | George Brent-O. de Havilland | Feb. 12,'38† | |
| Highway Pirates 279 | Dick Purcell-Beverly Roberts | Feb. 19,'38† | |
| Hollywood Hotel 253 (See "In the Cutting Room," Oct. 23,'37.) | Dick Powell-Frances Langford | Jan. 22,'38† | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. 11,'37† | 61 |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | |
| Sh! the Octupus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. 11,'37† | *60 |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | |
| Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.) | Kay Francis-Pat O'Brien | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90 | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82 | |
| Kainourgea Zoe | Rita Karmen | Nov. 7,'37† | 115 | |
| Ftohea Toy Mpoam | Vasoula Manolidoy | Sept. 5,'37† | 96 | |
| True Love | Sophea Damogloy | Oct. 3,'37† | 85 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Greece of 1938 | Newsreels | Jan. 9,'38† | 90 | |
| Reborn | Elene Papadake | Dec. 5,'37† | 90 | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65 | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81 | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70 | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88 | Aug. 28,'37 |
| Head Over Heels In Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | Jessie Matthews-Louis Berrell | Feb. 29,'37 | 81 | Feb. 13,'37 |
| King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.) | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76 | July 3,'37 |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 70 | Oct. 2,'37 |
| Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.") | Will Fyffe-Will Mahoney | Nov. 20,'37 | 83 | July 17,'37 |
| Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83 | Feb. 27,'37 |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76 | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65 | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64 | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74 | |
| Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.") | Sylvia Sidney-John Loder | Jan. 12,'37 | 76 | Jan. 2,'37 |
| You're In the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.") | Wallace Ford-Anna Lee | Mar. 1,'37 | 73 | Feb. 20,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The (See production article, Oct. 30,37, p. 16.) | Nova Pilbeam | Feb. 17,'38† | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20, '38† | | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Days (G) 147 | Tex Ritter-Eleanor Stewart | Jan. 30,'37 | 52 | Feb. 13,'37 |
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63 | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56 | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60 | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½ | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60 | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77 | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½ | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 65½ | May 1,'37 |
| Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.) | James Cagney-Mae Clarke | Jan. 2,'37 | 73 | Dec. 19,'36 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63 | Oct. 9,'37 |
| Hideout In the Alps 199 (Reviewed under the title, "Dusty Ermine.") | Jane Baxter-Anthony Bushell | July 23,'37 | 75 | Oct. 10,'36 |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58 | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64 | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49 | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71 | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½ | Jan. 16,'37 |
| Mr. Boggs Steps Out (G) 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | *65 | Nov. 20,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60 | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56 | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57 | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 60 | |
| Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.") | Cary Grant-Mary Brian | Feb. 27,'37 | 58½ | Aug. 28,'36 |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61 | Feb. 29,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61 | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59 | June 5,'37 |
| Small Town Boy 205 (Exploitation: Oct. 16,'37, p. 84.) | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61 | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93 | Sept. 4,'37 |
| Sweetheart of the Navy 203 | Eric Linden-Cecilia Parker | June 8,'37† | 61 | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. 5,'37† | *65 | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66 | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57 | |
| Trouble In Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63 | Mar. 13,'37 |
| Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.") | Anna Sten-Henry Wilcoxon | May 8,'37 | 73 | June 6,'36 |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½ | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61 | |
| We're In the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.") | Reginald Denny-Esther Ralston | Jan. 16,'37 | 55½ | Feb. 15,'36 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead with Your Heart | Anna Sten | | | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter In the Sky | | | | |
| Photo Finish | Conrad Nagel-Eleanor Hunt | | | |
| Rollin' Plains 217 | Tex Ritter | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98 | Oct. 16,'36 |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63 | |
| Luck of the Irish | Richard Hayward | Feb. 1,'37 | 68 | |
| Phantom Ship | Bela Lugosi-Shirley Grey | Jan. 10,'37 | 65 | |
| This Is China | | Dec. 1,'37† | 68 | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Early Bird, The | Richard Hayward | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Irish and Proud of It | Richard Hayward | | | |
| Jeanne | Gaby Morlay | | | |

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. 15,'37† | 82 | |
| Business in Distress | Czech Film | Oct. 15,'37† | 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. 10,'37 | 62 | Jan. 26,'35 |
| Fire Trap, The | Norman Foster-Evalyn Knapp | Jan. 10,'37 | 58 | Dec. 7,'35 |
| I Give My Heart | Gitta Alpar | Nov. 5,'37† | 78 | |
| Invitation to the Waltz | Lilian Harvey | Nov. 10,'37† | 74 | |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. 1,'37† | 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. 10,'37 | 82 | |
| Student's Romance, The (G) | Patric Knowles | Oct. 10,'37† | 78 | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. 1,'37† | 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. 1,'37 | 85 | Mar. 20,'37 |
| *Coming* | | | | |
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. 5,'37† | 75 | |
| Old Curiosity Shop, The (G) | Charles Dickens Story | Dec. 12,'37† | 74 | Feb. 2,'35 |
| Song of the Lark | Czech Film | Dec. 8,'37† | 90 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. 11,'37† | 9 rls | |
| All Men Are Wild | Paul Javor | Oct. 21,'37† | 9 rls | |
| Bride from Toroeke | Paul Javor | Oct. 1,'37† | 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. 19,'37† | 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June 11,'37 | 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. 20,'37 | 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. 6,'37 | 8 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. 30,'37† | 10 rls | |
| I Picked You for My Husband | Paul Javor | Nov. 4,'37† | 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. 21,'37† | 9 rls | |
| Pay, Madame | Paul Javor | May 30,'37 | 8 rls | |
| Two Prisoners | Paul Javor | Oct. 12,'37† | 10 rls | |
| *Coming* | | | | |
| Anniversary | Imre Raday-Ida Turay | Dec. 10,'37† | 10 rls | |
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. 24,'37† | 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. 15,'37† | 73 | Sept. 11,'37 |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. 1,'37 | 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. 15,'37 | 90 | |
| *Coming* | | | | |
| Back from Reno | | | | |
| Beauty Racket | | | | |
| Deerslayer | | | | |
| Honor Among Women | | | | |
| I Demand Payment | Betty Burgess-Jack LaRue | | | |
| Night of Crime | | | | |
| Sky Girl | | | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Thin Man (G) 713 | William Powell-Myrna Loy | Dec. 25,'36 | 112 | Dec. 12,'36 |
| (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.) | | | | |
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. 27,'37 | 69 | Aug. 28,'37 |
| Beg, Borrow or Steal 814 | Frank Morgan-Florence Rice | Dec. 3,'37† | 72 | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July 9,'37 | 89 | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. 3,'37† | 80 | Sept. 4,'37 |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. 8,'37† | 103 | Oct. 2,'37 |
| (Exploitation: Nov. 13,'37, p. 62.; Nov. 20,'37, p. 92.) | | | | |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. 20,'37 | 110 | Aug. 21,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Camille (A) 639 | Greta Garbo-Robert Taylor | Jan. 1,'37 | 108 | Dec. 19,'36 |
| (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June 25,'37 | 116 | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. 22,'37† | 112 | Oct. 30,'37 |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June 11,'37 | 111 | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. 15,'37† | 87 | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July 2,'37 | 89 | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. 26,'37 | 67 | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. 12,'37 | 69 | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. 5,'37† | 138 | July 24,'37 |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. 11,'36 | 72 | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. 6,'37 | 139 | Feb. 6,'37 |
| (See production article, July 11,'36 p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. 23,'37 | 76 | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June 4,'37 | 109 | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. 12,'37† | 81 | Nov. 13,'37 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. 19,'37 | 98 | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. 29,'37† | 78 | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July 30,'37 | 69 | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. 1,'37† | 72 | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. 5,'37 | 65 | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July 2,'37 | 90 | Apr. 28,'34 |
| Man of the People (G) 716 | Joseph Calleia-Florence Rice | Jan. 29,'37 | 81 | Jan. 30,'37 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June 18,'37 | 70 | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. 26,'37 | 132 | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. 17,'37† | 73 | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. 6,'37 | 105 | Mar. 2,'35 |
| Navy, Blue and Gold (G) 811 | Lionel Barrymore-Robt. Young | Nov. 19,'37† | 94 | Nov. 20,'37 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. 30,'37 | 117 | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. 23,'37 | 67 | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June 4,'37 | 119 | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. 19,'37 | 84 | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May 21,'37 | 70 | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. 16,'37 | 127 | July 18,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July 23,'37 | 94 | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. 18,'36 | 74 | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. 2,'37 | 69 | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May 14,'37 | 94 | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May 7,'37 | 66 | May 8,'37 |
| Thoroughbreds Don't Cry (G) 813 | Mickey Rooney-Judy Garland | Nov. 26,'37† | 80 | Nov. 20,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July 16,'37 | 97 | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 92.) | | | | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May reissue | 126 | Jan. 24,'31 |
| Under Cover of Night (G) 715 | Edmund Lowe-Florence Rice | Jan. 8,'37 | 72 | Jan. 9,'37 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. 16,'37 | 64 | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. 10,'37† | 81 | Sept. 11,'37 |
| *Coming* | | | | |
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. 11,'38† | | |
| Benefits Forgot | Walter Huston-James Stewart | Jan. 28,'38† | | |
| Bad Man of Brimstone 812 | Wallace Beery-V. Bruce | Dec. 17,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. 7,'38† | | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | | | |
| Love Is a Headache | Gladys George-Franchot Tone | Jan. 21,'38† | | |
| Mannequin | Joan Crawford-Spencer Tracy | Feb. 4,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Man-Proof | Myrna Loy-Franchot Tone | Dec. 31,'37† | | |
| (See "The Four Marys," "In the Cutting Room," Nov. 13,'37.) | | | | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Rosalie 816 | Eleanor Powell-Nelson Eddy | Dec. 24,'37† | | |
| (See production article, Nov. 6,'37, p. 34.) | | | | |
| Three Men in the Snow | Frank Morgan-Robt. Young | Feb 25,'38† | | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. 18,'38† | | |
| You're Only Young Once (G) 815 | Lewis Stone-Mickey Rooney | Dec. 10,'37† | *76 | Nov. 27,'37 |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. 25,'37† | 59 | Sept. 25,'37 |
| Blazing Barriers (G) | Edw. Arnold, Jr.-F. McKinney | July 4,'37† | 65 | Nov. 20,'37 |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. 29,'37† | 58 | Oct. 2,'37 |
| County Fair (G) | John Ariedge-Mary Lou Lender | Nov. 24,'37† | 72 | Nov. 20,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. 3,'37† | 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. 30,'37† | 61 | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. 2,'37† | 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July 7,'37† | 62 | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July 28,'37† | 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. 17,'37† | | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. 4,'37† | 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July 21,'37† | 73 | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July 14,'37† | 55 | Aug. 21, 37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. 18,'37† | 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. 22,'37† | 62 | Sept. 25,'37 |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June 30,'37† | 70 | |
| Where Trails Divide | Tom Keene | Oct. 13,'37† | 59 | |
| *Coming* | | | | |
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. 8,'37† | 72 | |
| Code of the Range | Tim McCoy | | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. 15,'37† | | |
| Rose of the Rio Grande | Movita | | | |
| Telephone Operator | Judith Allen-Grant Withers | Dec. 8,'37† | | |
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98 | Sept. 25,'37 |

# (THE RELEASE CHART--CONT'D)

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Artists and Models (G) 3702 | Jack Benny-Gail Patrick | Aug. 13,'37† | 97. | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84.) | | | | |
| Barrier, The (G) | Leo Carrillo-Jean Parker | Nov. 12,'37† | *93. | Nov. 6,'37 |
| (See production article, Sept. 18,'37, p. 14.) | | | | |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67. | Aug. 7,'37 |
| Blossoms on Broadway (G) | Edward Arnold-Shirley Ross | Nov. 19,'37† | *85. | Nov. 20,'37 |
| (See production article, Sept. 25,'37, p. 16.) | | | | |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82. | Feb. 13,'37 |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64. | Sept. 11,'37 |
| Bulldog Drummond Escapes (G) 3626 | Ray Milland-Heather Angel | Jan. 22,'37 | 65. | Mar. 13,'37 |
| Champagne Waltz (G) 3628 | Gladys Swarthout-F. MacMurray | Jan. 29,'37 | 85. | Dec. 12,'36 |
| (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.) | | | | |
| Clarence 3632 | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| (See "In the Cutting Room," Dec. 26,'36.) | | | | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60. | Apr. 17,'37 |
| Doctor's Diary, A (G) 3627 | John Trent-Helen Burgess | Jan. 15,'37 | 77. | Jan. 30,'37 |
| Double Or Nothing (G) 3707 | Bing Crosby-Martha Raye | Sept. 17,'37† | 95. | Aug. 21,'37 |
| (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.) | | | | |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88. | July 10,'37 |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94. | Oct. 2,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85. | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56. | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70. | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76. | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142. | July 24,'37 |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79. | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65. | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67. | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66. | May 22,'37 |
| I Met Him in Paris (G) 3644 | Claudette Colbert-M. Douglas | May 28,'37 | 86. | May 29,'37 |
| (Exploitation: Oct. 9,'37, p. 67.) | | | | |
| Internes Can't Take Money (A) 3639 | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79. | Apr. 17,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| John Meade's Woman (A 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87. | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78. | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77. | June 12,'37 |
| Love on Toast | Stella Ardler-John Payne | Dec. 3,'38† | | |
| Maid of Salem (G) 3634 | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | | | | |
| Make Way for Tomorrow (G) 3641 | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92. | May 1,'37 |
| (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.) | | | | |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65. | June 12,'37 |
| Mind Your Own Business (G) 3625 | Charles Ruggles-Alice Brady | Jan. 8,'37 | 75. | Dec. 19,'36 |
| Mountain Music (G) 3647 | Bob Burns-Martha Raye | June 18,'37 | 77. | June 19,'37 |
| (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.) | | | | |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71. | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70. | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75. | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70. | June 26,'37 |
| On Such a Night (A) 3704 | Karen Morley-Grant Richards | Aug. 27,'37† | 73. | Aug. 21,'37 |
| (Exploitation: Nov. 6,'37, p. 66.) | | | | |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79. | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113. | Nov. 28,'36 |
| (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | | | | |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60. | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Heyward | Sept. 17,'37† | 68. | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62. | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65. | Sept. 4,'37 |
| Souls at Sea (G) 3705 | Gary Cooper-George Raft | Sept. 3,'37† | 92. | Aug. 14,'37 |
| (See production article, Jan. 30,'37, p. 16.) | | | | |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97. | Mar. 20,'37 |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62. | Oct. 9,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63. | Sept. 18,'37 |
| Thunder Trail (G) 3713 | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58. | Oct. 2,'37 |
| (Exploitation: May 29,'37, p. 67.) | | | | |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80. | May 29,'37 |
| Waikiki Wedding (G) 3637 | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89. | Apr. 3,'37 |
| (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | | | | |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Jan. 14,'38† | | |
| (See production article, Nov. 20,'37, p. 14.) | | | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 10,'37† | | |
| Buccaneer, The | Fredric March-Franciska Gaal | | | |
| (See production article, Oct. 23,'37, p. 14.) | | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55. | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| College Swing | Martha Raye-Burns & Allen | | | |
| Dangerous to Know | Anna May Wong-Akim Tamiroff | | | |
| Daughter of Shanghai | Anna May Wong-Chas. Bickford | Dec. 17,'37† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 28,'38† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 14,'38† | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Jan. 21,'38† | *75. | Nov. 13,'37 |
| True Confession (A) | C. Lombard-Fred MacMurray | Dec. 24,'37† | *84. | Nov. 20,'37 |
| Wells Fargo | Joel McCrea-Frances Dee | Dec. 31,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Apache Trail | Bob Custer | | | |
| Frontier Fury | Bob Custer | | | |
| Outlaw River | Rin-Tin-Tin, Jr. | | | |
| Prairie Terror | Bob Custer | | | |
| Thundering Stampede | Bob Custer | | | |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56. | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61. | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 58 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61. | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59. | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59. | Nov. 13,'37 |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62. | July 31,'37 |
| Circus Girl 6014 | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| (See "In the Cutting Room," Feb. 13,'37.) | | | | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57. | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57. | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64. | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62. | Apr. 3,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 | Frances Langford-Phil Regan | Apr. 26,'37 | 83. | Apr. 10,'37 |
| (Exploitation: July 10,'37, p. 86.) | | | | |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| (See "In the Cutting Room," May 15,'37.) | | | | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67. | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67. | Feb. 6,'37 |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60. | Jan. 18,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56. | Jan. 16,'37 |
| Manhattan Merry-Go-Round (G) 7001 | Phil Regan-Ann Dvorak | Nov. 13,'37† | 84. | Nov. 13,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63. | July 31,'37 |
| Michael O'Halloran (Spec.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68. | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58. | Mar. 13,'37 |
| Portia on Trial 6001 (A) | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72. | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59. | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56. | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62. | July 3,'37 |
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55 | |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Rootin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. | May 8,'37 |
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006 | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66 | |
| Springtime in the Rockies (G) 7101 | Gene Autry-Polly Rowles | Nov. 15,'37† | 60. | Nov. 27,'37 |
| Trail of Vengeance 6325 | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54 | |
| Trigger Trio 7112 | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56 | |
| Two Wise Maids (G) 6004 | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68. | Feb. 6,'37 |
| Wrong Road, The (G) 7016 | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. | Sept. 25,'37 |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022 | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |
| *Coming* | | | | |
| Colorado Kid 7123 | Bob Steele-Marian Weldon | Dec. 6,'37† | | |
| Duke Comes Back, The 7018 (See "In the Cutting Room," Oct. 16,'37.) | Allan Lane-Heather Angel | Nov. 29,'37† | | |
| Exiled to Shanghai | June Travis-Wallace Ford | Dec. 20,'37† | | |
| Glamorous Night (G) 7017 | Mary Ellis-Victor Jory | Dec. 6,'37† | 80. | May 15,'37 |
| Lady Misbehaves, The (See "In the Cutting Room," Nov. 20,'37.) | Sally Eilers-Neil Hamilton | Dec. 27,'37† | | |
| Mama Runs Wild | Mary Boland-Ernest Truex | Jan. 3,'38† | | |
| Outside of Paradise | Phil Regan-Dorothy McNulty | Jan. 10,'38† | | |
| Paroled to Die | Bob Steele-Kathleen Elliott | Jan. 24,'38† | | |
| Purple Vigilantes | Three Mesquiteers | Jan. 10,'38† | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |
| Wild Horse Rodeo 7113 | Three Mesketeers | Dec. 6,'37† | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802 | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. | Aug. 21,'37 |
| Behind the Headlines (G) 727 | Lee Tracy-Diana Gibson | May 14,'37 | 58. | June 12,'37 |
| Big Shot, The (G) 735 | Guy Kibbee-Cora Witherspoon | July **23,'37** | 60. | July 31,'37 |
| Border Cafe (G) 730 | John Beal-Armida | June **4,'37** | 67. | May 29,'37 |
| Breakfast for Two (G) 737 | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. | Oct. 9,'37 |
| China Passage (G) 718 | Constance Worth-V. Haworth | Mar. 12,'37 | 65. | Apr. 24,'37 |
| Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.) | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. | Apr. 10,'37 |
| Damsel in Distress, A (G) | Fred Astaire-Burns & Allen | Nov. 19,'37† | 98. | Nov. 27,'37 |
| Danger Patrol (G) | John Beal-Sally Eilers | Dec. 3,'37† | *60. | Nov. 20,'37 |
| Don't Tell the Wife (G) 720 | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. | Feb. 27,'37 |
| Fight for Your Lady (G) 808 | John Boles-Ida Lupino | Nov. 5,'37† | 67. | Oct. 2,'37 |
| Fit for a King (G) 848 | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. | Sept. 4,'37 |
| Flight from Glory (G) 736 | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. | Aug. 14,'37 |
| Forty Naughty Girls (G) 803 | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. | Sept. 4,'37 |
| Hideaway (G) 733 | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. | July 31,'37 |
| High Flyers (G) | Wheeler and Woolsey | Nov. 26,'37† | 70. | Nov. 20,'37 |
| Hollywood Cowboy (G) 733 | George O'Brien-Cecilia Parker | May 28,'37 | 64. | July 31,'37 |
| Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. | Aug. 28,'37 |
| Living on Love (G) | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. | Oct. 30,'37 |
| Make a Wish (G) 745 | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. | Sept. 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. | Mar. 13,'37 |
| Meet the Missus (G) 729 | Victor Moore-Helen Broderick | June 4,'37 | 60. | May 29,'37 |
| Music for Madame (G) 804 | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. | Sept. 18,'37 |
| New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July 2,'37 | 100. | July 10,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. | July 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. | Mar. 20,'37 |
| Park Avenue Logger (G) 787 | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. | Jan. 30,'37 |
| Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.) | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. | Jan. 2,'37 |
| Quality Street (G) 709 | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. | Mar. 30,'37 |
| Racing Lady (G) 707 | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. | Dec. 12,'36 |
| Riding On Air (G) 771 | Joe E. Brown-Florence Rice | June 18,'37 | 71. | June 12,'37 |
| Saturday's Heroes (G) 805 | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. | Sept. 18,'37 |
| Sea Devils (G) 714 | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. | Feb. 20,'37 |
| Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May 7,'37 | 116. | May 8,'37 |
| Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. | Feb. 27,'37 |
| Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.) | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. | Sept. 18,'37 |
| Super Sleuth (G) 734 | Jack Oakie-Ann Sothern | July 16,'37 | 70. | July 17,'37 |
| That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. | Dec. 19,'36 |
| There Goes My Girl (G) 728 | Ann Sothern-Gene Raymond | May 21,'37 | 74. | June 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. | Oct. 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. | Dec. 26,'36 |
| Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 8*; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27,'37, p. 80.) | Edward Arnold-Frances Farmer | July 30,'37 | 109. | July 17,'37 |
| Too Many Wives (G) 723 | Anne Shirley-John Morley | Apr. 9,'37 | 61. | Apr. 17,'37 |
| Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Nov. 12,'37† | 113. | Sept. 25,'37 |
| We're on the Jury (G) 716 | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. | Jan. 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 6,'37 | 82. | Oct. 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. | Feb. 20,'37 |
| Windjammer 783 (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. 6,'37 | 58 | |
| Woman I Love, The (G) 721 | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. | Apr. 24,'37 |
| You Can't Beat Love (G) 731 | Preston Foster-Joan Fontaine | June 25,'37 | 62. | June 5,'37 |
| You Can't Buy Luck (G) 726 | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. | May 1,'37 |
| *Coming* | | | | |
| Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | | | |
| Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.) | Lee Tracy-Joan Woodbury | | | |
| Everybody's Doing It (See "Easy Millions," "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | | | |
| Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | | | |
| Hawaii Calls | Bobby Breen-Juanita Quigley | | | |
| Hitting a New High (See "In the Cutting Room," Oct. 23,'37.) | Lily Pons-John Howard | Dec. 24,'37† | | |
| Quick Money (G) | Fred Stone-Dorothy Moore | Dec. 10,'37† | *60. | Nov. 27,'37 |
| Radio City Revels | Bob Burns-Jack Oakie | | | |
| Rat, The (A) | Ruth Chatterton-Anton Walbrook | | 73. | Nov. 27,'37 |
| She's Got Everything (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | Gene Raymond-Ann Sothern | | | |
| Wise Girl (See "Women Have a Way," "In the Cutting Room," Nov. 27,'37.) | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G) | Earl Hodgins | Sunset | Aug. 19,'37 | *75. | Aug. 7,'37 |
| Melody of the Plains (G) | Fred Scott | Spectrum | Apr. 15,'37 | *55. | Apr. 10,'37 |
| Nation Aflame (G) | Noel Madison | Treasure | Oct. 16,'37 | 76. | Oct. 23,'37 |
| Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.) | Fred Scott | Spectrum | Jan. 15,'37 | | |
| Three Legionnaires (G) | Robt. Armstrong | General | June 15,'37 | *60. | Mar. 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. | June 12,'37 |
| Zamboanga (G) | Native Cast | | July 17,'37 | *65. | July 17,'37 |
| *Coming* | | | | | |
| Harlem on the Prairie (G) | Herbert Jeffries | Associated | Dec. 9,'37 | *55. | Nov. 27,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815 | Eddie Cantor-June Lang | Oct. 29,'37† | 81. | Oct. 23,'37 |
| Angel's Holiday (G) 754 | Jane Withers-Robert Kent | June 4,'37 | 71. | May 8,'37 |
| As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. | Sept. 19,'36 |
| Big Business (G) 759 | Jed Prouty-Spring Byington | June 18,'37 | 61. | Apr. 17,'37 |
| Big Town Girl (G) 822 (See "In the Cutting Room," Nov. 20,'37.) | Claire Trevor-Donald Woods | Dec. 3,'37† | *65. | Nov. 13,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758 | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. | June 26,'37 |
| Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May 7,'37 | 83. | May 8,'37 |
| Californian, The (G) 753 | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. | July 10,'37 |
| Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May 21,'37 | 71 | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. | Nov. 29,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. | Aug. 7,'37 |
| Crack-Up (G) 727 | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. | Jan. 16,'37 |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. | Oct. 2,'37 |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| David Harum (G) 769 (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. | Mar. 3,'34 |
| Dinner at the Ritz (G) 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | Nov. 13,'37 |
| Doctor Bull (G) 768 (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. | Oct. 14,'36 |
| Fair Warning (G) 740 | Betty Furness-John Payne | Mar. 5,'37 | 68. | Jan. 23,'37 |
| Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. | Apr. 3,'37 |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May 14,'37 | 59. | Mar. 6,'37 |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. | May 5,'34 |
| Heidi (G) 816 | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. | Oct. 16,'37 |
| Holy Terror, The (G) 734 | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. | Jan. 9,'37 |
| Hot Water (G) | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. | July 17,'37 |
| Judge Priest (reissue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 25,'34 |
| It Happened Out West 745 | Paul Kelly-Judith Allen | May 7,'37 | 56 | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28 | |
| Lady Escapes, The (G) 747 | Gloria Stuart-Michael Whalen | July 23,'37 | 63. | June 5,'37 |
| Lancer Spy (G) 809 | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. | Oct. 9,'37 |
| Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. | Oct. 2,'37 |
| Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. | Nov. 26,'36 |
| Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. | Feb. 27,'37 |
| Love Under Fire (G) 803 | Loretta Young-Don Ameche | Aug. 20,'37† | 75. | Aug. 14,'37 |
| Midnight Taxi (G) 744 | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. | Mar. 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. | Mar. 20,'37 |
| Off to the Races (G) 736 | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. | Jan. 16,'37 |
| On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| One In a Million (G) 722 | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | | | | |
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75. | |
| Second Honeymoon (G) 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | 79. | Nov. 13,'37 |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| (Exploitation: June 5,'37, p. 64.) | | | | |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 | Anthony Martin-Dixie Dunbar | June 25,'37 | 64. | |
| (See "In the Cutting Room," May 1,'37.) | | | | |
| Slave Ship (G) 748 | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| (See production article, Mar. 13,'37, p. 16.) | | | | |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| (Exploitation: Oct. 9,'37, p. 66.) | | | | |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99. | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 743 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | | | | |
| Wee Willie Winkie (G) 760 | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| (Expoitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | | | | |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blonde Moll | Ricardo Cortez-Phyllis Brooks | Mar. 18,'38† | | |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Feb. 4,'38† | *65. | Nov. 6,'37 |
| Checkers | Jane Withers-Stuart Erwin | Feb. 18,'38† | | |
| (See "In the Cutting Room," Nov. 20,'37.) | | | | |
| Happy Landing 830 | Sonja Henie-Don Ameche | Feb. 11,'38† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Hawaiian Buckaroo 828 | Smith Bellew-Evalyn Knapp | Jan. 14,'38† | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Feb. 14,'38† | | |
| In Old Chicago | Tyrone Power-Alice Faye | | | |
| (See production article, Sept. 4,'37, p. 48.) | | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | Apr. 28,'38† | *60. | Oct. 30,'37 |
| Love and Hisses 825 | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Love on a Budget | Jed Prouty-Spring Byington | | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Mar. 11,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Sally, Irene and Mary 827 | Alice Faye-Fred Allen | Jan. 21,'38† | | |
| Shanghai Deadline 826 | Dolores Del Rio-George Sanders | Jan. 7,'37† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Jan. 14,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Thank You, Mr. Moto (G) | Peter Lorre-Jane Regan | Dec. 24,'37† | *65. | Nov. 27,'37 |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88.) | | | | |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.) | | | | |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| (Exploitation: Mar. 27,'37, p. 79.) | | | | |
| History Is Made at Night (G) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.) | | | | |
| Hurricane, The (G) | Dorothy Lamour-Jon Hall | Nov. 9,'37† | *103. | Nov. 13,'37 |
| (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | | | | |
| Knight Without Armor (G) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | | | | |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G) | Edmund Lowe-Ann Todd | Nov. 12,'37† | 77. | Sept. 11,'37 |
| (Reviewed under the title, "The Squeaker.") | | | | |
| Nothing Sacred (G) | Carole Lombard-Fredric March | Nov. 26,'37† | 75. | Nov. 27,'37 |
| (See production article, Aug. 21,'37, p. 16.) | | | | |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| (Exploitation: Nov. 27,'37, p. 78.) | | | | |
| Star Is Born, A (G) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | | | | |
| Stella Dallas (A) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78.) | | | | |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44. | |
| Walter Wanger's Vogues of 1938 (G) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | | | | |
| When Thief Meets Thief (A) | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| (Reviewed under the title, "Jump for Glory.") | | | | |
| Woman Chases Man (G) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | | | | |
| You Only Live Once (A) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | | | | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Dec. 17,'37† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | Dec. 24,'37† | | |
| Adventures of Tom Sawyer | Tommy Kelly-Walter Brennan | Feb. 3,'38† | | |
| (See production article, Oct. 9,'37, p. 16.) | | | | |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | | | |
| (See production article, Nov. 13,'37, p. 14.) | | | | |
| I Met My Love Again | Joan Bennett-Henry Fonda | | | |
| (See "In the Cutting Room," Sept. 18,'37.) | | | | |
| Mutiny In the Mountains | Vivien Leigh-Paul Lukas | | | |
| Paradise for Two (G) | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | | 90. | Nov. 13,'37 |
| Storm In a Teacup (G) | Vivien Leigh-Rex Harrison | Jan. 22,'38† | 86. | June 12,'37 |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68. | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58. | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59. | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66. | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 29,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59. | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 78. | Apr. 24,'37 |
| Love In a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man In Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| Oh, Doctor! (G) 1013 | Edward Everett Horton | May 10,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| 100 Men and a Girl (G) 2001 | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | | | | |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | | | | |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68. | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59. | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½. | |
| That's My Story 2034 | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62. | |
| (See "In the Cutting Room," July 3,'37.) | | | | |
| Top of the Town (G) 1007 | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | | | | |
| Trouble at Midnight (G) 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | Nov. 20,'37 |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunne | Mar. 26,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66. | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 76. | Apr. 24,'37 |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 58. | |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |

# (THE RELEASE CHART--CONT'D)

### Coming

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63 | Nov. 13,'37 |
| Courage of the West | Bob Baker-Lois January | Dec. 5,'37† | 57 | |
| (See "In the Cutting Room," Sept. 11,'37.) | | | | |
| Deadlocked | Fay Wray-Kent Taylor | | | |
| International Spy | Wm. Hall-Jane Wyman | | | |
| Mad About Music | Deanna Durbin-Herbert Marshall | | | |
| Prescription for Romance | Wendy Barrie-Kent Taylor | Dec. 12,'37† | | |
| (See "In the Cutting Room," Oct. 9,'37.) | | | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | Jan. 23,'38† | | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Fued of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket (G) | Herman Brix-Joan Barclay | Oct. 1,'37† | 62 | Nov. 20,'37 |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |

### Coming

| | | | | |
|---|---|---|---|---|
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Lost Ranch | Tom Tyler | Nov. 30,'37† | | |
| Orphan of the Pecos | Tom Tyler | Dec. 30,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73 | Apr. 10,'37 |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83 | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89 | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62 | Sept. 11,'37 |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60 | June 12,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82 | Sept. 11,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85 | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92 | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95 | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71 | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90 | July 31,'37 |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101 | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95 | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116 | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68 | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60 | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60 | Mar. 13,'37 |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93 | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105 | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80 | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59 | Dec. 5,'36 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121 | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60 | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64 | July 24,'37 |

### Coming

| | | | | |
|---|---|---|---|---|
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Everybody Was Very Nice | Wayne Morris-Priscilla Lane | | | |
| Evidence | Dick Foran-June Travis | | | |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers In Paris | | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | Feb. 19,'38† | *60 | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| Patient in Room 18, The 274 | Ann Sheridan-Patric Knowles | Jan. 15,'37† | | |
| Penrod and His Twin Brother 226 | Billy and Bobby Mauch | Feb. 26,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady 211 | H. Bogart-Dorothy McNulty | Jan. 8,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Tovarich 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | | |
| Without Warning (G) 224 | Boris Karloff-Marie Wilson | Jan. 29,'38† | *56 | Oct. 23,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Tibe Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78 | July 8,'37 |
| Masquerade In Vienna (A) | Paula Wessely | Jan. 28,'37 | 95 | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |

### Coming

| | | | | |
|---|---|---|---|---|
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven | Harry Baur | Dec. 15,'37† | 82 | |
| Love on Skiis | Walter Rimil | | | |
| Monastery | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Jan. 15,'38† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Adventures of Chico (G) | | Woodward Bros | | 60 | Nov. 27,'37 |
| Angel's Pit, The (A) | Amedo Nazzari | | | | June 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103 | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90 | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73 | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | | Oct. 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89 | Oct. 23,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80 | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90 | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55 | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74 | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88 | Mar. 27,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81 | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90 | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77 | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73 | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70 | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120 | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90 | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80 | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95 | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78 | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105 | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70 | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91 | Sept. 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77 | June 5,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90 | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77 | Sept. 18,'37 |
| Ora Ponciano (G) | Chucho Solozano | Prod. Soria | | 105 | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77 | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75 | May 8,'37 |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115 | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100 | Mar. 20,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95 | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120 | Oct. 30,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70 | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | Scandinavian | Apr. 13,'37 | 73 | Apr. 24,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58 | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85 | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85 | July 17,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 8,'37 | 68 | Mar. 27,'37 |
| Uncivilized (A) | Dennis Hoey | Box Office | Nov. 23,'37 | 77 | Nov. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60 | May 1,'37 |
| Wild Innocence (G) | Wendy Munro | Cinesound | | 65 | Nov. 20,'37 |
| World's In Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 90 | May 29,'37 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Woods (3 Stooges) | May 14,'37 | 19½ |
| Big Squirt, The (10-2-37) Charlie Chase | Sept.17,'37† | 18 |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19 |
| Calling All Curtains | Oct. 1,'37† | 16 |
| Calling All Doctors | July 22,'37 | 19½ |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½ |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½ |
| Fiddling Around | Jan. 21,'38† | .2 rls. |
| From Bad to Worse Charlie Chase | June 4,'37 | 17 |
| Goofs and Saddles | July 2,'37 | 17½ |
| Gracie at the Bat Andy Clyde | Oct. 29,'37† | 17½ |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½ |
| Grips, Grunts and Groans (3-27-37) (3 Stooges) | Jan. 15,'37 | 19 |
| He Done His Duty Andy Clyde | Dec. 10,'37† | 17½ |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17 |
| Lodge Night Andy Clyde | June 11,'37 | 18 |
| Man Bites Love Bug Charlie Chase | Dec. 24,'37† | 18 |
| My Little Feller Andy Clyde | May 21,'37 | 18 |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½ |
| Oh What a Knight | Nov. 22,'37† | 16½ |
| Playing the Ponies (3 Stooges) | Oct. 15,'37† | 17 |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19 |
| Sitter Downers, The (3 Stooges) | Nov. 26,'37† | 16½ |
| Stuck in the Sticks Andy Clyde | Mar.26,'37 | 18 |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½ |
| Termites of 1938 | Jan. 7,'38† | .2 rls. |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17 |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17 |
| **BROADWAY FOLLIES** | | |
| Brokers Follies | Dec. 3,'37† | .1 rl. |
| Drug Store Follies | Sept. 3,'37† | 9½ |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11 |
| Timberland Revels | Nov. 5,'37† | 10 |
| **COLOR RHAPSODIES** | | |
| Air Hostess, The | Oct. 22,'37† | .8 |
| Foxy Pup, The (6-5-37) | May 21,'37 | .6½ |
| Gifts from the Air (re-issue) | Dec. 18,'37† | 7½ |
| Indian Serenade | July 16,'37 | .8 |
| Let's Go (4-17-37) | Apr. 10,'37 | 7½ |
| Little Match Girl | Nov. 5,'37† | 8½ |
| Merry Mannequins | Mar. 19,'37 | .6½ |
| Mother Hen's Holiday | May 7,'37 | .7 |
| Sad Little Guinea Pigs | Dec. 18,'37† | .1 rl. |
| Scary Crows (9-11-37) | Aug.20,'37 | .8 |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | 7½ |
| Spring Festival (8-21-37) | Aug. 6,'37 | .8 |
| Stork Takes a Holiday, The | June 11,'37 | .8 |
| Swing, Monkey, Swing | Sept.10,'37 | 7½ |
| **COLUMBIA TOURS** | | |
| Gold Quest of the Ages | Jan. 28,'37 | 10 |
| Fifty Years of Barter | May 28,'37 | 9½ |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | .9 |
| Pirate Parts of the Caribbean | July 2,'37 | .9 |
| When the West Was Young (3-20-37) | Mar.12,'37 | .9 |
| **COMMUNITY SING (1st Series)** | | |
| Community Sing (No. 1) (2-27-37) | Jan. 17,'37 | 10 |
| Community Sing (No. 2) | Feb. 19,'37 | 11 |
| Community Sing (No. 3) (6-5-37) | May 20,'37 | 10 |
| Community Sing (No. 4) | June 18,'37 | 10½ |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | 10½ |
| **(2nd Series)** | | |
| No. 1 (9-11-37) | Aug.20,'37† | 10 |
| No. 2 (10-16-37) | Sept.17,'37† | 10 |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½ |
| No. 4— | Nov. 28,'37† | .1 rl. |
| **COURT OF HUMAN RELATIONS** | | |
| Wedding Deal, The | Feb. 26,'37 | 11½ |
| **FEATURETTES** | | |
| Herald of the Skies | Apr. 2,'37 | .9½ |
| **HAPPY HOUR** | | |
| Goose Girl, The | May 30,'37 | .3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | .3 rls. |
| **KRAZY KAT CARTOONS** | | |
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | .7 |
| 18. Krazy's Race of Time (6-26-37) | May 8,'37 | .7 |
| 19. Masque Raid, The | June 25,'37 | .7 |
| 20. Railroad Rhythm | Nov. 20,'37† | .1 rl. |
| **SCRAPPY CARTOONS** | | |
| Canine Capers | Sept.16,'37† | .6½ |
| Clock Goes 'Round and 'Round (11-20-37) | Oct. 16,'37† | .6 |
| Dizzy Ducks (12-19-36) | July 18,'37 | .6½ |
| Fire Plug, The (11-13-37) | Oct. 16,'37† | .6 |
| Puttin' Out the Kitten | Mar.26,'37 | .7 |
| Scrappy's Band Concert | Apr. 29,'37 | .7 |
| Scrappy's Music Lesson | June 4,'37 | .7 |
| Scrappy's News Flashes | Dec. 8,'37† | .1 rl. |
| **SCREEN SNAPSHOTS** | | |
| No. 5—(2-27-37) | Jan. 22,'37 | 10 |
| No. 6— | Feb. 19,'37 | 10 |
| No. 7— | Mar.23,'37 | .9½ |
| No. 8—(5-29-37) | Apr. 30,'37 | .9½ |
| No. 9— | May 22,'37 | 10 |
| No. 10— | June 4,'37 | .9 |
| No. 11— | June 25,'37 | 10½ |
| No. 12—(10-16-37) | Aug.13,'37 | 10 |
| No. 13—(10-16-37) | Sept.10,'37 | 10 |
| **(New Series)** | | |
| No. 1—(10-16-37) | Sept.17,'37† | 10 |
| No. 2—(11-20-37) | Oct. 15,'37† | .9½ |
| No. 3— | Nov. 18,'37† | .1 rl. |
| **SPECIAL** | | |
| **SPORT THRILLS** | | |
| Cadet Champions | Nov. 26,'37† | .1 rl. |
| Fit to Win (6-12-37) | May 7,'37 | .9½ |
| Fleet Hoofs (4-17-37) | Mar. 5'37 | 10 |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10 |
| Future Stars | Aug.30,'37 | |
| Golf Magic (9-11-37) | Aug. 16,'37 | .9 |
| Riding the Waves | June 4,'37 | 10 |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | .9 |
| Set 'Em Up | Oct. 29,'37† | .1 rl. |
| Sport of the Seasons | June 25,'37 | .9 |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | .9 |
| Trotting Thoroughbreds (10-16-37) | Sept. 30,'37† | .9½ |
| **STRANGE AS IT SEEMS** | | |
| Little Jack Horner (10-2-37) | Sept.16,'37† | .6½ |
| Silver Threads | Nov. 12,'37† | .1 rl. |
| **WORLD IN COLOR** | | |
| Beautiful Bermuda | Sept.10,'37† | |
| City of the Golden Gate (11-20-37) | Oct. 10,'37† | .9½ |

### EDUCATIONAL
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| Title | Rel. Date | Min. |
|---|---|---|
| **SONG AND COMEDY HITS** | | |
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11 |
| Big Apple, The (10-2-37) | Sept.17,'37† | .9 |
| Calling All Crooners | Nov. 19,'37† | 10½ |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11 |
| Love Goes West | Dec. 17,'37† | .1 rl. |
| Miss Lonely Hearts (10-30-37) | Sept.24,'37† | 10½ |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11 |
| Rhythm Saves the Day | Oct. 29,'37† | 11 |
| See Uncle Sol (2-6-37) | Jan. 29,'37 | 11 |
| Trailer Paradise | Nov. 26,'37† | .1 rl. |
| **TERRY-TOONS** | | |
| Barnyard Boss, The | Dec. 24,'37† | .1 rl. |
| Big Game Hunt, The | Feb. 19,'37 | .7 |
| Billy Goat's Whiskers, The | Dec. 10,'37† | .1 rl. |
| Book Shop, The (1-30-37) | Feb. 5,'37 | .8 |
| Bug Carnival (4-17-37) | Apr. 16,'37 | .7 |
| Close Shave, A | Oct. 1,'37† | .7 |
| Dancing Bear, The (11-6-37) | Oct. 15,'37† | .6½ |
| Dog and the Bone, The (11-27-37) | Nov.12,'37† | .6 |
| Farmer Al Falfa in Trailer Life | Aug.20,'37† | .6 |
| Flying South | Mar.19,'37 | .7 |
| Hay Ride, The | Apr. 2,'37 | .6 |
| Homeless Pup, The | July 23,'37 | .7 |
| Kiko's Cleaning Day (10-2-37) | Sept.17,'37† | .6½ |
| Mechanical Cow, The | June 25,'37 | .7 |
| Ozzie Ostrich Comes to Town | May 28,'37 | .7 |
| Paper Hangers, The (8-14-37) | July 30,'37 | .7 |
| Pink Elephants | July 9,'37 | .7 |
| Play Ball | June 11,'37 | .6 |
| Puddy's Coronation | May 14,'37 | .7 |
| Red Hot Music | Mar. 5,'37 | .6 |
| Saw Mill Mystery, The | Oct. 29,'37† | .6½ |
| School Birds | Apr. 30,'37 | .7 |
| Timid Rabbit, The | Nov. 26,'37† | .1 rl. |
| Tin Can Tourist, The (2-6-37) | Jan. 22,'37 | .7 |
| Villain Still Pursued Her, The | Sept. 3,'37† | .6½ |
| **TREASURE CHEST** | | |
| Crystal Ballet | May 28,'37 | 11 |
| How to Ski | Aug.20,'37† | 11 |
| Ornamental Swimming | June 4,'37 | 10 |
| Private Life of the Gannets (9-25-37) | Sept.10,'37† | 11 |
| Songs of the Danube | May 7,'37 | .9 |
| **TWO-REEL COMEDIES** | | |
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19 |
| Bashful Ballerina (10-2-37) | Sept.17,'37† | 20 |
| Bashful Buckaroo, The | Dec. 3,'37† | .2 rls. |
| Big Courtship, The | Feb. 19,'37 | 17 |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18 |
| Dime a Dance | Dec. 17,'37† | .2 rls. |
| Ditto | Feb. 12,'37 | 17 |
| Freshies | May 7,'37 | 17 |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19 |
| Girls Ahoy! | June 11,'37 | 17 |
| Going, Going, Gone | Oct. 8,'37† | 18 |
| Hamlet and Eggs | June 18,'37 | 16 |
| Heir Today | Nov. 5,'37† | 18 |
| Her Accidental Hero | May 21,'37 | 17 |
| His Pest Girl | Apr. 30,'37 | 18 |
| Hi-ya Doc? | Apr. 23,'37 | 20 |
| Holding the Bag | May 14,'37 | 19 |
| Hold It | Jan. 29,'37 | 17 |
| Hurray for Hooligan | Nov. 19,'37† | 17 |
| Jail Bait | Jan. 8,'37 | 19 |
| Koo-Koo Korrespondence Skool, The | Nov. 19,'37† | .2 rls. |
| Love In Arms | May 28,'37 | 18 |
| Love Nest on Wheels | Mar.26,'37 | 18 |
| Man to Man | Feb. 26,'37 | 17 |
| Meet the Bride | Oct. 29,'37† | 17 |
| Melody Girl | Apr. 16,'37 | 17 |
| Montague the Magnificent (8-14-37) | Aug.27,'37† | 17 |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19 |
| Pixilated | Mar.19,'37 | 18 |
| Playboy Number One | Nov. 26,'37† | 17 |
| Practically Perfect (1-30-37) | Jan. 15,'37 | 21 |
| Ready to Serve (4-10-37) | Mar.12,'37 | 15 |
| Silly Night (10-23-37) | Oct. 1,'37† | 19 |
| Slacks Appeal | Aug.13,'37† | 19 |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18 |
| Sweeties | Sept. 3,'37† | 15 |
| That's the Spirit | June 25,'37 | 17 |
| Timid Ghost, The | Sept.24,'37† | 16 |
| Uncle Sol Solves It | | |
| Who's Crazy? | Aug.20,'37† | 19 |
| Will You Stop! (10-2-37) | Sept.10,'37† | 17 |
| Who's Who? | Oct. 22,'37† | 20 |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10 |
| Broadway Dance Parade | June 15,'37 | 10 |
| Busy Spots in Florida | Jan. 20,'37 | 12 |
| Hollywood Magic (5-29-37) | | 10 |
| In Shanghai (6-5-37) | July 16,'37 | 12 |
| Isle of Paradise | July 30,'37 | 20 |
| Spanish Interlude, A | June 15,'37 | |
| **MAGNACOLOR** | | |
| Blow, Bugle, Blow | | |
| Catalina Island | Nov. 12,'37† | |
| Personalities on Parade | | |
| Skiing on Your Feet | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | .8 |
| Old Prospector, The | | .8 |
| **NOVELTIES** | | |
| Nero | | .8 |
| Hobo Hero | | .9 |
| **PORT O' CALL** | | |
| City of the Sun | | .9 |
| Seventh Wonder | | .9 |
| **WORLD IN COLOR** | | |
| Dream Harbor | | .8 |
| Under the Southern Cross | | .8 |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21 |
| No. 11—Soak the Poor (10-2-37) | Aug.21,'37 | 16 |
| No. 12—Give Till It Hurts (11-13-37) | Sept.18,'37 | 20 |
| No. 13—Behind the Criminal | Oct. 30,'37 | 21 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm (11-20-37) | Oct. 30,'37† | .9 |
| Colorful Bombay (5-8-37) | Apr. 3,'37 | .8 |
| Copenhagen | Nov. 27,'37† | .9 |
| Floral Japan | July 24,'37 | .8 |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | .9 |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | .8 |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | .8 |
| Land of Incas | Dec. 25,'37† | |
| Rocky Mountain Grandeur (7-24-37) | June 26,'37 | .8 |
| Serene Siam (6-26-37) | May 29,'37 | .9 |
| Stockholm, Pride of Sweden (11-13-37) | Oct. 2,'37† | .9 |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 29—Bosko's Easter Eggs (4-3-37) | Mar.20,'37 | .8 |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | .8 |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | .8 |
| 32—Wayward Pups (8-14-37) | July 10,'37 | .9 |
| 33—Bosko and the Cannibals | Aug.28,'37 | 10 |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The (11-20-37) | Oct. 9,'37† | .9 |
| Man in the Barn, The | Nov. 20,'37† | 10 |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10 |
| Have Courage (7-24-37) | June 12,'37 | 10 |
| Pacific Paradise (10-16-37) | Aug.28,'37 | 10 |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10 |
| Romance of Digestion | Mar.13,'37 | 11 |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21 |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19 |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21 |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20 |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20 |
| **OUR GANG** | | |
| Fishy Tales | Aug.28,'37 | 11 |
| Framing Youth (10-2-37) | Sept.11,'37† | 11 |
| Hearts Are Thumps | Apr. 3,'37 | 11 |
| Mail and Female | Nov. 13,'37† | 11 |
| Night 'n' Gales | July 24,'37 | 11 |
| Pigskin Palooka (11-27-37) | Oct. 23,'37† | 11 |
| Roamin' Holiday (7-31-37) | June 12,'37 | 11 |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | 11 |
| Three Smart Boys (5-8-37) | Mar.13,'37 | 11 |
| **PETE SMITH SPECIALTIES** | | |
| Bar-Rac's Night Out | Feb. 27,'37 | 10 |
| Decahtlon Champion (11-27-37) | Nov. 20,'37† | 10 |
| Equestrian Acrobatics | Aug.14,'37 | .8 |
| Golf Mistakes (6-26-37) | June 12,'37 | 10 |
| Grand Bounce, The (6-26-37) | May 22,'37 | 11 |
| Jungle Juveniles (11-6-37) | Oct. 2,'37† | .9 |
| Minimaniacs | Nov. 20,'37† | |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10 |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10 |
| Pigskin Champions (9-25-37) | Aug. 14,'37 | 11 |

(Exploitation: Oct. 30,'37, p. 87.)

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| **Romance of Radium** | | |
| (10-23-37) | Oct. 23,'37 | 10 |
| **Ski Skill (4-10-37)** | Oct. 23,'37 | 10 |
| (Reviewed under the title, "Ski Thrill") | | |
| **Sports on Ice** | July 24,'37 | 10 |
| **Tennis Tactics (5-8-37)** | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| **Beau Hunks (9-5-31)** | Sept.18,'37†37 | |
| **Blotto (2-15-30)** | Oct. 30,'37†26 | |
| **County Hospital (4-23-32)** | Jan. 22,'38†17 | |
| **Perfect Day, The (3-18-27)** | Dec. 11,'37†20 | |
| **ROBERT BENCHLEY** | | |
| **How to Start the Day** | | |
| (10-16-37) | Sept.11,'37†10 | |
| **Night at the Movies, A** | | |
| (11-20-37) | Nov. 6,'37†10 | |
| **SPECIAL** | | |
| **Jimmy Fiddler's Personality Parade** | Jan. 8,'38†20 | |
| **Servant of the People** | | |
| (3-20-37) | Apr. 9,'37 | 21 |
| (Exploitation: Feb. 27,'37, p. 87.) | | |
| **TABLOID MUSICALS** | | |
| **Little Maestro (4-17-37)** | Mar. 27,'37 | 11 |
| **Song of Revolt (7-24-37)** | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| **Candid Candidate, The** | | |
| (9-25-37) | Aug. 27,'37†.7 | |
| **Ding Dong Doggie** | July 23,'37†.7 | |
| **Foxy Hunter, The** | Nov. 26,'37†.1 rl. | |
| **Hello Hawaii** | Dec. 24,'37† | |
| **Hot Air Salesman, The** | | |
| (3-20-37) | Mar. 12,'37 | .7 |
| **Impractical Joker, The** | | |
| (7-3-37) | June 18,'37 | .7 |
| **New Deal Show, The** | | |
| (10-16-37) | Oct. 22,'37†.7 | |
| **Pudgy Takes a Bow-Wow** | Apr. 9,'37 | .7 |
| **Pudgy Picks a Fight** | | |
| (5-22-37) | May 14,'37 | .8 |
| **Service With a Smile** | Sept.24,'37†.7 | |
| **Whoops! I'm a Cowboy** | Feb. 12,'37 | .7 |
| **COLOR CLASSICS** | | |
| **Bunny-Mooning (3-13-37)** | Feb. 12,'37 | .7 |
| **Car-Tune Portrait, A** | | |
| (7-3-37) | June 25,'37 | .7 |
| **Chicken a la King** | Apr. 16,'37 | .8 |
| **Educated Fish (11-13-37)** | Oct. 29,'37†.7 | |
| **Foolish Fox, The** | Dec. 31,'37† | |
| **Peeping Penguins (9-18-37)** | Aug. 27,'37†.7 | |
| **HEADLINERS** | | |
| **Blue Velvet Music** | Apr. 9,'37 | 10 |
| Mark Warnow and Orch. | | |
| **Frimi Favorites (7-3-37)** | June 4,'37 | 11 |
| Rudolf Friml, Jr., and Orch. | | |
| **From the Minuet to the Big Apple** | Nov. 19,'37† | |
| **Hollywood Star Reporter, No. 2 (10-16-37)** | Oct. 29,'37†11 | |
| **Hula Heaven (10-16-37)** | Oct. 1,'37†11 | |
| Eddie Peabody | | |
| **Installment Collector, The** | July 2,'37 | 10 |
| Fred Allen | | |
| **Let's Go Latin (9-25-37)** | Sept.10,'37†11 | |
| Xavier Cugat and Orch. | | |
| **Meet the Maestros** | Dec. 17,'37† | |
| **Music by Morgan** | Feb.12,'37 | 11 |
| Russ Morgan and Orch. | | |
| **Night in Manhattan** | July 30,'37 | 11 |
| **Oh Kay, Rhythm** | Dec. 17,'37† | |
| **Queens of Harmony** | Aug. 20,'37†11 | |
| Phil Spitalny and Girl Orch. | | |
| **Star Reporter, The, No. 2** | | |
| (3-27-37) | Mar. 12,'37 | 11 |
| Vincent Lopez and Orch. | | |
| Boswell Sisters | | |
| **Swing, Hutton, Swing** | May 7,'37 | 11 |
| Ina Ray Hutton and Orch. | | |
| **MUSICAL ROMANCE** | | |
| (In Color) | | |
| **Schubert's Serenade** | July 23,'37 | .9 |
| **Song of the Islands** | | |
| (5-22-37) | May 21,'37 | 10 |
| **Trees (3-20-37)** | Mar. 19,'37 | .9 |
| **PARAGRAPHICS** | | |
| **Aviator Shorty** | July 23,'37 | 10 |
| **Circus Comes to Town, The** | | |
| (7-3-37) | June 25,'37 | 10 |
| **Cowboy Shorty (10-16-37)** | Oct. 8,'37†10 | |
| **Game Trails** | Apr. 30,'37 | 10 |
| **Inventor, The (10-23-37)** | Nov. 5,'37†11 | |
| **It's a Good Stunt** | | |
| (9-25-37) | Sept.10,'37†10 | |
| **It's a Living** | Mar. 5,'37 | 11 |
| **Killer of the Tonto** | Aug. 13,'37†10 | |
| **Make Up and Live** | Dec. 31,'37† | |
| **Nobody Home** | Apr. 2,'37 | 10 |
| **Safety In the Air** | | |
| (5-22-37) | May 28,'37 | 10 |
| **Tuna** | Dec. 3,'37† | |
| **Where Snow Is King** | Feb. 5,'37 | .9 |
| **PARAMOUNT PICTORIAL** | | |
| **No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions** | Feb. 12,'37 | .9 |
| **No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias** | Mar. 12,'37 | 10 |
| **No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie** | Apr. 9,'37 | 10 |
| **No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)** | May 7,'37 | 10 |
| **No. 11—Fishing Highlights** | June 4,'37 | 11 |
| **No. 12—(7-3-37)** | July 2,'37 | 10 |
| **NEW SERIES** | | |
| **No. 1—Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man** | Aug. 6,'37†.1 rl. | |
| **No. 2—Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37)** | Sept. 3,'37†10 | |
| **No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)** | Oct. 1,'37†10 | |
| **No. 4—Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)** | Nov. 5,'37†10 | |
| **No. 5—** | Dec. 3,'37 | |
| **POPEYE THE SAILOR** | | |
| **Football Toucher Downer** | Oct. 15,'37† | |
| **Fowl Play** | Dec. 17,'37† | |
| **Hospitaliky** | Apr. 16,'37†.7 | |
| **I Like Babies and Infints (10-2-37)** | Sept.17,'37†.7 | |
| **I Never Change My Altitude** | Aug. 20,'37†.7 | |
| **Lost and Foundry** | July 16,'37 | .7 |
| **Morning, Noon and Night Club (6-26-37)** | June 18,'37 | .7 |
| **My Artistical Temperature** | Mar. 19,'37 | .7 |
| **Organ Grinder's Swing (3-6-37)** | Feb. 19,'37 | .7 |
| **Paneless Window Washer, The (2-27-37)** | Jan. 22,'37 | .7 |
| **Popeye the Sailor Meets Ali Baba and the Forty Thieves** | Nov. 26,'37†.2 rls. | |
| (Color Special) | | |
| **Protex the Weakerist (11-20-37)** | Nov. 19,'37†.7 | |
| **Twisker Pitcher, The** | May 21,'37 | .7 |
| **PARAMOUNT SOUND NEWS** | | |
| **Two Editions Weekly** | | |
| **POPULAR SCIENCE** | | |
| (In Color) | | |
| **No. 3** | Dec. 25,'36 | 11 |
| **No. 4 (3-27-37)** | Feb. 26,'37 | 11 |
| **No. 5** | Apr. 30,'37 | 11 |
| **No. 6** | July 2,'37 | 11 |
| **NEW SERIES** | | |
| **No. 1 (9-18-37)** | Sept. 3,'37†10 | |
| **No. 2 (11-20-37)** | Nov. 12,'37†10 | |
| **No. 3** | Jan. 14,'38† | |
| **SCREEN SONGS** | | |
| **Magic on Broadway** | Nov. 26,'37†.1 rl. | |
| Jay Freeman and Orch. | | |
| **Never Should Have Told You (3-6-37)** | Jan. 29,'37 | .8 |
| Nat Brandwynne and Orch. | | |
| **Please Keep Me In Your Dreams (5-22-37)** | May 28,'37 | .8 |
| Henry King and Orch. | | |
| **Twilight on the Trail** | Mar. 26,'37 | .7 |
| The Westerners | | |
| **Whispers in the Dark (10-9-37)** | Sept.24,'37†.7 | |
| **You Came to My Rescue** | July 30,'37 | .8 |
| Shep Fields and Orch. | | |
| **GRANTLAND RICE SPORTLIGHTS** | | |
| **(NEW SERIES)** | | |
| **No. 33—An Underwater Romance (3-6-37)** | Jan. 29,'37 | 10 |
| **No. 34—On the Nose (3-13-37)** | Feb. 26,'37 | 10 |
| **No. 35—King Soccer** | Mar. 26,'37 | 10 |
| **No. 36—Wrestling (It's a Laugh)** | Apr. 23,'37 | 10 |
| **No. 37—Swing Stars (5-22-37)** | May 14,'37 | 10 |
| **No. 38—Pan-American Champions (7-3-37)** | June 11,'37 | 10 |
| **No. 39—Rhythm of the Game (7-10-37)** | July 9,'37 | 10 |
| **No. 40—Aquabats** | Aug. 13,'37†10 | |
| **No. 41—Picking Pets (10-2-37)** | Sept.10,'37†10 | |
| **No. 42—Four Smart Dogs (10-16-37)** | Oct. 8,'37†10 | |
| **No. 43—Pick Your Favorite (11-6-37)** | Nov. 5,'37† | |
| **No. 44—Ball Tossers** | Dec. 3,'37† | |
| **No. 45—Water, Water Everywhere** | Dec. 31,'37† | |
| **UNUSUAL OCCUPATIONS** | | |
| (In Color) | | |
| **No. 1** | Aug. 6,'37†.1 rl. | |
| **No. 2 (10-16-37)** | Oct. 8,'37†10 | |
| **No. 3** | Dec. 10,'37† | |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| **Frozen Affair, A (8-28-37)** | Sept.17,'37†10 | |
| **Murder in Swing Time (9-4-37)** | Sept.27,'37†10 | |
| **LEON ERROL COMEDIES** | | |
| **Rented Riot, A** | Nov. 5,'37†17 | |
| **Should Wives Work (10-9-37)** | Sept.10,'37†19 | |
| **HEADLINER SERIES** | | |
| **2—Singing in the Air** | Feb. 19,'37.19 | |
| **3—Rhythm on the Rampage (4-24-37)** | Apr. 2,'37.18½ | |
| **4—Swing Fever** | July 25,'37.20 | |
| **1937-38** | | |
| **No. 1—Trailing Along (10-16-37)** | Oct. 8,'37†16 | |
| **EDGAR KENNEDY COMEDIES** | | |
| **Bad Housekeeping (4-10-37)** | Mar. 5,'37.19 | |
| **Dumb's the Word** | June 11,'37.18 | |
| **Edgar and Goliath** | Nov. 19,'37†17 | |
| **Locks and Bonds** | Apr. 16,'37.19 | |
| **Morning Judge (10-16-37)** | Sept.24,'37†18 | |
| **Tramp Trouble** | Aug. 6,'37.16 | |
| **MARCH OF TIME** | | |
| **No. 7** | Feb. 19,'37.21 | |
| **No. 8** | Mar. 19,'37.20 | |
| **No. 9 (4-17-37)** | Apr. 16,'37.21 | |
| **No. 10** | May 14,'37.18 | |
| **No. 11** | June 11,'37.18 | |
| **No. 12** | July 9,'37.18 | |
| **No. 13** | Aug. 6,'37.18 | |
| **1937-38** | | |
| **No. 1 (9-11-37)** | Sept. 3,'37†17 | |
| **No. 2** | Oct. 1,'37†20 | |
| **No. 3** | Oct. 29,'37†21 | |
| **No. 4** | Nov. 26,'37† | |
| **MICKEY MOUSE** | | |
| **Clock Cleaners, The (8-28-37)** | Oct. 15,'37†.8 | |
| **Donald's Ostrich** | Dec. 10,'37†.9 | |
| **Hawaiian Holiday (9-4-37)** | Sept.24,'37†.8 | |
| **Lonesome Ghosts** | Dec. 24,'37†.9 | |
| **Old Mill, The** | Nov. 5,'37†.9 | |
| **Pluto's Quintuplets** | Nov. 26,'37†.9 | |
| **NU-ATLAS PRODUCTIONS** | | |
| **Phoney Boy** | Nov. 19,'37†.9 | |
| **Rhythm in a Night Court (9-4-37)** | Sept.24,'37†.9 | |
| **PATHE NEWS** | | |
| **Released twice a week** | | |
| **PATHE PARADE** | | |
| **No. 1 (10-16-37)** | Sept.10,'37†13 | |
| **No. 2** | Nov. 5,'37† | |
| **PATHE REVIEWS** | | |
| **Released once a month** | | |
| **PATHE TOPICS** | | |
| **Released seven times a year** | | |
| **RADIO FLASH COMEDIES** | | |
| **Horse Play (4-3-37)** | Mar. 13,'37.18 | |
| **Many Unhappy Returns** | Oct. 22,'37†17 | |
| **RADIO MUSICAL COMEDIES** | | |
| **Mississippi Moods (7-31-37)** | July 23,'37.17 | |
| **That Man Samson** | May 28,'37.19 | |
| **SMART SET** | | |
| **Inlawful** | Apr. 30,'37.17 | |
| **SPECIAL** | | |
| **Day With the Dionne Quintuplets, A (4-24-37)** | Mar. 26,'37.18 | |
| **SPORTS WITH BILL CORUM** | | |
| **Beach Sports** | June 4,'37 | .9½ |
| **Big League** | May 7,'37 | 11 |
| **Foreign Sports** | Apr. 9,'37 | 10 |
| **Golf Timing (8-21-37)** | July 23,'37 | 11 |
| **Iceman, The** | Jan. 15,'37 | .9 |
| **Putting on the Dog** | Feb. 12,'37 | 11 |
| **Royal Steeds** | July 2,'37 | 10 |
| **Saratoga Summers (3-27-37)** | Mar. 12,'37 | 11 |
| **STRUGGLE TO LIVE** | | |
| **Desert Land** | Apr. 5,'37 | .9 |
| **Forest Gangsters (1-23-37)** | Jan. 8,'37 | .9 |
| **SUPERBA COMEDIES** | | |
| **Bridal Grief** | Feb. 5,'37.19 | |
| **Wife Insurance (8-14-37)** | July 9,'37.16 | |
| **Wrong Romance, The** | May 14,'37.19 | |
| **WORLD ON PARADE** | | |
| **California Missions (4-24-37)** | Apr. 16,'37.11 | |
| **Circus Winter Quarters** | May 14,'37.11 | |
| **Florida Cowboy** | June 11,'37..9½ | |
| **Jungle Playmate** | July 30,'37 | .9 |
| **Manhattan Waterfront (3-27-37)** | Feb. 19,'37.11 | |
| **Mt. Vernon** | Mar. 19,'37.10 | |
| **Romantic Mexico** | Jan. 22,'37.10 | |
| **Workshops of Old Mexico** | July 9,'37.11 | |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **ALEXANDER** | | |
| **Trailing the Seashore (1-9-37)** | | 11 |
| **AMERICAN RED CROSS** | | |
| **Behind the Flood Headlines (5-8-37)** | | 11 |
| **ASTOR** | | |
| **Carmen (5-29-37)** | | 9 |
| **Halt! Who Goes There?** | | |
| (5-29-37) | | 9 |
| **FILM EXCHANGE** | | |
| **Ski-Esta (1-2-37)** | | 10 |
| **MATSON** | | |
| **Coronation Preview** | | |
| (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| **Lest We Forget (5-1-37)** | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| **I Pledge My Heart (8-7-37)** | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| **Bone Bender Parade (8-14-37)** | Aug. 6,'37 | 10 |
| **Filming Nature's Wonders** | Dec. 3,'37† | |
| **Laughing at Fate (11-27-37)** | Nov. 5,'37†.6½ | |
| **Motor Maniacs (9-25-37)** | Sept. 3,'37†10 | |
| **Ski Parade, The** | Feb. 5,'37 | |
| **MAGIC CARPET SERIES** | | |
| **Land of Genghis Khan (2-6-37)** | Dec. 18,'36 | 10 |
| **Mexican Mural (10-16-37)** | | 9½ |
| **Portraits of Portugal (8-7-37)** | Aug. 6,'37 | 10 |
| **Western Grandeur (4-3-37)** | Feb. 5,'37 | .9½ |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| **103. Alpine Climbers (8-22-36)** | Oct. 28,'36†.9½ | |
| **104. Mickey's Circus (8-15-36)** | Nov. 11,'36†.8 | |
| **105. Donald and Pluto (11-14-36)** | Dec. 12,'36†.8 | |
| **107. Mickey's Elephant (11-14-36)** | Feb. 19,'37†.9 | |
| **108. Don Donald (1-16-37)** | Feb. 26,'37 | .8½ |
| **109. Worm Turns, The (1-23-37)** | Apr. 17,'37†.8½ | |
| **110. Magician Mickey** | June 17,'37†.8½ | |
| **111. Mickey's Amateurs (6-19-37)** | June 4,'37†.1 rl. | |
| **112. Moose Hunters** | Aug. 5,'37†.9 | |
| **SILLY SYMPHONIES** | | |
| **106. Three Blind Mouseketers (11-28-36)** | Jan. 28,'37†.7 | |
| **108. Country Cousin, The (11-21-36)** | Dec. 17,'36†.6½ | |
| **109. Mother Pluto (11-21-36)** | Mar. 6,'37†.6½ | |
| **110. More Kittens (1-9-37)** | Mar. 27,'37†.8½ | |
| **111. Woodland Cafe (6-26-37)** | Mar. 15,'37†.1 rl. | |
| **112. Little Hiawatha (6-26-37)** | May 11,'37† | |
| **113. Modern Inventions (6-26-37)** | June 17,'37† | |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 | Nov. 1,'37† | 9 |
| No. 41 | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| No. 43 | Dec. 6,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept.20,'37† | 6 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6¼ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| House of Magic (2-13-37) | Feb. 8,'37 | 8 |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37† | 17 |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Fun Begins at Home | Feb. 17,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37† | 17 |
| It's on the Record | Mar. 17,'37 | 10½ |
| Oh, Say Can You Hear? | Dec. 29,'37† | 15½ |
| Rhapsody in Zoo | Jan. 26,'38† | 15½ |
| Shoes with Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37† | 21 |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37† | 19 |
| **OSWALD CARTOONS** | | |
| Birthday Party, The | Mar. 29,'37 | 6½ |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Dumb Cluck | Dec. 20,'37† | 7 |
| Everybody Sings (1-30-37) | Feb. 22,'37 | 7 |
| Football Fever | Nov. 15,'37† | 7 |
| Keeper of the Lions (11-13-37) | Oct. 18,'37† | 7 |
| Love Sick (11-6-37) | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | Nov. 8,'37† | 7 |
| Mysterious Jug, The | Nov. 29,'37† | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 32—Novelty (1-30-37) | Feb. 1,'37 | 9 |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 9 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty | Nov. 29,'37† | 9 |
| No. 44—Novelty | Dec. 27,'37† | 9 |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37† | 21 |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Bring On the Girls<br>Edgar Bergen | Mar. 6,'37 | 11 |
| Vitaphone Diversions<br>Smith and Dale | Apr. 3,'37 | 10 |
| Nickel Lowdown<br>Charles Kemper | May 1,'37 | 10 |
| Vitaphone Funsters (6-12-37)<br>Johnny Burke | May 29,'37 | 11 |
| Vaude-Festival<br>Fritz and Jean Hubert | June 26,'37 | |
| Vaudeville Hits<br>Elaine Arden | July 17,'37 | |
| Vitaphone Broadwayites<br>Medley-Dupree | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| Pretty Pretender, The (2-13-37)<br>Bernice Claire | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37)<br>Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood<br>Georgie Price | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37)<br>Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars<br>Fred Lawrence-J. Bryan | Feb. 20,'37 | 18 |
| Hotel a la Swing<br>Eddie Foy, Jr. | Mar. 13,'37 | 20 |
| Mail and Female<br>Ken Murray | Mar. 27,'37 | 21 |
| Play Street (4-10-37)<br>Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37)<br>Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The<br>Yacht Club Boys | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count"<br>Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania<br>Dave Apollon | May 8,'37 | 20 |
| Musical Operation, A<br>Frank Gaby-Virginia Verrill | May 15,'37 | 20 |
| Day at Santa Anita<br>Sybil Jason | May 22,'37 | 18 |
| Sound Defects (6-12-37)<br>Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid"<br>Robt Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The<br>Estelle Taylor | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37)<br>Sybil Jason | July 3,'37 | 19 |
| Newsboy's Nocturne (7-10-37)<br>Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37)<br>Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love<br>Donald Novis-Dorothy Dare | Aug. 2,'37 | |
| Du Barry Did All Right<br>Irene Bordoni | Aug. 7,'37 | |
| Doctor Cupid<br>Ken Murray-Oswald | Sept. 4,'37† | |
| Postal Union<br>Georgie Price | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37)<br>Sybil Jason | Sept. 25,'37† | 20 |
| Ups and Downs<br>Hal LeRoy | Oct. 9,'37† | |
| Starlets (11-20-37) | Oct. 23,'37† | 20 |
| Toot Sweet<br>Fifi D'Orsay-Rufe Davis | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | 17 |
| Man Without a Country, The<br>John Litel | Nov. 27,'37† | |
| Here's Your Hat<br>Cookie Bowers | Dec. 11,'37† | |
| Wedding Yells<br>Ken Murray—Oswald | Jan. 1,'38† | 20 |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Nice Work (2-13-37) | Jan. 30,'37 | 10 |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| Land of the Kangaroo (11-20-37) | Dec. 18,'37† | 10 |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger (11-20-37) | Oct. 30,'37† | 13 |
| Danger—High Voltage | Dec. 4,'37† | |
| **LOONEY TUNES** | | |
| No. 30—Porky the Wrestler | Jan. 9,'37 | 7 |
| No. 31—Porky's Road Race | Feb. 6,'37 | 7 |
| No. 32—Picador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble (11-20-37) | Nov. 13,'37† | 7 |
| No. 45—Porky's Hero Agency | Dec. 4,'37† | 7 |
| **MELODY MASTERS** | | |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The<br>Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Elisco Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| Jan Rubini and Orch. | Dec. 4,'37† | |
| **MERRIE MELODIES (In Color)** | | |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You ((3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No.39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| No. 48—Woods Are Full of Cuckoos | Dec. 4,'37† | |
| **PICTORIAL REVIEWS** | | |
| No. 5—Sports Afloat (2-6-37) | Jan. 16,'37 | 10 |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling—Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10 |
| No. 4—Boxers—Dolls | Dec. 11,'37† | |
| **VITAPHONE NOVELTIES** | | |
| Poets of the Organ (8-22)<br>Mr. and Mrs. Jesse Crawford | Jan. 16,'37 | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A<br>Radio Ramblers | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37)<br>Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash<br>Louis Zingone | May 22,'37 | 10 |
| Double Talk (6-5-37)<br>Edgar Bergen—"Charlie McCarthy" | June 26,'37 | 10 |
| Palm Beach Knights<br>Charles Ahearn | July 31,'37 | |
| Lyin' Tamer, The (7-11-36)<br>George Jessel | Aug. 28,'37 | 10 |
| All American Drawback (11-20-37)<br>Edgar Bergen—"Charlie McCarthy" | Nov. 6,'37† | 11 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37)<br>Edgar Bergen-"Charlie McCarthy" | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37)<br>Salici's Puppets | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |
| Vitaphone Frolics (11-20-37)<br>Jack & Loretta Clemens | Dec. 4,'37† | 10 |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | |
| Story of the Rose, A (1-16-37) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37)<br>Frank Buck-C. Henry<br>(15 episodes) | | 20 (each) |
| Mysterious Pilot, The<br>Capt. Frank Hawks<br>(15 episodes) | | 15 (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37)<br>Ralph Byrd-Kay Hughes<br>(15 episodes) | Feb. 20,'37† | |
| Lone Ranger, The<br>(15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The 6421<br>Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583<br>Mala-Mamo Clark<br>(14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441<br>Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zerro Rides Again 6461<br>John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Flash Gordon's Trip to Mars<br>Larry Crabbe-Jean Rogers | | |
| Jungle Jim (12-26)<br>Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37)<br>Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9<br>Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck (11-27-37)<br>Frankie Thomas, Jr.-Frances Robinson<br>(See "In the Cutting Room," Sept. 18,'37.) | Dec. 27,'37† | 2 rls. |
| Wild West Days (6-26-37)<br>Johnny Mack Brown<br>(13 episodes) | July 5,'37† | 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard<br>Ralph Byrd-Herbert Rawlinson<br>(15 episodes—also feature version) | Apr. 15,'37 | |

# J C JENKINS—HIS COLYUM

Neligh, Nebraska

**Dear Herald:**

Charlie Hartman, who operates two theatres in Carnegie, Okla., writes us and wants us to have his subscription to the HERALD extended. We remember going with Charlie and his wife and little girl to Oklahoma City once to attend a state convention of exhibitors, and it rained and rained, and then started in to pour and pour, and the roads were not paved, and that Oklahoma mud was something awful. We plowed mud for a while and finally Charlie stopped and asked a fellow how the road was on ahead and he said it would change about two miles farther on, and then he continued, "and gets a helluvasite worse."

▽

We wish to make a correction. Some time ago we reported having seen the picture "Give Me Liberty," and by mistake we gave MGM credit for having produced it. We have just received a letter from our very good friend, E. A. Bell of the Warner Brothers office in Denver, Col., calling our attention to our report and saying that "Give Me Liberty" was a two-reel subject in color and was produced by Vitaphone. As we said then, it was an excellent short subject, and Mr. Litel, as Patrick Henry, made an enthusiastic plea for liberty, and if Vitaphone could spare Mr. Litel we'd like to see him in Congress. Thanks, Mr. Bell.

▽

The first time we called on John Waller of Osceola, Iowa, he was operating a "store show" on the north side of the court house square. The last time we called on him he was operating his New Electric theatre on the west side of the square, and when you drive into the town you'd better drive on the west of the square and see this theatre. It is a dandy. John has been a lifelong member of the HERALD family and he sends us a check and asks us to have his subscription renewed. John considers the HERALD as important to him as ham and eggs and buckwheat cakes smothered in syrup are to his breakfast, and John has a pretty good appetite.

John thinks the reason we have so much dust from the dust bowl in this country is because of the wind caused by the politicians running for office. We have four pretty important bowls in this country, the "Hollywood Bowl," the "Rose Bowl," the "Dust Bowl" and the "Tom and Jerry Bowl." We have seen all of them, but we are not suggesting any preference.

▽

Miss Grace Allen Robertson of the Joyo theatre at Coleridge, Neb., requests to have her subscription to the HERALD entered for a couple of years. She also encloses a pass for Gertrude. In case you don't think that was pretty doggone nice of Miss Robertson just ask us. Somehow these Nebraska exhibitors are about as nice folks as you will find anywhere.

▽

Perhaps we shouldn't say anything about it, since we are not considered an authority on such matters, but we did like "Annapolis Salute." If your audience likes military parades with bands playing at the Annapolis Military Academy, with some darn good love stuff thrown it, they will like this one. It seems like all girls get stuck on uniforms. You can put a blue uniform on a bullfrog and they will fall for it. But we don't blame the girls for falling for these boys because they are pretty swell chaps, especially that boy Van Heflin, and if they don't go to headlining him pretty soon we are going to make a squawk about it.

# IN THE NEWSREELS

**MOVIETONE NEWS—No. 22, Vol. 20.**—Business as usual in Peiping....Sydney paint factory burns....Normandie gets blue ribbon for record crossing....Uncle Sam displays 176 new giant bombers....President Lebrun of France opens new Le Bourget airport Lew Lahr....Silver foxes....Fashions....Sports.

**MOVIETONE NEWS—No. 23, Vol. 20.**—Avalanche in Los Angeles....King George plays host to Leopold of Belgium....Three submarines launched in Italy ....Princess, Baba of Sarawak, weds a heavyweight wrestler....Chicago livestock show....Lew Lehr dons whiskers....Army downs Navy....Alabama defeats Vanderbilt....Notre Dame conquers Southern California....Pittsburgh wins over Duke....Fordham trounces New York University.

**NEWS OF THE DAY—No. 220, Vol. 9.**—Blimp fleet surprises New York....The Woman's Page....Moving mountain threatens disaster in Los Angeles....Heroic head of Lincoln finished....Sports parade of 1937, March of the Champions.

**NEWS OF THE DAY—No. 221, Vol. 9.**—Mountain cracks, starts avalanche in Los Angeles....Opening night at the opera....England greets Belgium's king with pomp....Santa Claus gets Hollywood premiere ....Army sinks Navy on rain-swept field....other football.

**PARAMOUNT NEWS—No. 33.**—Spain's orphans....Non-skid bridge in Toledo, Ohio....Rockefeller praises work of International House....Paramount News' 1937 All-American football team.

**PARAMOUNT NEWS—No. 34.**—Signs tell the season ....Farm show in Chicago....Moving mountain in Los Angeles....Captain Simpson and Mrs. Raffray wed....Six members of Hesse family die in plane crash....Mrs. Roosevelt and Doris Duke Cromwell inspect homestead project....Blimps over New York ....Army sinks Navy....Pittsburgh defeats Duke.

**PATHE NEWS—No. 37, Vol. 9.**—New Gridiron development, six-man football....California mountain sliding....Camera visits War Admiral....Girls boycott silk hosiery....Walter Johnson's 50th birthday ....French airport opened....Boy editor gets peace scoop....100,000 see Melbourne derby.

**PATHE NEWS—No. 38, Vol. 9.**—Metropolitan opera opens....Test new streamlined train....Richest girl goes touring....Million tons in landslide....Livestock exposition in Chicago....King George greets Leopold of Belgium....Army defeats Navy....Other football.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 618, Vol. 9.**—French mend air "life line"....Needy get 1,000 overcoats....Piece-goods pay off peace treaty ....Big welded ship launched....Milk used as fuel for engine....Fist fight mars professional grid game ....Auto-cop catches speeders with new device....Ice skating in Rockefeller Center....Chocolate Milk used for sun tan.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 619, Vol. 9.**—Army Downs Navy....Notre Dame wins over Southern California....Prize livestock on parade ....Huge Russian seaplane tested....Mexicans fete revolution anniversary....Mountainside falls on road ....Launch Italian submarines....New York's Thanksgiving Day parade.

Tonight we went and saw Pat O'Brien, Joan Blondell and Margaret Lindsay in "Back in Circulation," a Warner-First National picture. The reason we went and saw it was because it was a newspaper story, and we like newspaper stories. And again we liked Pat O'Brien, always did. We not only like his acting but we like him because he is reported by a newspaper story as being a boyhood chum of Spencer Tracy, and anyone who was ever a chum of Spencer's is good enough for us. Then again we always aim to go and see Joan every time she plays, that's the way we feel about it, and Margaret Lindsay wasn't slow herself. We always liked Joan because of her excellent acting and the sincerity she puts in her work. There is no guesswork about her acting. Then again we like her because we think she is a very nice girl. We remember, however, when we were a boy back in Indiana we told Ann Kenyon what a nice girl we thought she was and we took her to an oyster supper one night, and some boys told her boy friend, and her boy friend told us about it, and the doctor told our mother to put raw beefsteak on our left eye, and since then we have been rather gunshy of these husbands and boy friends.

▽

Bob Burns says Uncle Slug reminds us of the negro who was fishing. He baited his hook and threw it into the river and then tied the line around his ankle and lay down and went to sleep. Presently a big catfish came along and grabbed the hook and yanked the darkey into the river. A fellow asked what he was doing in the river and he replied, "Well, Ise tryin' to figure out whether dis Nigger am a fishin' or dis fish am a Niggerin'."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

*The HERALD covers the FIELD like an April SHOWER.*

## Affiliated Circuit Acquires Seven Theatres in Kentucky

Affiliated Theatres, Inc., Indianapolis, Ind., has acquired seven theatres in Kentucky, making a total of 35 theatres in 23 cities and towns in Indiana and Kentucky. The houses are in Cave City, Glasgow, Horse Cave, Lebanon, Russellville and Scottsville. Percy H. Dixon, Wabash, Ind., is president of the circuit.

T. C. Baker, vice-president and general manager, reports that deals have been closed for 1937-38 product with Columbia, Grand National, Metro - Goldwyn - Mayer, Paramount, Republic, RKO Radio, Twentieth Century-Fox and Warner Brothers.

## Fox Adds to Circuits

Fox Wisconsin Amusement Enterprises last week added four more theatres in Milwaukee to its circuit, making a total of 51. Additions are the World, Plaza, Cudahy and Majestic. Fox Intermountain increased its circuit to 90 with the purchase of the Marlow, Antlers and Orpheum, Denver, Colo.

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

## USED EQUIPMENT

MUST DISPOSE OF OUR STOCK GOOD USED amplifiers, real values, from $29.50; Brandt, lightning coin changers, $39.50; Powers 6A projectors, less lamp, complete, $59.50; soundheads for Simplex, $25; Simplex intermittents, $9.95; optical lenses, standard makes, $4.95. Thousands of other equipment bargains always on hand. Write S. O. S., 636-AW Eleventh Avenue, New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

CLOSING OUT USED CHAIRS. ACT AT ONCE. ALLIED SEATING CO., INC., 358 West 44th Street, New York.

LOWEST PRICES ON POWERS, SIMPLEX projectors, Peerless, Morelite, General Electric and Brenkert lamps. Write today for new list. ZENITH, 308 W. 44th, New York City.

WHEN YOU NEED USED CHAIRS, GET OUR prices first and save. New lots have just arrived, veneer and reupholstered, as low as 75¢ each. Special bargain list 15-N just out, describes entire stock. Ask S. O. S., 636-AW Eleventh Avenue, New York.

SOUND CAMERA, COMPLETE. IDEAL LOCAL newsreels. MOVIESOUND, Jamaica, Long Island.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## FOR RENT

DESK SPACE AVAILABLE FOR PRESS AGENT or public stenographer active in theatrical work. Reasonable rent for complete service. BOX 915A, MOTION PICTURE HERALD.

## BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira,

## GENERAL EQUIPMENT

BARGAIN - FORECLOSURE RELEASES: PAIR new E Brenkert lamps 10" reflectors; pair new Recto-Lite rectifiers complete. Will take balance owed, cash $385. STEBBINS, 1804 Wyandotte, Kansas City, Mo.

SLIP COVERS AND DRAPERIES. MADE ANY size, any shape, any style for any place. Quick dependable service. Cost reasonable. HARRY HACKER, 21 West 45th Street, New York.

COMPLETE OPERATING EQUIPMENT FOR small theatre: two complete Holmes projectors, synchronized motors; Strong low-intensity arcs and rectifiers, fire extinguishers, fans, ozonator, rewind, metal reel case, stereopticon, screen, Sessions clock, etc. Entire outfit practically new, A1 condition. Very reasonable cash price on entire lot. ROBERT HUTCHINS, Veedersburg, Ind.

PLEASE ACCEPT THESE FREE CARBONS—test them yourself. You'll save dollars by using international low-intensity carbons. Specially priced at $4.85 for hundred sets 7/10 size; only $5.75 for hundred sets 8/12. Prices include prepaid delivery in U. S. Order from S. O. S., 636-AW Eleventh Avenue, New York.

YOU'LL GET LOTS MORE LIGHT FROM YOUR Peerless lamps this way. Just install special 10¼ inch reflector units, conversion type. Costs only $19.95 per lamp for dowser assembly, reflector holder, reflector and new jaws complete. Send order to S. O. S., 636-AW Eleventh Avenue, New York.

KLEER-VU ILLUMINATED MIRROR, MOST efficient for shaving or makeup, a fine Christmas gift—95¢; money with order, parcel post prepaid anywhere east of the Mississippi. CROWN, 614—9th Avenue, New York.

SPECIAL SALE ON NECESSITIES: STEREOPticons, 500 watt, $18.95; reels, 2,000 ft., $5.88 dozen; film cement, 1 oz., $1.85 dozen; 12" bucket blade fans, $14.50. Get our prices on latest standard theatre equipment; portables, 35mm and 16mm; etc. All your needs supplied at rock bottom prices! CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

## BUSINESS OPPORTUNITIES

FOR SALE: FIREPROOF BUILDING, 40 x 190, containing 2 stores, 3 offices, loft, large ballroom and 668 seats, fully equipped, theatre on lot 80 x 200. Frontage on 3 streets of 360 feet. Seventy miles from New York. Cost me $175,000 to build and equip. Land worth $25,000. Best ballroom within 12 miles, covering population of 60,000. Only theatre in town, population 7,000. Nearest theatre to 12,000 people. Nearest competition 4 miles away. Will sell land, building and equipment for $175,000. Terms, not less than $25,000 cash. Balance can remain on mortgage at 4½%. Rare opportunity for one understanding dance and picture game. Positively not interested in trades, leases or manager propositions. E. H. ROLSTON, Seymour, Conn.

PROJECTIONIST WILL INVEST $500 WITH services. Illinois or anywhere. BOX 949, MOTION PICTURE HERALD.

## HELP WANTED

EXPERIENCED PROJECTIONIST. 20 TO 30 years old. State all first letter. VALLEY THEATRE, Artesia, N. Mex.

## POSITIONS WANTED

MANAGER-OPERATOR FULLY EXPERIENCED go anywhere, good references, anything considered. BOX 947, MOTION PICTURE HERALD.

LAWYER, YOUNG. SEEKS POSITION IN theatrical field. Not necessarily legal work. BOX 950, MOTION PICTURE HERALD.

PROJECTIONIST, 8 YEARS' EXPERIENCE IN various types of equipment. Advertising and display. Age 25, industrious, sober. Write SEARS FRANDSEN, Onawa, Iowa.

## THEATRES

WANTED SMALL TOWN THEATRE NEW ENGland or New York. BOX 945, MOTION PICTURE HERALD.

WILL SELL ½ OR ALL OF NEW UNIVERSITY neighborhood theatre, Houston, Texas. Population 400,000, beautiful 538 seat house, best equipment, nearest competition 4 miles. D. F. LUCKIE, 3636 University Blvd., Houston, Tex.

NEW BUILDING AND EQUIPMENT 600 SEATS for sale, or will lease building and sell equipment. $5000 will handle equipment. ROXY THEATRE, Salmon, Ida.

WILL BUY SMALL TOWN THEATRE. BOX 951, MOTION PICTURE HERALD.

WILL LEASE THEATRE IN SOUTH, NO opposition. Give details first letter. BOX 569, Tuskegee, Ala.

MODERN NEIGHBORHOOD PICTURE SHOW, 1,000 seats, near St. Louis, Mo. Just going to quit the business. BOX 952, MOTION PICTURE HERALD.

FOR SALE OR RENT. 500 SEATS. SUMMER resort. PARAMOUNT THEATRE, Box D., Schroon Lake, N. Y.

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FOR LEASE. 500 SEAT THEATRE IN NORTHern Indiana. 22 years one owner. BOX 954, MOTION PICTURE HERALD.

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NEW YORK

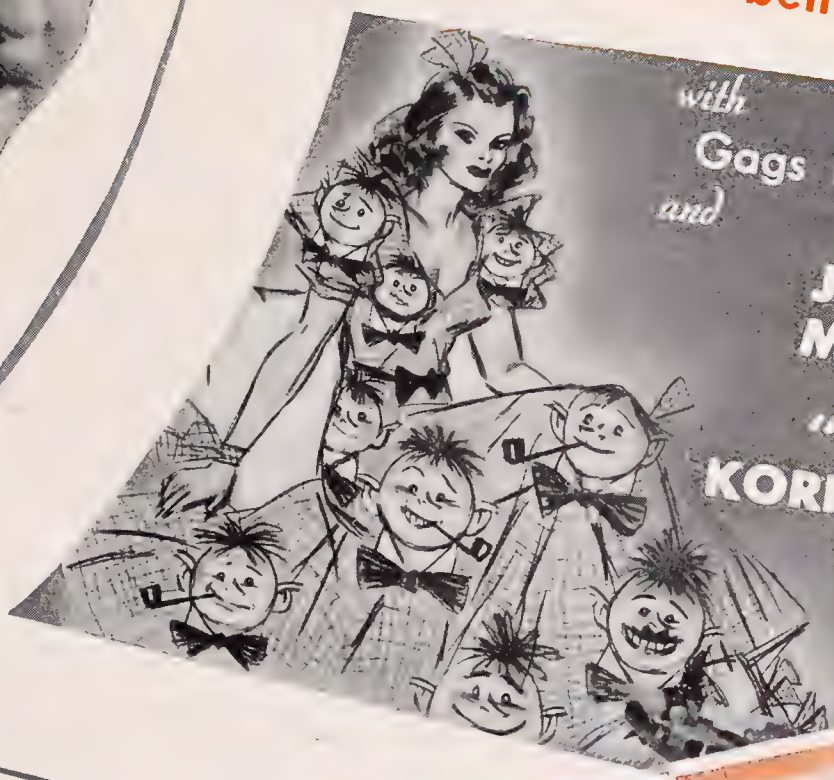
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**Educational's** specialty is to guarantee the laughs . . . and here are a few samples of how it's being done . . .



*with* Gags and Gals galore *and*

**JEFFERSON MACHAMER**
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*with* Wild West hokum humor *and*

**CHARLES KEMPER**
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**"THE BASHFUL BUCKAROO"**



*with* A wallflower turned cavewoman *and*

**IMOGENE COCA**
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**"DIME A DANCE"**
with Danny Kaye, Hank Henry



*with* Those famous "French lessons" *and*

**WILLIE HOWARD**
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"THE SPICE OF THE PROGRAM"
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Just one of the thousands of **WISE MEN**
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Merry Christmas
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"TRUE CONFESSION"

Happy New Year
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Paramount Pictures

# MOTION PICTURE HERALD

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QUIGLEY URGES EXHIBITORS
TO RESIST PROPAGANDISTS

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NEW LIGHTING SCHEMES WITH GLASS BLOCKS

**Next Week in The Herald:**

***THE MONEY MAKING STARS OF 1937***

VOL. 129, NO. 11 In Two Sections—Section One DECEMBER 11, 1937

*Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publications Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies 25 cents. Foreign postage extra. Copyright 1937 by Quigley Publications, Inc.*

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getting a thrill out of
"NAVY BLUE AND GOLD"



blood pressure rising for
"THE FIREFLY"



beating fast for
"THE LAST GANGSTER"



feeling merry about
"LIVE, LOVE AND LEARN"



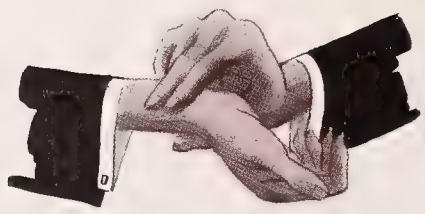
registering admiration for
"CONQUEST"



throbbing steadily for
"THOROUGHBREDS DON'T CRY



getting excited about
"YOU'RE ONLY YOUNG ONCE"



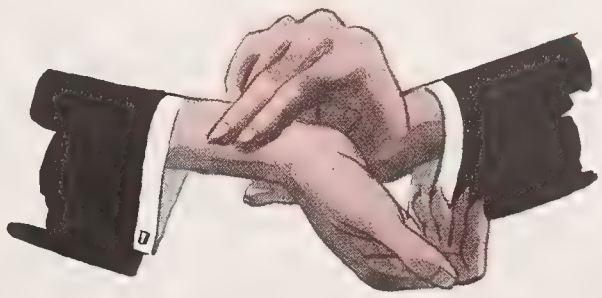
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"BEG, BORROW OR STEAL"

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*(Merry M-G-M Christmas at the Box-Office!)*



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# BOYER
# TOVARICH

*in Warners'*

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Claudette COLBERT
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in "TOVARICH"
with
BASIL RATHBONE
ANITA LOUISE
MELVILLE COOPER • ISABEL JEANS
Morris Carnovsky • Victor Kilian
An Anatole Litvak Production
Screen Play by Casey Robinson • Adapted from the Play
by Jacques Deval • English Version by Robert E. Sherwood
Music by Max Steiner

# LIFE ON THE AMERICAN NEWSFRONT: SHOWMAN STOPS WORRYING

George Spelvin, shrewd American motion picture exhibitor. and Mrs. Spelvin take ease on tropic beach as holiday crowds jam his theatre night and day to see 20th Century's great new musical smash, "Love and Hisses," starring Walter Winchell, Ben Bernie, Simone Simon (who sings! who sings!)



# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 11 — December 11, 1937


# "FURTHER LEGISLATION"

WITHIN a week the citizens of the Republic have had three signal expressions and demonstrations of the progress of democracy in the States from official sources and authority in Washington:

*THE TREASURY Department has asked persons of taxable income in the higher brackets to lay bare in sworn statements all of the facts of all their possessions, and costs, regardless of bearing on income.*

*THE NATIONAL Labor Relations Board has sought to call to account under subpoena a trade journal for discussing in its pages a labor matter in the steel industry which it serves.*

*A FEDERAL communications commissioner, in a deliberately considered and prepared public address, has charged the radio and the motion picture with stultifying the American mind and remarked that "further legislation may be necessary."*

We are concerned here only with the implications involving the arts and industries of expression, the screen and radio, but those frank disclosures gather their larger significance from the general context and not-so-remote kinship with the dictatorialisms emanating from the other departments. They are all a piece of the same cloth.

An officialdom and federation of bureaucracies which can demand: "What did you pay for your home, boat, dinner service, wife's ring?" or "How come you write pieces about us disapproving what we did?" can not surprise us much with an announcement of a plan to inject education, uplift and culture or *kultur* into us through our media of entertainment by processes of law.

A TRIVIAL and apparently entirely factual dispatch about Mickey Mouse to the New York *Times* got its correspondent ordered out of a nervous European state the other day. The incident seemed preposterous—one of those things that "can't happen here" but only in the comic opera lands far across the sea. But the news from Washington tends to change, if not improve, the perspective.

It seems that "if wishes were horses" then some of our bureaucrats would be a regiment of Cossacks.

The arresting expression on the Government and the Arts came from Mr. George Henry Payne, federal communications commissioner (or should the title be commissar?), addressing the Second National Conference on Educational Broadcasting in Chicago.

The ideals of broadcasting, observed Mr. Payne, must be changed even "at the risk of a severe jolt to these gentlemen."

"Like the moving pictures," he continued, "the average program of the broadcasters is addressed to an intelligence possessed by a child of 12.

"It is important to raise this average to the adult age, otherwise there is the danger that radio will perpetuate mental immaturity in the grown-up.

"There is danger that radio and the movies will in time make us a nation of grown-up children. An intelligence which befits a child of 12 is a beautiful thing when found in a child of 12, but not in a child of 30."

Mr. Payne set forth that there was no good reason why educational programs could not be made entertaining enough to attract a large group of intelligent people, but he felt that progress in that direction would have to overcome "a distinct inertia on the part of broadcasters. But it can be done."

**Mr. Payne said he hoped for higher standards under existing laws, but if they were not so attained "then further legislation may be necessary."**

There is so far no indication from official sources of the point on the cultural and educational pressure gauge at which legislative enactment would be deemed necessary. Accurate judgment of that critical chord in the dumbbell carillon might perhaps call for a keen ear. Many delicate points might also be found at issue. Federal standards of education, intelligence and erudition could well make a charming issue for the city, county and state schools. Our also still almost free press might also be in trouble with the educational quality of its comic strips, sports pages and jumbled tenses in the news columns. Also what would be the relative status of an infinitive splitter of the Newspaper Guild, under union label, as opposed to an equally abandoned freelance radio script writer?

It would be a great deal funnier if there were not the fact of the official nature of the expressions involved, if the political possibilities were as remote as the facts are absurd.

IT IS pungently odoriferous that the art of the radio is in the uncomfortable position of being completely at the mercy of a federal commission which is far from content to be a traffic manager of the air—its sole justifiable function under any interpretation of the purposes of national government in these United States while there were states with rights. Editorship of the radio by a federal commission is an indirect inhibitive fact, but nonetheless as unreasonable as would be an editorial supervision of the press by Mr. James Farley of the United States Postoffice. Radio can not, in any discretion, seek to take the air in defense of its own rights and the rights of the people in radio. It also can not, what with its invasion of the advertising patronage of the newspaper and periodical press, expect, now anyway, vigorously enthusiastic championing of its cause in many powerful prints. Newspaper owned radio stations are protective experiments, not participations with a community of interest between press and antennæ.

Radio needs friends with external voices. And what can be done to the radio to make it servant of totalitarian dictation today can be done to the motion picture tomorrow. The day after that will be the newspapers' turn.

Processes of adjustment between the radio, the motion picture and the press, all partaking of sometimes identical and always kindred functions, are underway, with occasional frictions. That is their own business in applying themselves to their job of public service, answerable to the customers who are the People. He who would come between is taking for himself a very large assignment, without, one may suspect, one of those handy "mandates from the nation."

All of the media of expression have a common cause in their rights as the voices of the people and all the diverse thoughts and opinions that a whole people can hold. They

[*Continued on following page, bottom of column* 1]

# This Week

## "Strike" Ended

Peaceful settlement of the exhibitors' "strike" against Paramount was negotiated this week by Allen Usher, Paramount district manager, and a committee representing the Independent Theatres Protective Association of Wisconsin and Northern Michigan. Terms of the settlement were announced as similar to those agreed upon between the company and the United Motion Picture Theatre Owners of Pennsylvania.

*The settlement and other trade practice activities are explained on page 28.*

## Accepts, Refuses

The status of Robert H. Cochrane with Universal Pictures Corporation remained in doubt this week when he officially accepted the chairmanship of the executive committee and also announced, through his attorney, Saul Rogers, that he will not relinquish the position of president. The board of directors last week voted to remove Mr. Cochrane as president and place Nate J. Blumberg, vice-president in charge of theatre operations for RKO, in the post. Louis Weinberg, circuit sales contact for Columbia, was offered the position of assistant general sales manager but at his office Tuesday, it was announced that he had refused to accept the offer.

*Development in the upheaval at the Universal home office is reported in detail on page 27.*

## "FURTHER LEGISLATION"

(*Continued from preceding page*)

are not to be legislated into subserviency to any boss or coterie of bosses. Or are they?

There would further be considerably less concern for the radio and the motion picture and the once free people which they serve if the expression under discussion came from an orator with an imported accent in Union Square. But this comes from the all-American George Henry Payne, born in the city of New York, journalist, editorial writer, critic of music and drama, historian of journalism, playwright, one time secretary of the Society for the Preservation of American Rights in the Panama Canal, and bearing the decoration of the Order of Danilo I, from Montenegro.

The preservation of some American rights, in the eye and ear, against totalitarian kultur, would appear to be a worthy cause now.

## Legislation, Litigation

Abram F. Myers, general counsel for the national Allied States Association of Motion Picture Exhibitors, expressed the keynote of the annual convention of the Independent Theatre Owners of Ohio and the regional Allied conference in Columbus, Ohio, when he told delegates that independent exhibitors must press for greater cooperation between regional units and the national group and for industry reforms by "legislation and litigation."

*Mr. Myers' speech is quoted and the convention doings reported on page 12.*

## Happy Days

The last fiscal year of Hoyts Theatres, Inc., in Australia, has been its best since 1930, the balance sheet shows, with trading profit one-third larger than in the previous year and expenses reduced. The circuit is in the midst of a general project of reconditioning and modernizing of its playhouses, writes Cliff Holt from Melbourne.

*Additional news from Australia is on page 66.*

MOTION PICTURE HERALD

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## British Films Council

Efforts of British Labor, and the Conservatives as well, to saddle a State Commission upon the industry have been thwarted by Oliver Stanley's success in winning the approval of the Commons Committee for the principle of his amendment for an Advisory Council. As for a separate quota, American distributors have informed Mr. Stanley that they are not opposed to such a plan in princple but they do object to being penalized in the process. To that end, they said, they would be willing to agree to a 10 per cent quota on a diminishing scale.

*Aubrey Flanagan's discussion of developments on the British scene starts on page 43.*

## RKO Reorganization

Developments of the week relating to the plan to be adopted for reorganization of Radio-Keith-Orpheum Corporation, a hearing of which will be held December 21st on special master George W. Alger's report, included the talk of construction of a new board of directors. The Wall Street firm of Hemphill, Noyes was reported to be considering joining Atlas Corporation and Lehman Brothers in the purchase of RCA's remaining RKO holdings, and the possibility of extending the option to purchase the holdings over a six-year period, was reported.

*See page 36.*

## Better Understanding

"A better understanding between the United States and Italy" in the matter of motion picture production and distribution is the avowed goal of Giuseppe Domenico Musso, a Commendatore of Rome and president of Industrie Cinematografiche Italiane, who is now in New York.

*See page 60.*

## Decisions Reserved

Two decisions of importance to the labor relations in the film industry were under consideration by legislative boards. In Washington the National Labor Relations Board heard arguments and agreed to study the petition of the Screen Writers' Guild for an election to determine the collective bargaining unit for writers. The petition was opposed by producers and by Screen Playwrights, Inc. In California a state legislative committee investigating labor relations in Hollywood gave no indication of resuming its inquiry, adjourned some weeks ago.

*Labor developments are on page 16.*

## Propagandists

Speaking at the Silver Jubilee convention of the Theatre Owners of North and South Carolina, Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, informed members of the organization that the motion picture is the one great medium of expression that has escaped the blight of radical propaganda. He called upon the theatre men to form themselves into an alert, strong and vigorous organization to keep the alien influences away from the motion picture industry.

*The text of Mr. Quigley's address and the highlights of the convention are recorded on page* 17.

## Erpi Deal Details

December 4th marked the end of the Telephone Company's activities in motion picture theatre sound activities, A. T. and T.'s Electrical Research Products on that date turning over the title to its reproducer servicing, installation and accessory sales to a new company, Altec Servicing, formed by former Erpi department heads and backed by an independent Wall Street group. Previously, Erpi had disposed of its sound reproducer manufacturing and sales rights to International Projector and Motiograph.

*The story leading to the formation of Altec, and Altec's plans and policies, appear on page* 29.

## "Sane" Economies

The while some of the motion picture's biggest executives are now in Hollywood, or only recently returned to New York, on the matter of mounting production costs, Jack L. Warner, vice-president of Warner-First National, this week sounded a warning that economies must be effected sanely in order to assure a continuing flow of Hollywood's "best" films which alone, he said, bring revenues from all over the world.

*Mr. Warner's remarks are reported on page* 48.

## Two a Month

"Some reductions" in studio costs, no depletions in the ranks of the executive producing personnel, and a promise of two "big" features a month at least until next September, were the announced results of the Hollywood conferences of Paramount executives in which Stanton Griffis and Barney Balaban took part. Mr. Griffis said attention had been given to methods of reducing studio costs to conform to currently lower receipts, but that no change would be made in the company's release schedule. Mr. Balaban made the two-a-month promise.

*The conferences are reported on page* 58.

## 16 mm. Newsreels

Herman A. DeVry, head of the Chicago corporation bearing his name, arrived in New York this week to arrange for Eastern representation for his plan to invade the newsreel field about the first of the year with a 16 mm. combination national and local newsreel. Coincident with the development in the DeVry plan, A. C. Lyles, continuity writer for a local Jacksonville newsreel, wrote a detailed story on the operation and success of the reel in the Florida city.

*Accounts of both events are recorded on page* 15.


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## UA Deal Off

**International negotiations for the purchase by Samuel Goldwyn and Alexander Korda of the interests in United Artists held by Charles Chaplin, Mary Pickford and Douglas Fairbanks ended Wednesday. A spokesman for Mr. Goldwyn and Mr. Korda in Hollywood issued the following statement:**

**"Owing to insurmountable legal complications, we have decided not to exercise our option for the purchase of the three units of United Artists Corporation stock owned by Mary Pickford, Douglas Fairbanks and Charles Chaplin and accordingly are returning the option today."**

**The statement was obtained while the directors' meeting was still in progress with all members of the United Artists board or their representatives present.**

**Dr. A. H. Giannini was reelected unanimously as president and chairman of the board, scotching rumors that he would resign. Other officers were reelected.**

**Present were Mr. Korda, Mr. Chaplin, Miss Pickford, David Rose, representing Mr. Goldwyn and C. E. Ericksen, representing Mr. Fairbanks.**

## Copyright Treaty

Insistence that the United States adhere to the International Copyright Treaty again was made in Congress this week by Senator Duffy, Wisconsin, who pointed out that motion pictures and radio, two of the greatest copyright users, would receive needed protection abroad by such adherence.

*Senator Duffy's bill has resulted in a Senate Foreign Relations Committee report, which is discussed on page* 60.

## Held Responsible

Supreme Court Justice Hofstadter on Wednesday confirmed the report of George Brokaw Compton, referee, holding that Harry Sherman, former president of the Motion Picture Operators Union, Local 306, was responsible for an accounting of $150,000 in union funds. Mr. Sherman was indicted two years ago by a New York County grand jury, which had investigated his handling of the union's funds. Last week the district attorney consented to having the case dropped. Referee Compton's report said Mr. Sherman had taken $150,000 of the union funds in cash from a safety deposit box and had made no accounting. The court indicated it would issue a judgment for $150,000 plus $30,000 interest in favor of the union.

# This Week In Pictures







*DEBARKING from the* Normandie *in New York, John Hay Whitney, above, confined his interview remarks to the present state of television in England which he called "apathetic". He had planned to make new appointments to the Selznick International offices in Paris and London but these were postponed because of David O. Selznick's pending contract with MGM.*

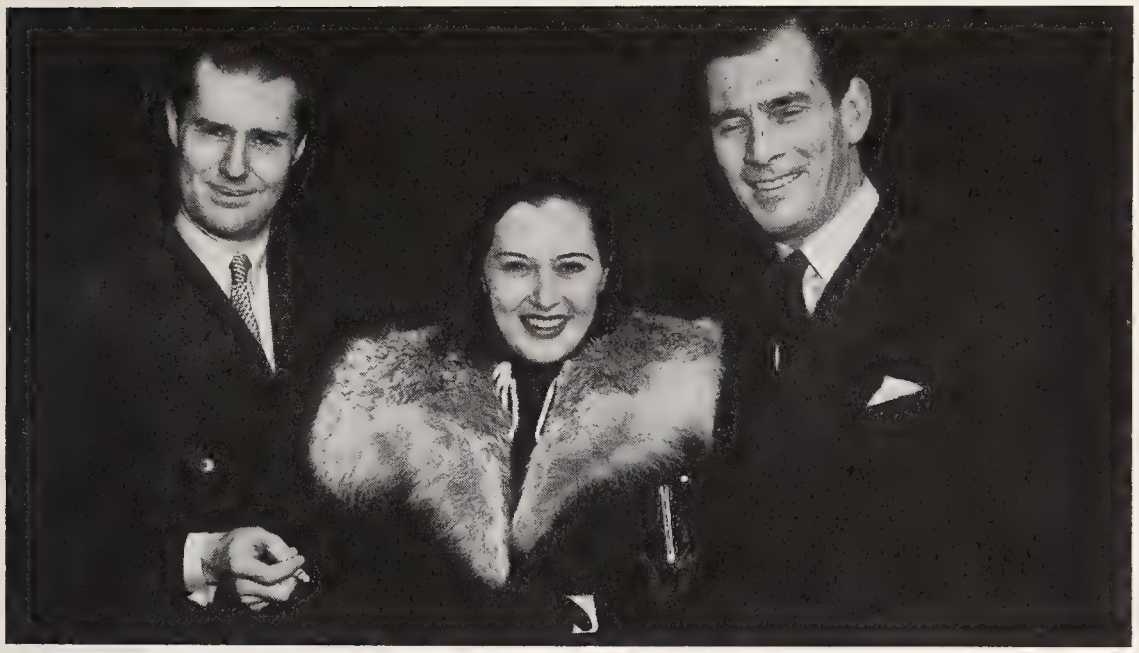
*The bird's-eye view, above left, of Edward A. Golden, Monogram sales manager, was taken as he stopped to chat at a table occupied by representatives of J. A. Sisto & Company, investment house which underwrote a stock subscription for Monogram. The occasion was a luncheon for 200 guests on the Starlight Roof of the Waldorf Astoria in New York which preceded a preview of "Boy of the Streets". Reading in a clockwise direction from Mr. Golden, the guests are: Walter Sexton, Mortimer Burnside of Sisto & Company, Robert M. McKinney and Tom Loach of Pathe Film Corporation; O. Henry Briggs, president of Pathe Film Corporation; J. A. Sisto and William Norins.*

*Carl Peterson, Paramount News cameraman, receives the congratulations of Mayor Fiorello LaGuardia of New York, left, who has just decorated him with the Congressional Medal, voted by a slow-moving Congress in recognition of his services with the second Byrd Expedition to the Antarctic which returned to civilization in May, 1935. Standing at the right is Admiral Richard E. Byrd.*



*J. E. Perkins, above, who has been appointed general manager of the Paramount offices in China and the Orient to succeed the late Tom Cochrane who died in New York last month. Mr. Perkins has had long experience in the East and was Mr. Cochrane's immediate assistant at the time of his death.*





*The members of the group above in more serious moments are employees of Gibraltar Enterprises, Inc. Occasion for the masquerade was the fourth annual party given by the theatre company in Denver. From left to right in the foreground are T. F. Murphy, Raton, N. M., with the black moustache; Fred Knill, booker, Denver; E. John Greer, Santa Fe, N. M.; Charles R. Gilmour, president of Gibraltar; Ed. Schulte, Casper, Wyo.; W. H. Ostenberg, Scotts Bluff, Neb. Standing in the rear under the umbrella hat is E. W. Ward, Silver City, N. M., and next to him are Nathan Salmon, Santa Fe, and Everett Cole, Alamosa, Colo.*

*British Imports: Bruce Lister, Chili Bouchier and James Stephenson, above, Warner Brothers' contract players, face their first camera in Hollywood from trainside as they arrive from England where they were signed by Irving Asher, Warner production chief at the Teddington studios.*

*Ralph Rolan, president of Associated Motion Picture Advertisers, Ted Husing and Guy Lombardo, in a quiet moment at one of the major AMPA parties of the year in the International Casino, New York. The luncheon program was built around talent of the Columbia Broadcasting System and executives of the radio company were the principal speakers.*



# LEGISLATION AND LITIGATION URGED AT ALLIED COLUMBUS CONVENTION

## Greater Cooperation Between Regional and National Groups Asked; Myers Calls Other Plans Too Tenuous for Success

by E. H. MAYER
*in Columbus*

Greater cooperation between the several regional associations and the national Allied States Association of Motion Picture Exhibitors and the determination to press for industry reforms by "legislation and litigation" were the keynotes of the fifth annual convention of the Independent Theatre Owners of Ohio in Columbus this week and of the Allied regional conference held in connection with the meeting.

Abram F. Myers, national Allied general counsel, in his address to the convention delegates on Tuesday declared that in view of the failure of past attempts for arbitration and of the present lack of any constructive plan independent exhibitors must unite under the Allied banner to further the present program for restrictive legislation which "is of necessity a long range program but is today the only one that offers reasonable prospects of success."

**The Allied regional conference was closed to the press, but it was learned that the discussions included stronger central regional organization, closer cooperation with the national Allied, the instituting of a national sales survey, air shows which are being sponsored by various motion picture producers, and the effect they are having on theatre attendance, and a complete analysis of the national Allied movement to increase the federal admission tax exemption to 50 cents.**

The following were in attendance at the conference: NATHAN YAMINS, ABRAM F. MYERS, SIDNEY SAMUELSON, W. A. STEFFES, MARTIN G. SMITH, Toledo, Ohio, regional vice-president; ARTHUR PRICE, Baltimore regional vice-president; JACK WHITTLE, Baltimore, director of the Maryland Allied; RAY HASTINGS, of Hastings, president of Michigan Allied; FRED HERRINGTON, Pittsburgh, secretary, Western Pennsylvania Allied; I. R. HOLYCROSS, Indianapolis, vice-president, and FRANK SANDERS, Indianapolis, treasurer, of Indiana Allied; ARTHUR HOWARD, Boston, secretary, New England Allied; ERNEST SCHWARTZ, president, Cleveland independent unit.

The following board of directors of the Independent Theatre Owners of Ohio also attended:

HENRY GREENBERGER, JOHN KALAFAT, Cleveland; NAT CHARNAS, Toledo; HAROLD BERNSTEIN and FRANK W. HUSS, JR., Cincinnati; MAX STEARN and J. REAL NETH, Columbus; ROBERT MENCHES, Akron; L. F. ELICK, Martins Ferry; R. E. MYERS, Chillicothe; JOHN PERKAS, Elyria; DWIGHT JONES, Jackson; J. W. TRUNK, Youngstown; SAM E. LIND, vice-president, Zanesville; CHARLES WEIGEL, vice-president, Cincinnati; M. B. HORWITZ, treasurer, Cleveland, and P. J. WOOD, secretary, Columbus.

Among the principal topics for discussion or action at the convention were the introduction of legislation to ban or restrict operations of the American Society of Composers, Authors and Publishers in Ohio, the Paramount sales policy, and the proposed earmarking by the state of admission tax receipts for poor relief. This measure is to be acted upon by a special session of the state legislature now under way. Exhibitors are opposed to it on the ground that it will make possible the progressive increase of the admission tax rate to correspond with any increase in relief fund requirements in the future.

### *MEETING HELD UNDER 'HURRICANE' BANNER*

*Whether by accident or design, deponent sayeth not, but the Exhibitors Poster Supply Company, of Cincinnati, spotted a banner advertising "Hurricane" immediately over the entrance to the Allied-ITO convention headquarters in Columbus.*

*The fact that the word "Hurricane" in unusually large letters was the first thing to meet the exhibitors' eye had no significance, P. J. Wood, secretary of the Ohio unit, insisted.*

The meetings opened on Monday with the Allied regional conference and a meeting of the ITO board of directors. Martin G. Smith, president, opened the convention Tuesday afternoon, and introduced Mr. Myers, Ralph W. Wilkins, member of the tax commission of Ohio; Nathan Yamins, president of national Allied, and other guests. Mr. Yamins advocated federal film control. Mr. Wood talked on the trend toward admission increases.

Governor Martin L. Davey was unable to attend the convention banquet Tuesday evening and the main address was made by Supreme Court Justice Arthur H. Day. A special broadcast from Hollywood and an elaborate program of entertainment were arranged.

The entire Ohio legislative body was invited to attend the banquet and an extensive exhibition of theatre equipment, accessories and construction material was on view. A. E. Meyer, sales manager of International Projector Corporation, was among the theatre supply representatives present.

Martin G. Smith was reelected president of the association with Sam E. Lind, first vice-president; Frank W. Huss, Jr., second vice-president; M. B. Horwitz, treasurer, and P. J. Wood, secretary.

Directors reelected were: Henry Greenberger, John Kalafat, Robert Menches, Max Stearn, J. Real Neth, J. W. Trunk, L. F. Eick, Nat Charnas, Dwight Jones, and Harold Bernstein.

New directors are: Joseph Stern, Hoy Simons and Jerry Steele.

The association passed resolutions condemning Hollywood radio shows as "serious competition" and commending Twentieth Century-Fox for its film deliveries.

### Scattered Efforts Hit

Mr. Myers began his address with references to the "ten point programs, six point programs —programs galore" to soothe the relationship between exhibitors and distributors.

"All this," he said, "tends to play into the hands of the Hays Office, enabling it to claim that the exhibitors do not have grievances, only bellyaches, and that they do not themselves know what they want. However, no criticism attaches to those who have hought by a stroke of the pen to produce a Magna Charta of exhibitor rights. The pastime is a safe and pleasant one, leads to gratifying notices in the trade press, and I only hope that more persons in all branches of the industry will take a hand. As more thought is given the subject, more good ideas will emerge; the more discussion had, the more likelihood that practical steps will be taken. Every such program, emanating from whatever source, is entitled to consideration. The authors must expect, however, that the enthusiasm engendered by their outpourings will depend on the practicability and universality of the measures they propose and on their own records in connection with past efforts of exhibitors to better their condition."

Continuing he said: "The Allied plan contemplates, first of all, the restoration of confidence and good feeling between the sellers and buyers of film, a recognition by each of the importance of the other in the successful conduct of all that is embraced in the motion picture business, and the setting up of proper machinery for the adjustment of difficulties by the bona fide representatives of the two branches. This machinery, as envisioned by Allied, contemplates local arbitration boards, freed of the abuses of the outlawed compulsory arbitration boards, and consisting of an equal number of distributors and independent exhibitors and a neutral third party to function in case of a tie. Also a National Appeal Board, similarly constituted, to entertain appeals from the local boards in contract cases, and to have original jurisdiction in matters of general importance.

"The problems to be dealt with as outlined in this early booklet and subsequently added are (a) compulsory block booking, (b) unreasonable protection, (c) undue theatre expansion, (d) the "right to buy," (e) contract revision, (f) designated playdates, (g) unfair allocations, (h) non-delivery of pictures, and (a recent innovation) (i) radio competition. A formidable list, some may say an impractical list, but at least not a new list."

### Cites 1932 Negotiations

After touching briefly on each of the points and repeating the arguments set forth in the booklet and since amplified in public expression of the Allied program, Mr. Myers said:

"The formulation and adoption of a program acceptable to all or a majority of independent exhibitors, while an essential initial step, carries us only to the threshold of our problem. So far as I can observe a majority of the major companies are quite contented with existing conditions, feel secure in the power and privileges they enjoy and see no reason for making concessions to disaffected exhibitor groups. Some major executives undoubtedly feel that it would be better for the industry, and more agreeable to them, if obvious abuses could be remedied and a condition of harmony maintained."

The Allied leader referred to the negotiations conducted in 1932 by Sidney R. Kent which led to the Optional Standard License Agreement and concluded:

"Pending some such development there is only one course for exhibitors to pursue, and that is to press for industry reforms by legislation and litigation. This does not mean that it is not worth while to attempt to marshal nation-wide agrement on a program or to coordinate the efforts of all exhibitors in support thereof. But in pursuing what is at best a remote possibility, they should not in the slightest degree abate their efforts to secure relief by the only methods presently available. . . . The Allied legislative program is of necessity a long range program, but it is today the only one that offers reasonable prospects of success."

# LABOR BOYCOTT OF 'GOSSIPERS' ASKED; RADIO DEFENDS BROADCASTS BY STARS

## Screen Actors Guild Proposes Action Against Products; Fidler Charges Industry Seeks Control of Publicity

Hollywood's public attack on radio "gossipers," confined up until last week to sharp criticism such as that voiced by Darryl Zanuck and Cecil B. DeMille, acquired a more tangible program of action over the weekend when the Screen Actors' Guild voted to call upon the American Federation of Labor for a membership boycott on products advertised by air "columnists" who persist on delving into the private lives of film personalities.

The anti-"gossiper" campaign was further brought into the open Tuesday night when James Fidler, socalled "dean" of the commentators, came to the defense of his colleagues on his regular National Broadcasting Company broadcast for Procter and Gamble's "Drene" shampoo.

**Mr. Fidler branded the campaign against "gossipers" as a determined effort by the film industry to control all comment about itself and to make "tin gods" of the stars.**

The commentator, through his speech, served notice on the industry that he has no intention of eliminating his reports on the private lives of stars. He pointed to President Roosevelt and his family as examples of public figures subjected to criticism by both the press and the public. "Until the President of these United States yells 'quit' I can't see where any other individual in the public light has cause for complaint," Mr. Fidler declared.

On Wednesday, the morning after Mr. Fidler's broadcast, Metro-Goldwyn-Mayer announced through advertisements in trade publications that it is releasing a short subject, "Jimmie Fidler's 'Personality Parade.'" The picture, with Mr. Fidler as commentator, is composed of shots of motion picture stars of a few years ago.

The radio columnist's broadcast on the anti-gossip campaign was given in the form of an editorial headed: "Is Hollywood Justified in Its Struggle to Suppress Radio and Press Criticism?"

"Here of late," Mr. Fidler said, "a few members of the film colony have been openly condemning columnists and reporters who are bold enough to voice unbiased opinions about pictures and stars. Hardly a day passes that some representative of the public press or radio is not denounced for failing to speak of the movies in terms of saccharine sweetness. All of which is part of the determined campaign of the film industry to control all comment about itself, a campaign to make tin gods of the stars and to suppress frank reviews of motion pictures.

"Those most active in this campaign claim that the public is not interested nor is it entitled to know about the personal lives of the stars. On this theory the industry is seeking to abolish open discussion of Hollywood. The theory is both stupid and opposed to actual fact.

"Let me answer it from my own experience. In addition to two weekly radio programs I write a column which appears in more than 100 newspapers. From readers and listeners I receive a steady stream of letters, interesting, constructive letters. It's only too evident from these letters that the public is very interested in the personal lives of stars. Furthermore, the bigger the star the more interest there is. Now, the public has learned to distinguish honest facts from press agentry. Also the public is demanding honest unbiased reviews of pictures. And no amount of artificial publicity can force that public to attend inferior pictures. Producers who claim otherwise are either deluding themselves or else they're talking simply to make a noise. Through press and radio, millions of words go out of Hollywood daily. Most of these words are news and opinions about the film industry.

"If all these words were sugar-coated the result would be nauseating and the public would lose interest in Hollywood. There must be excitement and there must be controversy because the industry and stars themselves are topics for excitement and discussion. The big trouble is Hollywood doesn't realize this fact. Most of Hollywood wants only the sweet without the bitter. It doesn't understand that it's a public property depending upon public interest for its livelihood.

"The industry would be wise to take a lesson from President Roosevelt. Public and press alike freely discuss and criticize the policies and actions of the Chief Executive. The personal lives of the President and his entire family are open to scrutiny and criticism.

"Until the President of these United States yells 'quit' I can't see where any other individual in the public light has cause for complaint. I personally take far more criticism than I dish out. When the day comes that I can't take it, that day I will cease to dish it out."

Last week Mr. DeMille, Paramount producer, described the commentators as "preying on defenseless people and poisoning the public mind," and Mr. Zanuck, production chief of Twentieth Century-Fox, warned that his company and most producers were prepared to take "swift and stern action" should commentators continue to "flaunt the tenets of decency." Mr. Zanuck's statement originally was believed to reflect the attitude of the Motion Picture Producers Association, Hollywood affiliate of the Motion Picture Producers and Distributors of

(*Continued on following page, column 3*)

### *LOEW'S DIVIDENDS CITED AS EVIDENCE*

*W. B. Lewis, vice-president in charge of programs for the Columbia Broadcasting System, advanced a reason for Metro-Goldwyn-Mayer's active cooperation with radio programs from the studios, when he spoke at last week's Associated Motion Picture Advertisers' luncheon in New York.*

*"Loew's, Inc., as you know," Mr. Lewis said, "already has paid out $6 a share in dividends on its common stock this year, and this morning's papers announced that another will be paid before the year ends, bringing this year's total dividends to $7.50 a share.*

*"Do you suppose that here might lie, in part, the explanation of MGM's consistent refusal to get excited about how radio has cut into movies' box office?"*

## Vice-President of CBS Says Radio and Screen Can Help Each Other, Both Needing "Established Names"

A direct contradiction of the charges of various members of the motion picture industry that broadcasting by film stars is injurious to box office returns was voiced last Thursday by W. B. Lewis, vice-president of Columbia Broadcasting System, when he addressed 200 members and guests of the Associated Motion Picture Advertisers at a luncheon meeting in the International Casino, New York City.

**"There has been a greater use of Hollywood talent on radio programs during the past year than ever before in the history of broadcasting," said Mr. Lewis, who has charge of programs for CBS. "And there has been greater activity on the part of box-office cashiers during this same 12 months than ever before in the history of moving pictures."**

Mr. Lewis had been invited to speak on "Radio in Relation to Motion Pictures" but he prefaced his address with the declaration that he would confine his discussion "to what radio is doing and can do for you."

"You and I know," Mr. Lewis declared, "that all has not been sweetness and light in the relationship of our two industries insofar as it has concerned listener versus spectator interest. I have never been able to understand this feeling —this conviction, on the part of some exhibitors, that radio keeps people away from the movies. There is only one thing that can keep able bodied people away from the movies, or away from radio, and that is a bad program. 'What,' you may ask, 'would be the situation if all of us, movies and radio, were blessed with good programs?' My answer to that would be that 'there is a millenium devoutly to be desired.' Together, the radio and moving picture industries can cooperate to attain that end.

### Potential Audience

"If every seat in every moving picture house in every community in the United States were occupied at the same time, less than one-eighth of the American radio audience would be 'at the movies,'" he said. "Whenever you hear an estimate as to the size of some specific radio audience, it is good to remember how big is the total of all radio owners before you decide that there aren't enough people left over to go to the movies. As long as people like variety in their entertainment, and they always will, and as long as people like to share excitement and pleasure together, and they always will, there will be no danger of radio—or television—supplanting your product in the hearts of our citizens."

Mr. Lewis pointed out that though the recent Yale-Dartmouth football game was broadcast, every seat in the Yale Bowl was occupied for the first time in several years. He also cited the fact that the recent tennis matches at Forest Hills attracted capacity crowds and this, he continued, was partly due to the fact that the events were broadcast.

Mr. Lewis next turned his attention to the oft repeated complaint that radio is dependent upon the stage and screen for its creative brains and talent.

"I have heard it said," Mr. Lewis declared,

(*Continued on following page, column 1*)

# INTERCHANGE OF TALENT ADVOCATED

## *Asks Cooperation of Radio and Film*

(*Continued from preceding page, column 3*)
"that the steady increase in our activities on the West Coast is proof that advertising agencies and broadcasters have failed to produce and direct successful programs; that radio has failed to develop talent of its own. I can't agree.

"Radio first went to Hollywood to keep up with its own artists, for whom it had developed a large enough popular following to make them sure-fire timber for movies. Each year finds more of them engaged in film work. Eddie Cantor is frank to admit that the success of his movies is the result of the nationwide following he attained through radio, and Burns' and Allen's nonsense was entertaining millions before Shirley Temple was out of her cradle.

"We are both in the business of providing popular, large scale entertainment. Beyond that, you cannot say we are in competitive business. Because we are engaged in the same general work, and because we are not competing in the sale of our products, we are in an ideal position to work together for the betterment of the particular entertainment each of us tries to produce. We want to continue to use Hollywood 'big names,' Hollywood stories and Hollywood music. On our part we are glad to see radio talent given a chance at the movies."

### Experiments in Radio

One of the advantages which radio has over motion pictures, the CBS official said, is that radio can afford to experiment while Hollywood must be assured of the public's likes before it undertakes a production.

"But we also are faced with conditions under which we cannot afford to take chances in what we offer to our audience," he added. "We have commercial sponors spending thousands of dollars weekly to attract large nationwide audiences. When it comes to airing a big program at big cost for a sponsor, we are in the same position as your producers. We must use established names. That is where cooperation is most needed in the relationship of radio and movies, insofar as it concerns us."

Classical music, according to Mr. Lewis, was popularized by radio, making available to motion pictures such stars as Lily Pons, Grace Moore, Gladys Swarthout, Leopold Stokowski, Lawrence Tibbett, Nelson Eddy and Andre Kostelanetz.

### Ted Husing Master of Ceremonies

Before Mr. Lewis spoke, a program of entertainment was presented by CBS artists. Ted Husing served as master of ceremonies and introduced Al Pierce, who in turn introduced the entertainers. They included the Symphonettes, with Hugh Marsh at the piano; Arline Harris, "the human chatterbox," and Buddy Clark, who sang and was accompanied on the piano by Walter Gross.

"Lord" Oliver Wakefield was introduced by Ralph Rolan, AMPA president, as Mr. Lewis and it was not until after he voiced several meaningless and complicated sentences that the audience realized he was an entertainer and not the CBS official.

Among the CBS officials and personnel present were L. W. Loman, vice-president in charge of operations; Hugh Kendall Boice, vice-president in charge of sales; Mefford R. Runyon, vice-president and director; Frederick A. Willis, assistant to the president; David Ross, announcer; Andre Baruch, announcer; Paul White, director of special events; Maurice Gaffney, trade editor; Bill Cohan and Davidson Taylor, music consultants; Frank White, network treasurer; Frank Stanton, manager of the research department; Helen Sioussat, assistant to Sterling Fisher of Columbia's talks and public affairs department; W. C. Gittinger, sales manager; J. J. Karol, director of research; William Ensign, assistant sales manager, and Vic Ratner, director of sales promotion.

Guests included Martin Quigley, president of Quigley Publishing Company; Ted Streibert, vice-president of the Mutual network; Fred Weber, general manager of the Mutual system; Arthur Samuels, of the WOR program department; Adolph Opfinger, of the Mutual program department; Bob Schmid, Mutual sales promotion director, and H. C. McLaughlin, sales manager of WKH-WCLE, Mutual affiliate in Cleveland.

AMPA's Thursday luncheon at the International Casino, this week was to have as guest of honor James W. Gerard, former Ambassador to Germany during the World War and American representative at the coronation of King George.

Also scheduled to appear on the dais were Rudy Vallee, Rosalind Russell, Wallace Ford, of the "Mice and Men" cast, Al Shean of stage and screen; Nick Lucas, Alexander Kirkland and Flora Campbell, of "Many Mansions," Imogene Coca and June Sillman of the forthcoming stage musical "Who's Who," together with Leonard Hillman, the play's producer, and Arthur Kent and Ruth Bond, radio favorites.

## *OPINIONS EXPRESSED ON RADIO QUESTION*

***Ed Kuykendall, head of the Motion Picture Theatre Owners of America, and Walter Vincent, president of Republic Theatres, criticized the radio activities of the motion picture industry when they spoke at the convention of the Theatre Owners of North and South Carolina and, in New York, Frank Lloyd, Paramount director, partially agreed with their viewpoint but asserted the air medium is of assistance to the screen rather than a menace to it.***

***Both Mr. Kuykendall and Mr. Vincent declared the majority of motion picture stars appearing on radio programs are unsuited for the work. Mr. Lloyd agreed on this point, saying that the appearance on the air of established screen personalities, who were developed via the screen, does them no good.***

***However, in the sense that radio is educating the public to a liking for better things in entertainment, broadcasting aids the motion picture industry, Mr. Lloyd said.***

***As a means of using the radio as an advertising medium for pictures, Mr. Lloyd suggested that the program should be mostly music with brief interjections of comment. He added that such a plan is being discussed on the Coast.***

## *Fidler Defends Air 'Gossipers'*

(*Continued from preceding page, column 2*)
America, but H. M. Warner, head of Warner Brothers, later issued a statement declaring Mr. Zanuck was not speaking for the Warner organization.

It was then that Mr. Zanuck qualified his denunciation of "gossipers" to be that of his company and "most producers." Simultaneous with the Screen Actors Guild's decision to appeal to the AFL, Kenneth Thomson, executive secretary of the Guild, sided with Mr. Zanuck in his controversy with Mr. Warner.

Mr. Thomson expressed amazement that "Harry Warner had seen fit to announce that the Producers Association does not speak for him."

"We hope," he continued, "that the Warner attitude is not influenced by the fact that he has one of these socalled commentators under contract. The attitude voiced by the association may not be that of Warner. However, we are certain that this campaign has the support not only of all actors but also of the great body of fair minded and decent people of these United States."

### Strike Prediction Cited

It was pointed out Mr. Fidler irked the Guild about a year ago by saying erroneously that the Guild was going on strike against the producers. Now, Mr. Fidler is under contract to Warner Brothers for four pictures.

In announcing the Guild's stand on the matter, Mr. Thomson declared: "The time for words is over. Should attacks continue the Guild will act and ask for a national boycott of products of sponsors for these commentators."

The Guild, extremely cooperative in problems affecting other unions since its affiliation with the AFL, is strongly entrenched in labor circles on the Coast and, for this reason, there is little doubt but what the aid of other unions could be enlisted, say Hollywood reports.

Meanwhile, the MPPA's plans for issuing credential cards to accredited radio commentators and their assistants developed further. The large studios each appointed a man from its publicity department to handle all radio commentator contacts.

### Contact Men Meet

The cards, similar to those issued to accredited newspaper correspondents, were decided upon some time ago when the MPPA discussed means of regulating the activities of air columnists.

The newly appointed studio contact men held their first meeting with Tom Pettey, press contact man for the MPPA, but no business was transacted, the session being merely a "get-together."

The Guild's statement, issued by the board of directors through Mr. Thomson, was signed by Robert Montgomery, president; James Cagney, Joan Crawford, Chester Morris, Boris Karloff, Noel Madison, Murray Kinnell, Edward Arnold, Humphrey Bogart, Dudley Digges, Lucille Gleason, Porter Hall, Paul Harvey, Jean Hersholt, Russell Hicks, Claude King, Fredric March, Frank Morgan, Ralph Morgan, Alan Mowbray, Jean Muir, Erin O'Brien Moore, Irving Pichel, Dick Powell, Elizabeth Risdon, Edward G. Robinson, Edwin Stanley, Gloria Stuart, Franchot Tone, Warren William, Donald Wood and Robert Young.

# DE VRY IN NEW YORK FOR EASTERN INVASION BY HIS 16mm. NEWSREEL

## Florida Theatre at Jacksonville Finds Local News More Than Sufficient for Material for Weekly Reel

Details of the operation and success of a local 16 mm. newsreel were disclosed by United Theatres, Inc., of Florida, this week coincident with the announcement by Herman A. DeVry that his staff has encountered no serious obstacles to a plan for issuance of a combined national and hometown 16 mm. reel about January 1st.

**Mr. DeVry, head of Herman A. DeVry, Inc., arrived in New York from Chicago over the weekend to arrange for eastern representation for the plan. Although no contracts have been signed as yet, Mr. DeVry said, a staff of former newspapermen and showmen is engaged in "sounding out" and "lining up" exhibitors and newspapers throughout the country. Under the DeVry plan, newspapers will become co-sponsors of the reel and will handle the actual taking of pictures for the local reels.**

The plan, outlined in detail in the November 20th issue of MOTION PICTURE HERALD, also provides that the exhibitors are to stand the cost of leasing the necessary equipment, such as projector, camera, exposure meter, reels and splicing machine. Mr. DeVry estimated the cost to each theatre will be about $10 a week.

### Newspapers "Co-producers"

In return for cooperating in the plan, newspapers will be listed on the screen as co-producers and, Mr. DeVry continued, each local newsreel may be named after the newspaper. Although the film itself will be of the silent type, under Mr. DeVry's proposal the newspaper will assign a reporter to write a script for each reel and it will be read over the theatre's announcing system while the reel is shown.

Arrangements are to be made, Mr. De Vry said, for establishing offices similar to film exchange centers, and the developing and printing of films will be handled at these points, thus making it possible for exhibitors to get rapid service.

The DeVry company will keep the negatives and any shots used for national reel will be paid for, Mr. DeVry said.

### The Florida Experiment

The story of the United Theatres' use of a 16 mm. reel at the Florida Theatre, Jacksonville, was written by A. C. Lyles, Jr., who summarized his account with the declaration:

"We think this local newsreel is a great idea and feel that eventually it will be featured in many theatres over the country."

The reel has been in use in Florida for 31 consecutive weeks, Mr. Lyles reported. The plan originated with Guy A. Kenimer, United Theatres district manager, and technical details were handled by B. A. Cawthon, supervisor of projection. The problem Mr. Cawthon faced was that the projection throw in the Florida Theatre is 140 feet and the screen image is 18 by 24 feet.

### Equipment Changed

The projection room originally was equipped with three 35 mm. projectors and high intensity light sources. From one of these Mr. Cawthon removed the film mechanism, magazines and sound reproducer, and mounted a Holmes 16 mm. all sprocket sound on films projector on the pedestal. The 35 mm. high intensity arc was used as the light source. A 6½ inch condenser was fitted at the aperture to converge the 35 mm. lamp spot through the 16 mm. aperture. A special 2⅛ E. F. projection lens with a speed of F 1.6 was used as the objective. The film aperture and gate were revamped to meet the conditions imposed upon it by the intense heat.

A special oil chamber was added to the deciment movement to circulate the oil. The projector motor was converted into a high speed blower for the aperture.

An Electrical Research Products, Inc., motor was utilized to drive the projector. The motor gear box ratio was changed to 1440 rpm (equivalent to 24 frames per second, sound speed) and connected directly to the shutter shaft of the projector by a flexible cable. An ERPI turntable was coupled to the other end of the motor. Through this arrangement, sound on either film or disc could be used.

### Disc Used for Sound

Use of the disc for sound was decided upon. The reproducing turntable was equipped with a Universal power recording head and the projection room amplifiers were used for the recording. A mixing panel and microphones were installed on the main floor near the organ.

The production staff for the reel is composed of Mr. Lyles, continuity writer; Frank Ingels, the company's radio announcer, commentator; James Knight, organist who scores the reel with music and effects, and T. R. Frierson and Mitchell Yeager, projectionists, who mix and record the sound.

Material covered by the newsreel included a murder, a city election and a taxi strike.

To exhibitors planning to undertake a local newsreel, Mr. Lyles offered the following suggestions:

"The thing to remember in getting your news pictures is to get as many people in the scenes as possible, that is, of course, if it is consistent with the subject.

"Everyone in the group will buy a ticket to see himself on the screen, as will his family and friends. Those in the pictures will be your best advertisers, telling everyone they see about their being in the local newsreel."

### Material Available

Exhibitors have nothing to fear in connection with availability of material for a reel, said Mr. Lyles, who explained:

"At first, we were a bit skeptical whether there would be sufficient news for a weekly reel. Since then, we have discovered that each week we have to discard shots, not because there is no news attached to them, but because we have an overflow of subjects."

The Jacksonville *Journal* is co-producer of the Florida's reel. Mr. Lyles said it is "a good idea to tie in with your local papers; they can furnish you with the latest news the minute it comes into their offices."

## *PARLIAMENT SEES "MARCH OF TIME"*

*"The March of Time" penetrated last week into the innermost sanctums of the British House of Commons.*

*An issue containing an exposé of the present situation, industrial and domestic, in the Highlands of Scotland was screened in one of the Committee rooms of Westminster Hall to a party of members.*

## German Releases for Six Months at 1,019

In the first half of 1937, domestic and foreign pictures offered on the German market totaled 1,019, with a length of 466,515 meters. The figures are from a report of Assistant Commercial Attache R. M. Stevenson at Berlin to the United States Department of Commerce.

The pictures released of German origin amounted to 939 with a length of 356,827 meters, 80 (109,688 meters) of foreign origin, including 41 (62,162) from the United States. Of the German share, 653 were normal films and 286 were narrow gauge. Of the foreign pictures, 71 were of normal and nine of narrow gauge. The total of long and short films amounted to 123, with a length of 207,841 meters. Seventy-six were German, 47 foreign, including 23 American.

## Equipment Exports Rise

Exports from the United States to foreign countries of photographic and projection equipment for the first 10 months of 1937 amounted to $18,963,000 compared with $17,305,000 for the same period in 1936, according to a report issued by the department of commerce of foreign trade statistics.

## Develops Camera Device

Ernest Haller, Warner Brothers cameraman, is developing a new type of diffuser which automatically would adjust itself when the camera is moved from a closeup to a long shot, according to word from Hollywood. Under the present system, the diffuser must be removed when the dolly shots are made.

Clark Gable and Myrna Loy were chosen "Movie King and Queen of 1937" in an election conducted by the New York *Daily News* and newspapers in 52 other key cities in United States and Canada.

# DECISIONS RESERVED ON FILM LABOR PROBLEMS

## Labor Board Permits Additional Briefs in Writers' Guild Plea for Bargaining Election

Legislative boards having under consideration matters of immediate importance to labor relations in the motion picture industry were in adjournment this week with their decisions held in abeyance.

**The National Labor Relations Board in Washington, studying the petition of the Screen Writers Guild for an election to determine a collective bargaining unit, granted opportunity for filing of further briefs and announced it would take the matter under consideration.**

In California the state legislative committee, which some weeks ago opened a study of labor relations in Hollywood and adjourned after several hearings, gave no indication of resuming its inquiry. George Browne, president of the International Alliance of Theatrical Stage Employees, refused to discuss a meeting of the Alliance executive board held in Detroit. He intimated, however, that it concerned the California investigation.

### Washington Hearing Held

Jurisdiction of the Labor Board over the relations between producers and screen writers was challenged by representatives of the producers at the Washington hearing which followed lengthy presentation of arguments in Hollywood before a regional board several weeks ago. Not only is the board without power to act in the matter, it was contended, but if it had such power the writers themselves could not be considered as employees under the terms of the Wagner Act.

Carrying the burden of the argument for the petitioners, Leonard S. Janofsky, counsel for the Screen Writers' Guild, said the question of jurisdiction had been settled by Supreme Court decision, holding that laws affecting interstate commerce could be extended to activities affecting such commerce and pointing out that were the writers to go on strike the production of film would slow down and the stream of interstate commerce diminish.

The Guild also took the position that writers were employees, contending that the terms of their employment were such as to bring their work under the control and supervision of the producers with relatively few exceptions, a position which later was rebutted by the producers, who declared the companies purchased the ideas of the writers rather than their work for so many hours a day.

Contending that there was no problem that could be helped by bargaining, Neil McCarthy, attorney for Screen Playwrights, Inc., said writers were not employees but rather persons who sold the product of their brains. Further, he told the board, "There is nothing to bargain about—nothing in their ralationship with producers that can be improved."

Citing the Schechter and Carter decisions, dealing with activities in the one instance after interstate movement had ceased and in the other before it began, counsel for the producers contended that production was in the same classification, as an industry which in itself was intrastate in character although producing for interstate commerce, and therefore beyond the jurisdiction of the board.

If the board held that the act applied in this instance, it was warned, it would have to assume jurisdiction over practically every activity in the country, since any cessation of any activity would lessen the flow of interstate commerce. Further, it was argued, even if the board had jurisdiction, the conditions under which writers work would exempt them from classification as employees under the act.

### Actors to Meet

The first meeting of the Screen Writers' Guild since the session at which announcement was made of the signed contract with the major studios will be held December 17th in Hollywood. The questions to be discussed will deal exclusively, according to Kenneth Thomson, executive secretary, with problems affecting free lance and day players. A membership of the eastern branch of the Guild will be held December 13th at the Astor Hotel, New York.

A compromise agreement for the settlement of the Guild's dispute with March of Time over the producer's claim to a newsreel status which would exempt it from signing a Guild contract, was offered officials of the company this week. The proposed compromise included provisions for a supplementary agreement to the contract calling for definition of newsreel and theatrical material in March of Time releases, the newsreel material to be exempt from the agreement and the theatrical material to be subject to it.

## Ohio Travelogues Campaign

B. A. Aughinbaugh, state director of visual education in Ohio, has issued a bulletin urging exhibitors to play the eight Ohio Travelogues issued and distributed by the state without charge or transportation costs. Each 850 to 1,000 foot film, with sound recording authorized by RCA, deals with some historical or similar scene, and is prefaced with a map showing the location. There is no propaganda of any kind, it is said, in the films.

## Warners London Plays

Warner Brothers is interested in two London stage plays, "Hide and Seek," current at the Hippodrome, and "Blondie White," according to the home office. It is understood Warner Brothers have no definite commitments with any English theatrical producer and each play is partially financed by the company on an individual basis. No official decision has been made to bring the plays to Broadway.

## Hummel Australia Bound

Joseph Hummel, foreign manager for Warner Brothers, sailed Wednesday from San Francisco on the *Mariposa* for Sydney, Australia. Mr. Hummel plans to be gone about five months and will visit Java, Singapore, New Zealand, China, India, Japan and Manila. While in Australia Mr. Hummel will discuss Warner product with Hoyts Greater Union circuit.

## Carl Peterson Decorated

Carl Peterson, Paramount News cameraman, last week in New York was presented a Congressional Medal for recognition of his services with the second Admiral Byrd Exposition. The presentation was made by Mayor LaGuardia.

## *HOLLYWOOD ELYSIUM DOUBTED, AFFIRMED*

*Treatment accorded writers by the producers as described by company attorneys at the Washington hearing on the Screen Writers Guild petition before the National Labor Relations Board, elicited from J. Warren Madden, chairman, the comment that Hollywood must be an Elysium and an expressed doubt that such conditions could exist.*

*Donald W. Smith, a member of the board, however, said that from his experience as attorney for the American Society of Composers, Authors and Publishers he could say they did exist, at least with respect to composers, and no doubt to writers.*

# *Ruling Withheld In Doubles Case*

At a hearing held Tuesday in United States Circuit Court of Appeals, Philadelphia Judges J. Whitaker Thompson, J. Warren Davis and Joseph Buffington, reserved decision in the suit brought by six major producing companies to restrain Harry Pearlman, local independent exhibitor from showing of double features.

This has been a long contested suit. Three years ago Judge George A. Welsh ruled in favor of Mr. Pearlman. The Court of Appeals twice since has upheld the original ruling by Judge Welsh. Morris Wolf and Edward Weisel, attorneys for the companies, were granted the new hearing when they promised to bring forth two new points. The two points were that the double feature clause in the majors' contracts were reasonable and were necessary to protect the industry as a whole. They argued that double features were damaging to public morals and would lead to "cut-throat" competition. They also stressed the point that the six producing companies did not combine together to bring the duals prohibition against Mr. Pearlman and thus there was no violation of the Sherman Anti-Trust law.

Ben Golder, who represented Mr. Pearlman, and acted as spokesman for the entire local exhibitor organization, argued that the companies did combine illegally against Pearlman. The companies are Vitagraph, Paramount, MGM Distributing, Fox Films, RKO and United Artists.

## Bishop with National Supply

Edward W. Bishop, formerly with Electrical Research Products, Inc., in the Illinois, Indiana and Wisconsin area, has joined National Theatre Supply Company. He will have supervision of Mirrophonic Sound Sales in the Chicago, Detroit, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Milwaukee and Minneapolis branches with headquarters in the Chicago office.

Paramount has moved into its new exchange building in Seattle, Wash. The new quarters were built especially for the company and cost approximately $50,000. Paramount's former exchange is now occupied by National Screen Service.

# SAVE INDUSTRY FROM PROPAGANDA, QUIGLEY TELLS CAROLINA EXHIBITORS

## Silver Jubilee Convention Delegates Warned Against Pressure from "Alien Influences"; Stevenson Succeeds Picquet

Tracing the activities of radical propagandists on the stage, in newspapers and in radio, Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, informed members of the Theatre Owners of North and South Carolina that an alert, vigorous organization is needed to keep the motion picture free from alien influences seeking to infect the industry and the United States.

Mr. Quigley's declaration that the motion picture is the one medium of expression and the one influence upon public opinion that has escaped radical propagandists, was made during the course of his address on "Radicalism—An Industry Peril" at the Silver Jubilee convention of the Carolina theatremen at the Carolina Hotel, Pinehurst, Monday.

A warning was sounded by Mr. Quigley that the task of keeping the propagandists from gaining an influence over the production of motion pictures cannot be accomplished singlehandedly. "You are opposed," he declared, "by a determined cult whose members are actuated with the fervor and zeal of a crusader."

Charles W. Picquet, president, presided at the two-day convention and Robert E. Denny made the address of welcome.

### Oppose Racial Intermingling

On the second day of the convention the theatremen aligned themselves with other southern exhibitors by adopting a resolution protesting against indiscriminate intermingling of the white and Negro races in motion pictures.

Montgomery S. Hill of Greensboro, N. C., proposed that more respect for southern traditions be shown in the handling of Negro presentations on the screen.

"We are glad to see Negroes portrayed in sympathetic roles," Mr. Hill explained, "but we object to showoff characters and wish heartily to condemn the scantily-clad Negro persons in dance scenes, especially with white performers. Sex appeal suggestions should be strictly taboo."

### Stevenson Named President

After Mr. Picquet declined to stand for reelection as president, a position he had held for 14 consecutive years, S. S. Stevenson of Henderson, N. C., was chosen to succeed him. Other officers elected were: H. R. Berry, Hartsville, S. C., first vice-president, and Lyle Wilson, Roanoke Rapids, N. C., second vice-president. Directors chosen included H. C. Buchanan, Hendersonville; Albert Scottile, Charleston, S. C.; R. E. Bryant, Rockhill, S. C.; W. H. Hendrix, Reidsville; J. F. Miller, Hickory; H. F. Kincey, Charlotte; Mr. Picquet, Pinehurst; Roy L. Rowe, Burgaw; J. E. Masse, Waynesville; Boyd Brown, Winsboro, S. C.;

(*Continued on following page, column* 1)

# *Radicalism— An Industry Peril*

*Following is the complete text of the address of Martin Quigley, editor-in-chief and publisher of* MOTION PICTURE HERALD, *to the Theatre Owners of North and South Carolina, Inc., on Monday, at the annual convention in Pinehurst, N. C.*

TWO years ago I had the privilege of addressing the members of this association.

On that occasion I availed myself of the opportunity to communicate to you certain profound apprehensions which I then entertained. These apprehensions were relative to dangers confronting the motion picture at the hands of those who would employ it for political, economic and social propaganda—for its usefulness to them in their giddy ambition to remodel men and affairs according to their own particular notions.

I am happy that I chose that subject for discussion with you men and women of North and South Carolina—you citizens of these states who are so thoroughly representative of those ideals of democracy upon which this nation became great.

I am anxious today to return to this subject because the events of the past two years have greatly emphasized the grounds for the apprehension which I expressed on the former occasion.

If next year and the year after we are not to be even more violently disturbed over the conditions that confront us, then it will be only because men and women such as you have taken the trouble correctly to inform yourselves upon the trend of the times and then proceeded to do something effective about it.

There remains in the eyes of the radical propagandists one medium of expression and one influence upon public opinion which thus far vainly excites their envy. That medium is the motion picture.

THEY are doing very well with the stage. The Federal Government, for instance, at a current cost to taxpayers of a million dollars a month has permitted the Federal Theatre Project, which was originally described as being for the relief of unemployed actors, to be dominated by political extremists who have produced and presented to great numbers of people plays such as "Injunction Granted" and "Power," each of which partakes of the essential character of Communistic propaganda.

They are doing very well with many of the newspapers, a fact we are reminded of when we note, for instance, that the Moscow correspondent of one of the great American press associations for six recent critical years is an enthusiastically professed Communist.

They are also doing very well even with certain segments of the church, a fact which is confirmed by the active assistance of several prominent churchmen to such an organization as the League Against War and Fascism, which is a league against war and fascism secondly, if at all, and is first and last a league for Communism.

And they have little to complain about relative to another great influence upon public opinion—Radio. Under the silly and unrealistic notion that Communism is just another political theory like state's sovereignty or woman's suffrage—and not a dream both delirious and vicious, the awakening from which would leave a ruined civilization—radio authorities lend their facilities to Red Propagandists.

These authorities accept the argument that under the American principle of freedom of speech these propagandists are entitled to be heard even though adoption of the philosophy they preach means sudden death to all free speech. Communists assert that those who are devoted to the ideals of democracy are stupid. Perhaps in this they are right.

AMONG the great media of expression and among the great influences upon public opinion there remains the motion picture, which thus far has escaped the blight of radical propaganda.

This has not been easily accomplished. It will not be easy to make good the escape in the months and years ahead. The attack is clever and determined.

For instance, they will tell you that the entertainment film has failed in its mission. They admit that the entertainment film has indeed entertained, but in keeping with their usual muddle-headed reasoning they still insist that it has failed in its mission.

(*Continued on following page, column* 2)

# FILMS INTERMINGLING RACES OPPOSED

(*Continued from preceding page, column* 1)

George Parr, Lancaster, S. C.; F. H. Beddingfield, Charlotte; Fuller Sams, Stateville, and William Conn, Gastonia.

There was only one argument during the convention and that started when Milton C. Moore of Jacksonville, president of the Southeastern Theatre Owners Association, sought support for his organization's resolution favoring federal regulation by the appointment of boards to consider the complaints of exchange men and exhibitors.

Ed Levy, general counsel of the Motion Picture Theatre Owners of America, outlined the national legislative situation and protested against any federal regulation. Mr. Kincey and Ed Kuykendall, MPTOA president, also spoke against regulation.

Walter Vincent, president of Republic Pictures, criticized Hollywood executives, declaring they will not listen to advice from the outside and that they do not know what the public wants.

"They build a Chinese Wall about themselves," he said. "They know only Hollywood, Palm Springs, Mexico, Honolulu and perhaps New York and London. This explains why so many pictures which do well in New York die like a dog in Painted Post, which spot is so important to exhibitors."

A. F. Sams, of Winston-Salem, a charter member of the organization, described the work done by the organization in protesting against enactment of bills in Washington and Raleigh which would have been unfair to theatre owners.

Both Mr. Vincent and Mr. Kuykendall criticized broadcasting by film stars and the producer-sponsored radio programs.

Mr. Kuykendall also spoke against Government regulation of any sort and explained that the industry is not opposed to labor. But, he continued, at present labor appears to be moving too fast and becoming too radical.

The organization's new president, Mr. Stevenson, operates theatres independently in Henderson and Rock Hill, S. C. In return for Mr. Picquet's service to the association, the delegates voted that a token of remembrance be presented to him.

## Amkino President Leaves for Soviet

V. I. Verlinsky, president of Amkino Corporation, official distributors of Soviet films in the United States and Canada, sailed Wednesday on the *Normandie* for a two months business trip to Soviet Union.

While he is away, Mr. Verlinsky will consult with heads of Soviet motion picture industry, and select films for export to the States.

Amkino's highlight release of this season, the Paris Exposition prize-winner "Peter the First," will have its American premiere while Mr. Verlinsky is away. It opens day and date on December 24th in 10 key cities, said by Amkino to be a new record for foreign films.

# *Radicalism— An Industry Peril*

(*Continued from preceding page, column* 3)

failed to adopt their mission as its own. They are bitter in their criticism because the entertainment film does not presume to be an educational medium. Their quarrel with this is that they know if the film once undertook to teach they would then get their chance to dictate what it would teach.

They assert that film should deal with the vital subject of modern life—with schemes and dreams of a political, economic and social character. Obviously they do not wish the screen to deal with these subjects along the established lines of American democracy. What they are seeking is a chance to muscle in, gain an influence over the production of the motion picture and then use it for the propagation of their own notions of world reform.

They want the film to be realistic—to deal with the facts of life in the raw. They are unhappy because the people are made happy in the theatres. They want the screen to shock and embitter patrons so that the ranks of the discontented will be enlarged, giving to them recruits in greater numbers to flock to their magical cures for what's wrong with the world.

They are against religion, which they say is the opium of the people, meaning that it encourages people to be good citizens and not revolutionaries. They regard the entertainment film also as an opium because it generates contentment and happiness and not disorder and discontent.

THERE is here, gentlemen, a job for you to do—not only for the security and welfare of your business but for the security and welfare of the nation as well.

But you cannot do the job single-handedly. You are opposed by a determined cult whose members are actuated with the fervor and zeal of a crusader.

This twenty-fifth anniversary of your association is an appropriate occasion for a re-valuation of the needs and advantages of organization.

Within the industry for your protection and prosperity you need a strong, alert and vigorous organization—now and always. And only with that kind of an organization can you hope to render successful defense of the motion picture and the industry—and the nation itself—against those alien influences which would infect us, our industry and our country with a plague which has brought untold misery to millions of men, women and children in other lands.

## Yale Drama Professor Filming Theatre Backstage Operations

Professor Allardyce Nicoll, director of the Department of Drama, Yale University, is supervising the production of a motion picture which will show the details of backstage operation of a theatre. A feature length film it is being produced coincidentally with the production of "Coronation," stage play by Zelick Segal, third year student of the university.

It is Professor Nicoll's belief that the picture "will further appreciation of the work backstage, performed by men whose tasks are little understood or suspected by the playgoing audiences, showing that the success of the play depends not only upon performers, but on the unseen workers as well."

## Interstate to Build

Karl Hoblitzelle's Interstate Theatres, Inc., will build a sixth suburban theatre for the circuit in Houston, Tex. The house will cost approximately $100,000 and seat 1,200.

## Museum of Modern Art Gets Documentary Films

The Museum of Modern Art Film Library, New York, has added 13 British documentary films, produced in England during the last three years, to its files. The films were brought here by Paul Rotha, a leader in the movement in England.

The films are, "Air Outpost," "Children at School," "Enough to Eat," "Eastern Valley," "For All Eternity," "Granton Trawler," "Housing Problems," "Night Mail," "Roadways," "The Smoke Menace," "Today We Live," "We Live in Two Worlds," and "Weather Forecast."

## Skouras To Distribute Fox Product in Greece

Spyros Skouras, operating head of National Theatres, has arranged to handle the distribution of Twentieth Century-Fox pictures in Greece and Bulgaria. Mr. Skouras' nephew, also Spyros Skouras, will have charge of the foreign offices.

# SPEAKING OF PICTURES

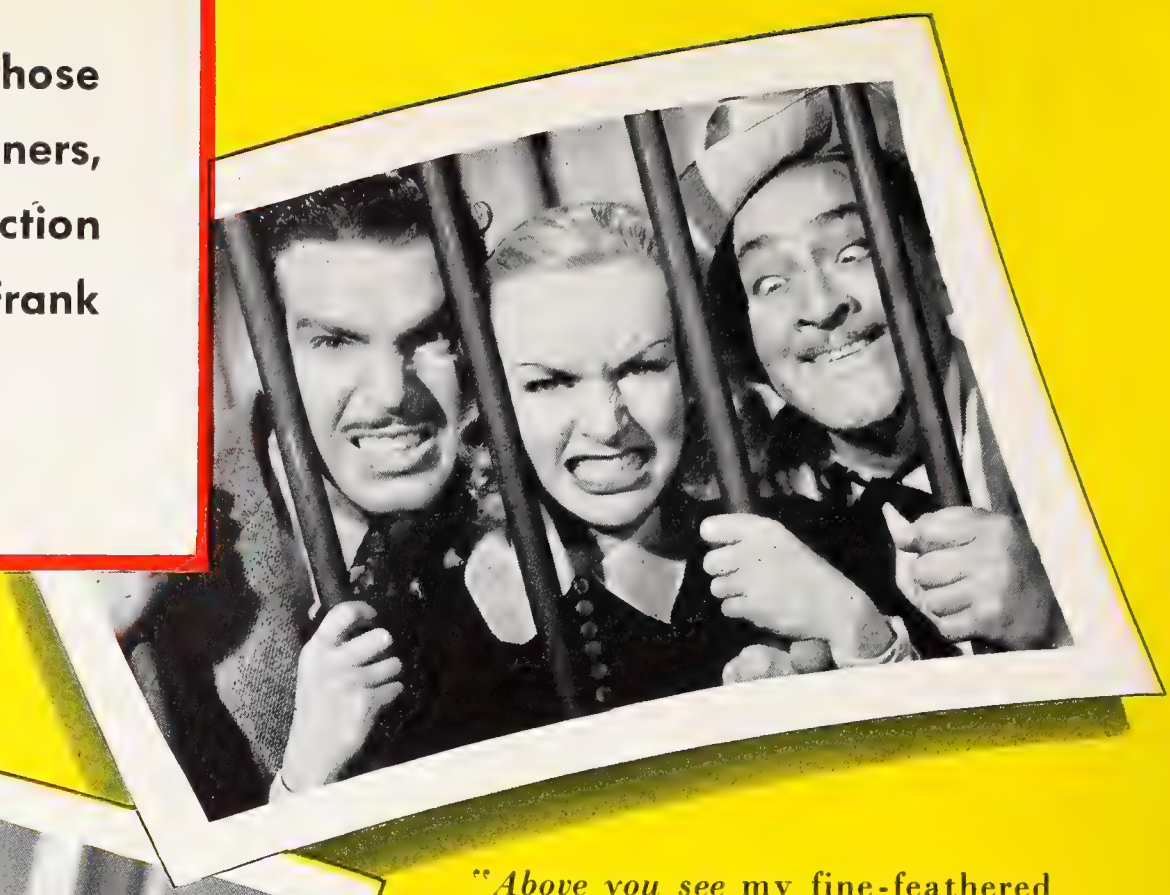


"**Come, my little chickadees,** and I'll show you some pictures taken with this little gadget . . . my own invention...ah...yes...thought it up in a moment of reverie in the Turkish bath...yes, I'll show you some examples of the photographic art which will knock your teeth out, crumple your bridgework... put hair on your chest . . . **and also (adv.) give you a glimpse of Paramount's Big Mid-Winter Product Parade.**"

Paramount Pictures

"Just a few snaperoos of those two Paramount Holiday Winners, the Wesley Ruggles Production 'TRUE CONFESSION' and Frank Lloyd's 'WELLS FARGO'."





"*Above you see* my fine-feathered friends, Carole Lombard, Fred MacMurray and John Barrymore... in the hoosegow . . . ah . . . how many of them have sheltered me in times of trouble... *At the left* Edgar Kennedy, the human cue-ball, puts the finger on Carole."

"*Below you see* one of the hair-raising episodes in Frank Lloyd's thundering romance of the Winning of the West...and my friends Joel McCrea, Frances Dee and Bob Burns in another stirring scene from that glorious picture."





"**Ah . . . broke my camera** . . . trying to get you a little shot of Mae ...ah... Mae...what a girl...best of 'em all...wait'll you see the one and only MAE WEST in 'EVERY DAY'S A HOLIDAY', the best of the West's . . . all about New York in the old days . . . with Edmund Lowe, Charles Winninger, Charles Butterworth, Walter Catlett, Lloyd Nolan, Herman Bing and Chester Conklin."









*"Meet you on the next page, my little chickadees"* →



**"Ah, the old Fields' pirate-blood boils...** pipe the lads above deck . . . ration out the grog, me buckoes... hoist the skull and cross-bones . . . while I take a few snaperoos of CECIL B. DEMILLE'S 'THE BUCCANEER'."





**"Greatest war scenes ever filmed, my lads.** Look at 'em...the whole battle of New Orleans . . . Fredric March commanding his pirate band . . . thousands of 'em . . . to save the nation."

"Beautiful Franciska Gaal . . . ah . . . what a gaal . . . as the heroine." →







**"Ah, my old friend Bing** . . . great judge of cheese and horseflesh . . . here you see him in his newest musical extravaganza . . . 'DR. RHYTHM', with Beatrice Lillie, the London Lark; Mary Carlisle, Andy Devine and a huge cast."

← "Only picture ever taken of an elephant in song."



↑ "Ah . . . the stethoscope . . . wonderful invention . . . better than the telephone any day."



↑ "Bing always gets the breaks."



← "There's the policeman for you . . . always in the way."



"ROMANCE and LOVE . . . wonderful words . . . here you see a few snaperoos of 'ROMANCE IN THE DARK', starring Gladys Swarthout, John Boles and John Barrymore, and 'HER JUNGLE LOVE' with Dorothy Lamour, and Ray Milland."





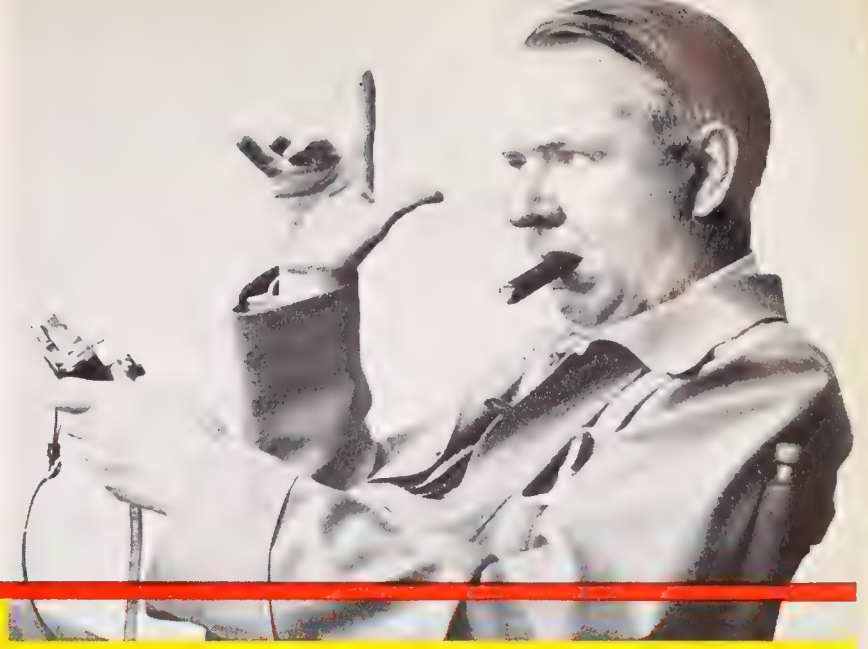
"*Above* the stars of 'Romance in the Dark' caught at feeding time on the Paramount lot."

← "A harem-scarum lad, this Barrymore"



"Ah . . . seriously, my friends, for sheer box-office there's nothing like a good jungle picture. *At the left* . . . you see the dramatic moment in 'HER JUNGLE LOVE' when Dorothy Lamour, the untamed girl of the wilderness, and her pet, Gaga, rescue the fallen aviator, Ray Milland."

**"Still there...watch the birdie...**while I collect a few fine snaperoos of 'BLUEBEARD'S EIGHTH WIFE', the new Ernst Lubitsch picture, starring Claudette Colbert and Gary Cooper."



"Formal shots...informal shots ...my little gadget takes 'em all."

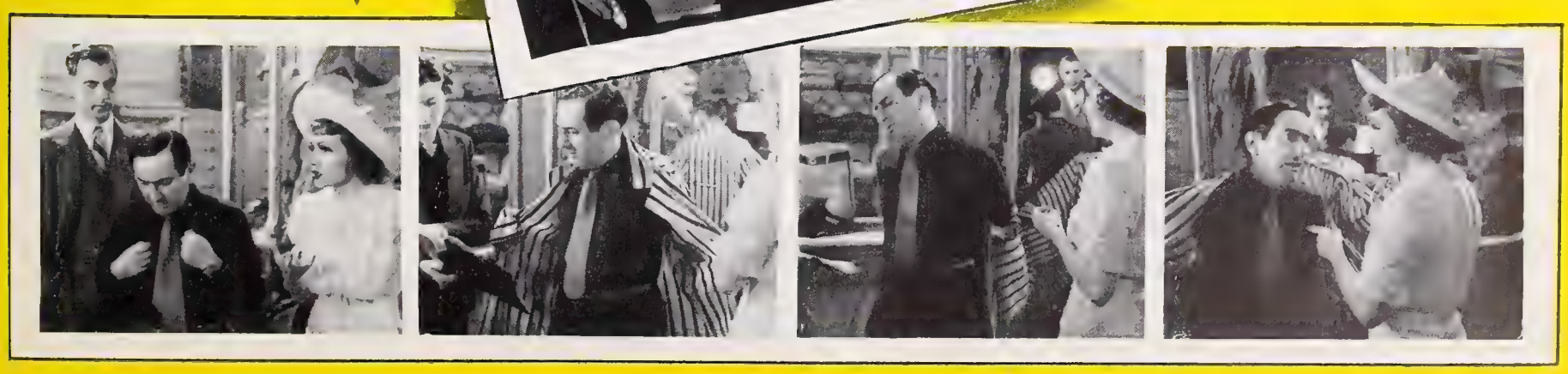






"AH...the first candid shots ever taken of Maestro Lubitsch actually directing a pair of stars."

"Always be-littlin'."





**"Ah...the greatest show of 'em all...**

'THE BIG BROADCAST OF 1938'...not even my little gadget can snap 'em fast enough to catch this one...ah...boys...take it from a man who knows ... **it's the wonder show of the age."**





"*Above you see* the hero of the opus with Martha Raye and Shirley Ross."

"*At the left*, my friends. the hero of the opus with Shirley and Ben Blue."



"*Above* the hero of the opus with Dorothy Lamour and a bunch of my other pals in the show of shows."






"*Above left* myself with that other Fields guy, Shep, the one who has the Rippling Rhythm Orchestra. *Above right*, just one of the little production numbers that make the ordinary three-ring circus look like a street pitch."

# COCHRANE ACCEPTS COWDIN POST, BUT REFUSES TO GIVE UP PRESIDENCY

## Grainger's Contract with Universal Is Settled; Paine Resigns; Weinberg Declines Post of Assistant General Sales Manager

R. H. Cochrane officially accepted the chairmanship of the executive committee of Universal Pictures Corporation this week but, at the same time, refused to relinquish the post of president, which, according to the edict of the board of directors last week, will be filled by Nate J. Blumberg, now of RKO, starting January 1st.

Mr. Cochrane's stand, taken on advice of his attorney, Saul Rogers, and Louis Weinberg's decision not to accept the position of assistant general sales manager thus presented the only two major unsettled questions in connection with the Universal upheaval last week.

Developments during the week included:

**Settlement of James R. Grainger's contract with Universal as general sales manager, and his immediate withdrawal.**

**Resignation of Charles B. Paine, assistant to the president.**

**Return of Charles R. Rogers, vice-president in charge of production, from New York to the Coast, after the upheaval activities.**

**Announcement of the new personnel of the executive committee.**

In revealing that Mr. Cochrane had accepted the chairmanship to which he was elected at the board meeting last week, Mr. Rogers stressed the point that he considered this phase of the board's action legal and valid, but, he added:

"The board's action in removing Mr. Cochrane as president, in my opinion, was not valid or legal."

Other than to say he has "the situation well in hand" and still considers Mr. Cochrane the president, Mr. Rogers declined to reveal his client's contemplated course of action.

"Under his contract," Mr. Rogers said, "Mr. Cochrane is the principal executive of the company and I consider him the most important executive in the company."

### Paine Silent on Resignation

Mr. Paine served as assistant to Mr. Cochrane and was associated with Universal in an executive capacity for 14 years. He declined to comment on his resignation, which was tendered without announcement on Monday. Mr. Paine joined Universal in 1923 as a member of the export department and eight months later was made assistant to E. H. Goldstein, then treasurer of the company. Mr. Paine continued as assistant treasurer through two more treasurerships and was elected treasurer in 1928. He continued in this capacity until early this year when he was named Mr. Cochrane's assistant.

Named to the executive committee at a board meeting this week were J. Cheever Cowdin, Mr. Rogers, William Freiday, D. M. Sheaffer, Budd Rogers, and Mr. Blumberg, who is resigning as vice-president and general manager of theatre operations for RKO, to accept the Universal position.

Mr. Grainger's contract with Universal extended to next July, but, in severing his affiliation with the company, he announced that the commitment had been respected and met in every way. He will be succeeded by W. A. Scully, eastern district manager for Metro-Goldwyn-Mayer, who will take over the position January 3rd. In the meantime, Frank J. A. McCarthy is handling the general sales managership.

### Weinberg Defers Decision

The post of assistant to Mr. Scully was offered to Mr. Weinberg, circuit sales contact for Columbia, but he deferred making a definite decision until after conferring with Abe Montague, general sales manager for Columbia. On Tuesday he announced that he declined the post.

On his return to the Coast, Mr. Rogers was accompanied by his wife, and his assistant, William Pierce. The company announced, in this connection, that it has seven pictures in work and six more awaiting casts and directors. "This," the announcement continued, "is the greatest number of pictures in production at this time of the year that Universal has had for some time."

When Mr. Blumberg joins Universal on the first of the year he will be accompanied by Larry Waterman, executive secretary, and Miss Mona Reilly, secretary. It was announced last week that Matthew Fox will resign from Skouras Theatres to become Mr. Blumberg's assistant.

### New Financing Denied

In conjunction with the management changes it was reported that new financing for the corporation was being discussed, but Mr. Cowdin, chairman of the board of directors, denied this. The negotiations were said to involve Equity Investment Corporation, of which D. A. Milton is the head, and reputedly were being conducted with Ellery Huntington of the Wall Street law firm of Saterlee & Canfield, attorneys for Equity. Mr. Cowdin answered queries with the assertion:

"I have no such deal under way, neither have I discussed such a financial arrangement with the interests mentioned."

Meanwhile, interest was centered on the possible successors to Mr. Blumberg and Mr. Scully. Mr. Blumberg planned to discuss the question of his successor with Leo Spitz, RKO president, upon the latter's return to New York from the Coast within the next two weeks. The retiring vice-president is expected to recommend the appointment of John J. O'Connor, who is now chief buyer and booker for the circuit.

Mr. Scully, it was decided, will be succeeded as MGM eastern district manager, by E. K. O'Shea, former Buffalo branch manager. Mr. O'Shea, during the last few months, has been acting as temporary district manager in the midwest, while Jack Flynn, district manager with headquarters in Detroit, has been filling in for Sam Shirley, Chicago MGM manager.

Although no successor to Mr. Fox, film buyer and booker for Skouras Theatres, has been named, Jack Harris, district manager in Long Island, has been assigned to the booking department and may take over Mr. Fox's duties when he joins Universal as assistant to Mr. Blumberg.

## Average Weekly Attendance in U.S. For 1937 Is Estimated 85,000,000

*The average weekly attendance in the United States runs to 85,000,000 for 1937 on the basis of computations now being completed in the industry. The computations indicate little, if any, gain over 1936.*

*The Department of Commerce early this year estimated the average weekly attendance for 1936 at 88,000,0000. Industry estimates for last year were approximately 5,000,000 under the department's figures.*

*Industry computations are based on the known total of film rental, which is indicated for this year at approximately $300,000,000. Theatre receipts, on the average, are computed at between three and one-half and four times the film rental revenue, or approximately $1,100,000,000. With the average admission estimated at between 22½ and 25 cents the industry thus arrives at the figures which it commonly employs.*

*Attendance levels for the current year are estimated to have shown gains over those of 1936 up to and including September, but for the last two months have fallen behind the October and November gains of last year. No December gain is anticipated, with indications, as a result, that the 1937 increase will be evened off to little more than the industry's estimate of an 82,000,000 weekly average attendance for last year.*

## Broadcasting Study Off Until January

The hope in administration circles in Washington that Chairman Frank R. McNinch would be given an opportunity to reorganize the Federal Communications Commission without the interference of a Congressional investigation were met in part last week when Senator Wallace H. White, Jr., of Maine, agreed to delay his proposed probe of the broadcasting situation until the regular session in January.

The Senator's resolution for an investigation was favorably reported by the Interstate Commerce Committee last session and is at present on the Senate Calendar.

# LAST OF PARAMOUNT "BOYCOTTS" IS ENDED

## Wisconsin Exhibitors Settle Product "Strike"; Plans Completed to Appeal Interstate Ruling

Following the leadership of the United Motion Picture Theatre Owners of Pennsylvania, acting several weeks back, exhibitors in the Milwaukee and adjoining areas this week settled their "strike" against Paramount over the reputed non-delivery of six features under the 1936-37 contracts.

Other developments in trade practice activities during the week included:

**The planning to file an appeal this week from the decision against distributors in the Interstate trust case in Dallas;**

**A movement to form a buying pool in St. Louis to "freeze" the present clearance situation;**

**Announcement that the two-and-a-half-year-old action brought by the Ledirk Amusement Company of Orange, N. J., will be heard this month;**

**Suspension of deposition-taking in the Morse & Rothenberg Circuit's anti-trust suit against distributors;**

**Receipt by distributors of copies of complaints filed in a suit instituted by the Mosque theatre, Irvington, N. J.**

**Indefinite postponement of an action brought by George Fuller, Pensacola, Fla., exhibitor, against seven distributors.**

Settlement of the Paramount "strike" in Milwaukee was announced by Charles Reagan, western division manager for Paramount, who said the negotiations were concluded by Allen Usher, district manager, and a committee representing the Independent Theatre Protective Association of Wisconsin and Northern Michigan.

### Appeal Plan Completed

The appeal plans in the Dallas case were completed in New York last week and George Wright, Dallas, counsel for the defendants, left, over the weekend, with the announcement that he would file the appeal this week. The record of the case then will be sent to Washington and the appeal hearing docketed with the United States Supreme Court. It is expected to be reached for hearing in March or April.

No plans were made by the defendants to apply for a stay of the Dallas court's decree, pending the outcome of the appeal.

Independent St. Louis exhibitors started the movement for a buying pool primarily to keep clearance regulations from being changed. The pool also plans to purchase fire, windstorm use and occupancy and liability insurance; theatre accessories, and theatre supplies on a wholesale basis. It is understood that Clarence Kaimann, North St. Louis exhibitor, will head the new organization, and that about 50 other theatremen will join.

### Ledirk Case Up in Newark

Hearing on the Ledirk case against Warner Brothers, Paramount, United Artists, Columbia and RKO groups, will be held in federal district court in Newark. The complaints are similar to those cited November 30th in an action filed in federal court, Newark, by the Mosque Theatre, which is asking $3,525,000 damages from 42 defendants. Copies of the Mosque complaints were served on attorneys for the distributing companies this week.

In the Ledirk case, damages totaling $1,060,000 are sought. It is contended that when the complaint was filed two-and-a-half years ago, the plaintiff was unable to obtain films for two suburban houses until after they had been exhibited in other theatres in Orange and vicinity.

Willard S. McKay, general counsel for Universal, and George J. Schaefer, vice-president and general manager of United Artists, was queried by George Ryan, attorney for Morse & Rothenberg Circuit, before adjournment of the taking of depositions until December 14th. The plaintiff's action is against major distributors and two affiliated circuits.

## *Dixon and 'Birth' Return in January*

By way of celebrating the development of the motion picture during the past 23 years, Columbia University's division of film study will present the original silent version of D. W. Griffith's "The Birth of a Nation" in its McMillan theatre, New York, on January 12. The first public showing of this picture in New York took place at the Liberty theatre on March 3, 1915, with a top admission price of two dollars that put the screen on box-office parity with the drama, price-wise.

Brief talks will be made by Ralph Henaberry, who created the role of Lincoln in the picture and who is now in charge of production at Brooklyn's Vitaphone Studio, and by Thomas Dixon, author of "The Leopard's Spots" and "The Clansman," the two novels upon which the Griffith picture was based.

In accepting the University's invitation to take part in the evening, Mr. Dixon wrote from his home in Raleigh, N. C.: "The darkest day of my life was one that turned out to be the most important. It was the day on which Daniel Frohman returned the manuscript of a play that for two long years had been rejected by every producer in the country. The tragedy proved to be a blessing in disguise. The rejection led the author to the newly-formed Majestic Motion Picture Company, which had no releases, but was headed by H. E. Aitken and D. W. Griffith. They had big ideas, but very little money . . . so little, in fact, they could only offer the author a royalty on the receipts. The royalty amounted in the end to a little over a million dollars!"

Mr. Dixon has been working during the past year on a sequel to the story of "The Birth of a Nation," to be called "The Flaming Sword."

## MGM Sales Managers To Meet Saturday

A two-day meeting of Metro-Goldwyn-Mayer district and division sales managers will be held Saturday and Sunday at the Palmer House, Chicago.

At the same time it is expected that E. K. O'Shea, former Buffalo branch manager, will be named to succeed William A. Scully as eastern district manager. Mr. Scully is joining Universal as general sales manager.

## *Frank Gillmore Resigns Position As Equity Leader*

Frank Gillmore, associated with Actors Equity Association in an executive capacity since January, 1918, formally submitted his resignation as president of the organization at an executive council meeting in New York Tuesday.

Mr. Gillmore, who is president and executive director of the Associated Actors and Artistes of America, cited ill health as the reason for his desire to quit the Equity presidency. The resignation is to become effective when a successor is named. The council will hold a special meeting December 17th to consider the appointment of a new president.

The retiring leader's term would have expired in 1940. He recently signed a five-year contract with the four A's to serve as executive director at an annual salary of $13,000, but he denied reports that his resignation was prompted by objections to his serving in both positions.

Mr. Gillmore, who is 70 years old, abandoned the stage in 1916 and as an Equity official rose to become one of the most influential leaders in the American theatre.

The AAAA is now looked upon as the parent of all actors' unions and is expected to be the nucleus of "one big" actors' union.

The letter of resignation submitted by Mr. Gillmore follows:

"Against my personal desire, and with much regret, I beg to inform you that my health has made it most difficult for me to fulfill the double duties of Equity's president and my new position in the Four A's. Therefore, in fairness to you, I want to resign the presidency of Equity as soon as you can conveniently let me go. Of course, your consent to this is necessary, but I do hope you will not withhold it.

"All who know me will recognize that this is a parting that holds too much of my life to find easy.

"I need hardly assure you that any service you wish from me will always be yours and to you, my dear council, I extend my admiration, affection and good wishes."

## Fawcett, Paramount Tieup

The Fawcett Publications, publishers of the magazine, True Confessions, will join with Paramount in an exploitation campaign for the picture "True Confession," co-starring Carole Lombard and Fred MacMurray. Playdates in local theatres throughout the country will be featured in Paramount exploitation material while simultaneously the Fawcett magazines will conduct an advance publicity campaign for the film, which will be released nationally during Christmas week.

Plans for a mass meeting of theatre managers and owners were discussed Wednesday when the motion picture and theatrical committee of the New York and Brooklyn Federations of United Jewish Charities held a luncheon meeting at Hotel Astor, New York. The mass meeting is to be held next Wednesday at the Astor Theatre.

Evelyn Lee Jones, wife of Charles Reed Jones, motion picture advertising and publicity writer, is handling publicity for the Belmont Theatre, New York.

# ERPI TURNS OVER SOUND SERVICING TO FORMER HEADS IN NEW ALTEC

## Gives Title to Reproducer Servicing, Installation and Accessory Sales Business; Conrow Introduces Executives, Bankers

Last Saturday midnight, the American Telephone and Telegraph Company formally stepped out of the theatre sound reproducing business in which it has been a dominating factor, along with Radio Corporation of America, since the advent of sound 10 years ago.

**On Saturday, the Telephone Company's sound reproducing subsidiary, Electrical Research Products, Inc., gave title to its reproducer servicing, installation and accessory-sales business to a new company, Altec (from all-technical) Service Corporation.**

**Altec was formed by former Erpi department heads and is financed by a Wall Street group composed of Roswell C. Tripp, W. J. Alford and Matthew Robinson. Altec carries a Delaware charter. It is the first independent national equipment servicing system to be conducted for theatres by a non-manufacturer.**

Erpi some four weeks earlier had turned over its domestic sound-reproducer manufacturing and equipment selling rights to International Projector and Motiograph, which, under Western Electric licenses, hereafter will manufacture Western's sound heads in conjunction with their respective projectors, both heretofore having been manufactured separately. International and Motiograph, therefore, will henceforth make and sell the sound reproducers exclusively and the new Altec will install and service them. Altec, in addition, will service and supervise installation of all other makes of equipment.

### Companies Commissioned Agents

Working in close arrangement with the manufacturing International Projector and Motiograph companies, Altec has commissioned both companies to act as agents in the selling of Altec service to exhibitors.

The Altec service basically consists of a minimum number of 13 calls annually to be made by Altec engineers and field service men for purposes of checking and correcting the entire sound system in a theatre, from soundhead reproducer to projector and amplifier and on through to the backstage loudspeakers. Public address systems in theatres will also be included.

Later, it is expected that Altec will expand to embrace the servicing of other electrical equipments in theatres, which was impossible under the old conservative policies of the Telephone Company.

The charge under the service contract, also including full 24-hour emergency or breakdown service, will be standardized on the basis of size of equipment, size of theatre, number of service calls desired above the 13 minimum calls per year, and the number of hours of weekly operation of the house.

### Not Making or Selling Equipment

Altec will "positively" refrain from the business of manufacturing or selling any equipment, now and in the future, according to its executives. This probably is part of the agreement through which Altec acquired the servicing business from Erpi, and, no doubt, was insisted upon by Erpi because of Erpi's disposition of its equipment manufacturing and selling business to International Projector and Motiograph.

### *SCREEN ACTORS GUILD ON FINGERPRINTING*

*The Screen Actors Guild in Hollywood last week offered to join a proposed industry-wide fingerprinting if producers promise to supply their prints, too.*

*"Guild officers will not permit extras or any other group to be singled out," said Aubrey Blair, Guild business manager.*

*The movement for fingerprinting started after the recent unsolved slaying of Hymie Miller, bit player and former New York fight manager.*

At a press luncheon Monday at New York's Hotel Astor, L. W. (Mike) Conrow, former Erpi operating manager, and president of the new Altec (pronounced "all-tech"), announced the future plans of his company and introduced the officers, executives, board members and bankers.

Control and operation of the new company is vested entirely in former Erpi personnel, including, besides Mr. Conrow, George L. Carrington, who is to serve as vice-president and general manager; H. M. Bessey, secretary and treasurer; E. Z. Walters, comptroller; Bert Sanford, Jr., director of sales, and Stanley W. Hand, staff representative.

There is no Telephone company or Bell money in Altec. Mr. Conrow said that the financial backers—Messrs. Tripp, Alford and Robinson—"are investing in Altec strictly as individuals," adding that Altec, a closed corporation, will not engage in any public stock issue.

### For Working Capital

It is understood that the principal financing was put up to give Altec working capital, and, furthermore, that its principal payments to Erpi will be for Erpi reproducer parts and accessories, purchased as they are used; also for technical information and analyses obtained from Erpi or its Telephone or Bell affiliates; and the monies obtained by Altec on collections on Erpi sound equipment in theatres which still is unpaid. Altec will, of course, become assignee of present Erpi servicing contracts with some 4,500 theatres. The financial arrangements with Erpi on these contracts are unknown. In any event, it is understood that Altec was required to pay little or nothing to Erpi at the outset for taking title to Erpi's servicing business. Full responsibility for the administration, of course, now rests with Altec.

### Controlled by Management

While the Tripp-Alford-Robinson financiers are the lone backers, Mr. Conrow's announcement this week said that "Altec is controlled by the management, with the majority stock interested held by L. W. Conrow and G. L. Carrington."

The board of directors is comprised of Mr. Conrow, as chairman; Mr. Tripp, Mr. Alford and Mr. Robinson, and G. L. Carrington, H. M. Bessey and H. W. Dodge, formerly of Erpi, who will serve Altec as sales head on the west coast. The makeup of the board, then, shows four Erpi-Altec men and three financiers.

These past several weeks Erpi has worked steadily to dispose of its holdings and staffs not taken over by Altec, dozens of its field men going over to International Projector, Motiograph, National Theatre Supply or RCA Photophone, after Altec had selected its field appointees.

Altec plans an immediate expansion in anticipation of increased servicing business, possibly taking on the servicing of many of those large circuits which undertook their own servicing when their service contracts expired with Erpi.

Altec's present emergency stock points operated from eight branch offices, at New York, Boston, Philadelphia, Atlanta, Detroit, Los Angeles, Chicago and Kansas City, will be increased to 42 and each stock—of parts and accessories—will be augmented to provide protection for emergencies arising in the particular area. A new laboratory with scientific facilities is under construction in East Newark, New Jersey. This is planned as a liaison between the technical field forces and Bell Laboratories. It is being staffed by a group of sound system "specialists who will not only seek the practical solutions to theatrical sound equipment field problems, but will continuously broadcast advanced current information, in regular bulletin form, to the entire field personnel," according to Mr. Conrow.

### Follows U. S. Inquiry

The termination of the Telephone Company's actual operations in motion picture sound fields, conducted at all times through Western Electric, as the manufacturing branch, and Erpi, as the sales and servicing division, comes principally as a result of the United States Government's investigation into the Telephone Company's expansion into lines other than communications, and started some two years ago.

In the past several months a number of plans for divesting its Erpi holdings have been under consideration by A. T. and T. Major producer-distributors, various equipment manufacturers and equipment groups and even groups of exhibitors have been mentioned in connection with the purchase of the business now obtained by the new Altec.

While Erpi formally bows out from actual operations in sound reproducer equipment it will continue to function in studio recording operations and also as licensor for studio licensees and as the licensor for reproducer licensees, besides furnishing technical information to Altec, International Projector and Motiograph.

Erpi's top rank executive staff will, for the most part, continue with Electrical Research, or return to the Telephone or Western Electric ranks from which they were recruited variously since the advent of sound. These are Whitford Drake, president; H. G. Knox, vice-president; Fred Foster, treasurer; Daniel C. Collins, vice-president; E. S. Gregg, comptroller, and P. L. Palmerton, export manager. C. W. Bunn, Erpi general sales manager, resigned two weeks ago. He is reputedly interested in establishing a new national theatre supply dealers' system.

### Continues Foreign Manufacture

Western Electric, however, will continue to manufacture and sell sound reproducers to theatres abroad, neither Altec, International Projector or Motiograph obtaining any of the export business or rights.

Altec officials made it clear that their company in no wise will conflict with the duties of projectionists or other labor in either the projection booth or elsewhere in the theatre, but that activities will be confined to consultation and inspection, besides the supplying of parts and accessories.

In charge at each of the eight main branches

(*Continued on following page, column 1*)

# Altec Announces Executive Family

(Continued from preceding page)

in the field will be a division manager and a branch manager. When the remaining 34 subbranches are established, each will be in charge of an assistant branch manager.

The division and branch managers for the eight districts comprise: W. W. Simons, division manager, and A. J. Radamacher and A. F. Lyman, branch managers in New York-New Jersey; L. J. (Red) Hacking, division manager, and J. A. Cameron, branch manager, in Boston; E. O. Wilschke and Warren Connor, Philadelphia; A. Fiore and Henry Moog, Atlanta; F. C. Dickley and E. C. Shriver, Detroit; R. Hilton and D. L. Turner, Chicago; O. Hunt and C. J. Zern, Kansas City; H. W. Dodge and S. M. Pariseau, Los Angeles, with Walter W. Woodward in the southeast.

When the formal transfer was effected this week, in Erpi's former home offices in New York's Fisk Building, 250 West 57th Street—from where Altec will continue to function—Whitford Drake, Erpi president, issued a statement, which said, in part:

"Although Altec is a separate corporate entity in which Erpi has no financial interest, complete technical cooperation and engineering information will be extended by Erpi on a consulting basis.

"Under the arrangements, full responsibility for the administration of existing service agreements will pass to the new organization, including collections and furnishing of repair and replacements.

"All emergency stock inventories will be maintained complete and, under the arrangement, be under the jurisdiction of the new enterprise.

"Altec will be completely staffed by former Erpi personnel.

"The service function is vitally important to the motion picture industry and as Erpi is reducing its activity in the sale of sound reproducing equipment in this country, proper expansion of the servicing activity would be difficult, hence it is believed the best interests of both the industry and our employees are served by the creation of this new enterprise."

### The Financial Advisers

Altec's financial advisers have achieved distinction in fiscal circles; Roswell Tripp, now retired, has been associated with the banking business since 1906. For the last 17 years he has been a partner in the banking house of Munds, Winslow and Potter, and its predecessor, Potter and Company. In addition, he is a director of many corporations both here and abroad, among them Liquid Carbonic and Montreal Aircraft.

W. J. Alford, after graduating from Yale in 1913, entered Continental Paper Company, Ridgefield, N. J., in which organization he is now secretary and general manager. In the paperboard industry he has been active in management of Thames River Specialties Company, New London, Conn., president of the Paperboard Association, and was vice-chairman of the Paperboard Authorities during the NRA. Further, he has served as director of the Bogota National Bank, Bogota, N. J.

Matthew Robinson was formerly vice-president of Pacific Eastern Corporation, but in recent years has been spending most of his time with Rathvon and Company as vice-president. He is also director of the Greyhound Company, the Mississippi Valley Barge Line Company, and Robert Gair Company.

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An automatic heater for use in any type of film camera, to enable shooting in freezing weather, has been invented by Ed Tiffany, of Grand National's camera department.

## Schiller Appointed To European Post

J. Schiller formerly district manager for Universal in Central Europe with headquarters in Prague, has been named to a similar post for Columbia. A. Stein has been named new sales manager for Columbia in France and Belgium, with offices in Paris. Mr. Stein formerly held a similar position with Metro-Goldwyn-Mayer.

New Columbia offices have been opened in Brussels, and Alexandria, Egypt, and managers will be named next week, Joseph Seidelman, foreign head for Columbia, announced upon his arrival in New York from England on board the Normandie.

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# Fitz Patrick Seen In Paramount Deal

James A. FitzPatrick, who recently completed 11 quota films for Metro-Goldwyn-Mayer in England, is understood to be negotiating a deal with John W. Hicks, Jr., Paramount foreign manager, to produce 10 pictures in color for Paramount in England.

When questioned Mr. FitzPatrick admitted having preliminary conferences with Mr. Hicks, but said no deal had been concluded. He will leave for Hollywood December 18th and while there presumably will talk with Adolph Zukor, chairman of the Paramount board.

Arrangements are understood to have been made by Mr. FitzPatrick for completely re-equipping Sound City Studios in England with Technicolor apparatus at a cost of approximately $250,000. Dr. Herbert T. Kalmus, president of Technicolor, is due from the coast next week for conferences with Mr. FitzPatrick on the English studio arrangement.

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## Elza Schallert Names Her Ten Best of 1937

Elza Schallert, Hollywood commentator for the National Broadcasting Company, on her broadcast last Thursday named her selections of the 10 best pictures of 1937. Ranked in the order named, they are: "Good Earth," "The Life of Emile Zola," "Lost Horizon," "100 Men and a Girl," "A Star Is Born," "Maytime," "Camille," "Stage Door," "One In a Million," and "Captains Courageous."

A supplementary list of 10 best pictures named by Mrs. Schallert listed, "Victoria the Great," "Stella Dallas," "The Road Back," "Heidi," "Dead End," "Conquest," "Prisoner of Zenda," "Green Light," "The Awful Truth," and "Elephant Boy."

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## Regal Takes Monogram

Regal Films, Ltd., Toronto, has obtained the Canadian releasing rights on Monogram product for the current season, including 10 features being under contract. The arrangement gives Regal the product of three producers, the other two being Metro-Goldwyn-Mayer and London Films.

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Harry W. Leasim, managing director for Radio Film International, Ltd., New York, quit last week. No successor has been appointed as yet.

# Seeking Law to Halt Damage Suits

A drive for legislation to prevent damage suits in use of trade names, names of persons and the like inadvertently by film studios was launched in Hollywood last week by Natalie Bucknall, Metro-Goldwyn-Mayer research department head, in a talk before the Los Angeles Bar Association.

Miss Bucknell asked attorneys to sponsor legislation which would protect the film companies against legal difficulties if the actual name of a person, or company, is used in any connection with a story.

Arduous research is necessary, at present, Miss Bucknell said, to check every character or name in a book or manuscript purchased by a studio against the locale in which it is laid. To avert legal difficulties, names of studio employees are usually substituted as characters, she said.

"If a trademark is depicted on the screen," Miss Bucknell said, "it must be fictitious, or the camera shot must render it indiscernible. Studio lawyers are consulted if any question arises as to whether a name or commodity may be photographed. The use of royal mottoes, however ancient, always results in a flareback. To surmount this, the studios fabricate their own mottoes," she said.

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## Two Variety Clubs Elect New Officers

Joseph J. Oulahan, Paramount branch manager, was elected president of the Cincinnati Variety Club, Tent No. 3, succeeding H. J. Wessel. Others elected at the annual meeting held last week were: Arthur M. Frudenfeld, division manager for RKO Radio, first vice-president; James J. Grady, Twentieth Century-Fox, second vice-president; Joe Kolling, secretary, and Ralph Kinsler, treasurer.

M. R. Clark, manager of the Paramount in Columbus, Ohio, was elected chief barker at the Columbus Variety Club, Tent No. 2, annual election held last week. W. C. Pullin, Sr., was elected first assistant chief barker; Virgil Jackson, second assistant chief barker; J. F. Luft, dough guy, and P. J. Wood, property master.

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## Plan Theatre for Short Subjects

Warner Brothers and Vitaphone are considering a plan to present two of its color short subjects, "The Man Without a Country" and "The Romance of Louisiana," in a theatre to be leased by them without the benefit of feature picture support.

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## Planning Salesmen Films

Singer and Byrne, New York, producer of advertising films, has added a department for producing industrial and sales training short subjects. The company recently completed a two and a half reel subject for Sheffield Farms.

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## Hal Elias Promoted

Hal Elias, formerly of the Metro-Goldwyn-Mayer publicity department, in Hollywood, this week was promoted to be assistant to Fred C. Quimby, general manager of the short subject department.



MERRY XMAS

HAPPY NEW YEAR

Nelson Eddy
Eleanor Powell
IN M-G-M's "Rosalie"

# ROSALIE

as the singing West Point Cadet

Eleanor Powell as the dancing Princess

Frank Morgan as the henpecked King

exotic new star sensation!



The amusement world is ablaze! "Rosalie" is all that you have heard for months! The promise of greatness has come thrillingly true! M-G-M, the lavish producers of "The Great Ziegfeld" have done it again in a screen show combining magic of showmanship, wealth of appealing personality, excitement of story and rousing Cole Porter songs that are already sweeping the nation. It is truly a Merry Christmas and Happy New Year that presents "Rosalie" one of the greatest box-office attractions of all time.




*starring*

# NELSON EDDY
# ELEANOR POWELL

*featuring*

FRANK MORGAN • EDNA MAY OLIVER

Ray Bolger • Ilona Massey • Billy Gilbert • Reginald Owen

Screen Play Written and Produced by Wm. Anthony McGuire

Directed by W. S. VAN DYKE II

*M-G-M's Merry Xmas–Happy New Year!*

# ROSALIE



*and the Holiday Box-Office will spell it*

# SROSALIE

# IN THE CUTTING ROOM

## Shanghai Deadline

***(20th Century - Fox)***

**Topical Melodrama**

George Sanders and Dolores Del Rio, co-featured in "Lancer Spy," are the leading players in "Shanghai Deadline." Miss Del Rio's record is well known. Sander's earlier appearances were in "Lloyds of London," "Love Is News," "Slave Ship" and "The Lady Escapes." The supporting cast lists June Lang, presently in "Ali Baba Goes to Town" and "Wee Willie Winkie," Dick Baldwin, a stage recruit making his second screen appearance, Keye Luke, a fixture in the "Charlie Chan" series, John Carradine, now in "The Hurricane" and "Thank You, Mr. Moto," Ruth Terry, another newcomer, and Pedro de Cordoba, Leon Ames and Eddie Lee. The forthcoming film is listed in Sol M. Wurtzel's production schedule and is being directed by Eugene Forde, director of many "Chans."

Because of the attention Shanghai has and probably will continue to have in newspaper headlines, the picture is of timely significance. While it essentially is melodramatic, it also includes a romantic love story, and comedy contrast.

The yarn deals with four Americans ensnared in the maelstrom of war. As the Chinese and an alien invader battle in the streets and drop bombs from the skies, a grim melodrama of intrigue is waged for the control of a munitions fortune.

While the war atmosphere cannot be denied, concentration on establishing the feature as a melodramatic romance narrated against a background of war seems to be the way to exploit the feature.

*Release date, Jan. 7, 1938.*

## The Mystery of Hunting's End

***(Warner Bros.)***

**Mystery Melodrama**

Although there will be love interest, much of which involves many persons in conflicting relationships, and comedy will not be overlooked as a necessary adjunct to a thrill picture, "The Mystery of Hunting's End" essentially is a mystery melodrama.

As the picture will feature a debonair screen detective who can solve crimes almost before they happen, it will not tell the story of a crime that has happened immediately. The crime that causes the action happened five years earlier. A girl suspects that her father was killed. She calls upon the detective. All who were present in the hunting lodge at the time of the death are reassembled. For a time it appears that any one of the group might have been the killer. But when two additional murders are committed, the detective arranges a trick that will cause the culprit to identify himself.

Based on an original story by Mignon G. Eberhart and adapted by Sherman Lowe, the picture is being directed by Noel Smith. It will feature Dick Purcell as the detective and Ann Sheridan and Ann Nagel as the most prominent supporting characters. Other players who will be seen include Elsneth Dudgeion, Ben Welden, Anthony Averill, William Hopper, Anderson Lawlor, Sheila Bromley, Hugh O'Connell, Trevor Bardette and the studio's new comedy sensation, Dennie Moore.

*Release date, January 18, 1938.*

## The Mountains are My Kingdom

***(Universal)***

**Action Adventure**

With certain novel story and production twists inserted, this romance tinged outdoor action feature is being geared to an entertainment pattern, which over a long span of years has proved increasingly popular, the idea of virtue and love triumphing over the forces of viciousness.

A boy and his father live in an isolated canyon and devote their lives to raising horses. The father lives under a shadow which the boy cannot understand. When the boy brings a girl into the canyon, after saving her from a stampede of wild mustangs, a strange fear grips the father. He is killed before the boy can understand his father's panic. Left alone, the boy with the help of the girl, starts driving herds of horses to market. An accident befalling the girl, the animals are stolen and the boy discovers they have been rustled by the territory's most notorious bully. Ensues the customary thrill climax and romantic finish.

Based on a novel by Stuart Hardy and adapted by Wyndham Gittens, who also is directing, "The Mountains Are My Kingdom" will feature Noah Beery, Jr., who has appeared in several similar Universal pictures, Frances Robinson, Samuel S. Hinds, Fred Kohler, Sr., Robert Barrat, Stanley Andrews and William Lundigan.

*Release date, January 17, 1938 (tentative).*

## The Black Doll

***(Universal)***

**Mystery Melodrama**

"The Westland Case" was the first number in Universal's "Crime Club" series. "The Black Doll" is a successor. Mystery melodramas are but slightly the junior of the "western," which of recent years has attained the dignity of an "outdoor adventure" classification.

Throughout the land, loosely held together, and by no means official, is a collection of doctors, dentists, undertakers and a varied assortment of professional technicians and amateur crime detectors, a nebulous "crime club." They are those whose pleasure it is to solve baffling crimes.

"The Black Doll," as it is being constructed, will not defy anyone to solve its mystery; it will invite him to be a witness to its solution. Under bewildering circumstances an important man is killed; several supporting characters suffer a like fate. The number of possible suspects is multiple.

Irving Starr, who produced Universal's first crime club picture, is functioning similarly in the present instance. William E. Hayes wrote the original story and Harold Buckley adapted it. Otis Garrett, heretofore, as Pandro S. Berman was once, a film editor, is directing.

For names "The Black Doll" will present Donald Woods, C. Henry Gordon, Nan Grey, William Lundigan, Doris Lloyd, Addison Richards, John Wray, Fred Malatesta, Holmes Herbert, Edgar Kennedy, Sid Saylor and Arthur Voight. But names are not looked upon by Universal as the most important consideration here; story and series continuation are.

*Release date, January 15, 1938.*

## Jezebel

***(Warner Bros.)***

**Triangle Romance**

Among other definitions, the dictionary describes a Jezebel as a "Mischief Maker." The central character in Warners' version of the play by Owen Davis, Sr., is a mischief making woman, one who made it her selfish business to tamper with the laws of fate and destiny. It is the love story of a man and a woman; more directly it is the story of a woman who wanted much but had for reward only heartbreak and tragedy.

The setting is the Deep South as it was before the Civil War. As the screen play by Clements Ripley and Abem Finkle and production detail, under the supervision of Robert Hass, captures the beauty and glamor of the country and its people, the story of an undying, though not always ethical, love, has its climax in a historic episode hitherto untouched by motion pictures, the New Orleans yellow fever epidemic in 1853.

Henry Blanke, associate producer, has gathered an accomplished personnel to produce and interpret the story. With William Wyler directing, it will feature Bette Davis, Henry Fonda and George Brent in the principal roles. The supporting cast is studded with names taken from the studio roster and recruited from outside. Prominent in the action and delineation are Fay Bainter, Richard Cromwell, Henry O'Neill, Donald Crisp, Gordon Oliver, John Litel, Spring Byington, George Caine, Edward McWade and Stymie Beard.

It should be a point of showmanship knowledge to know that "Jezebel" will not be a war picture, but one which should be exploited as a moving love story.

*Release date, Feb. 21, 1938 (tentative.)*

## Hawaiian Buckaroo

***(20th Century - Fox - Lesser)***

**Romantic Adventure**

The outdoor action picture has taken the western cowboy from the plains and the hills to all sorts of places, including New York, London and Hollywood. Here Hawaii is to serve as the background for a typical western story.

The story concerns an Arizonian who, when dust storms ruin the cattle business, goes to Hawaii to raise pineapples. When that also shows red he jumps back into the saddle. He finds that a smart girl is being swindled by a gang who are delaying cattle shipments. He traps the plotters only after a series of exciting incidents which include cafe brawls, shooting and fist fighting. The concluding sequence is a spectacular attempt of the factions to stampede herds of cattle against each other.

Being put together in the style which Sol Lesser gives to his outdoor films, "Hawaiian Buckaroo" will star Smith Ballew, supported by Evalyn Knapp, Benny Burt, Harry Woods, Pat O'Brien (not the Warner Bros. player), George Regas, Laura Treadwell, Carl Stockdale and Snowflake.

The story is an original by Don Jarrett, who also did the screen play. He and Ray Taylor, who is directing, have been the team behind several productions of Mr. Lesser.

*Release date, Jan. 14, 1938.*

# NEW MOVES POINT TO RKO'S REORGANIZATION

## Hearing Near, Establishment of New Board of Directors Is Reported Imminent

With final hearings approaching on the plan to be adopted for reorganization of Radio-Keith-Orpheum Corporation, the many and varied factors involved in consummation of the reorganization are beginning to move quickly.

**Already talk is heard of establishment of a new board of directors; the Wall Street firm of Hemphill, Noyes & Company reportedly is considering going in with Atlas Corporation and Lehman Brothers in the purchase of RCA's remaining RKO stock holdings, and minority stockholders are beginning to file final objections to the existing Alger plan for reorganization. Regardless of whether Hemphill, Noyes participates, Atlas and Lehman are expected to obtain an extension on their option dates for picking up RCA's RKO stock.**

Although there is no official indication of the manner in which representation on the new board will be apportioned, reports indicate that the bulk of the representation will go to Atlas Corporation, Lehman Brothers and Radio Corporation of America, which together control about 85 per cent of the outstanding common stock. A minimum of five of the nine board members is viewed as a possible representation for these interests.

Rockefeller Center, to which, under the plan, would be granted 460,000 shares of new RKO common in settlement of its $9,150,000 claim, is certain to have a representative on the board. On this basis, unsecured creditors other than Rockefeller Center, and minority security holders would receive a maximum representation on the board of three members.

A participation in the Atlas, Lehman Brothers option to acquire the remainder of RCA's holdings in RKO has been granted to Hemphill, Noyes and Company by the option holders, according to Wall Street reports.

### Extension of Option Sought

Atlas, Lehman and Hemphill Noyes' representatives were said to be negotiating an extension of the option with RCA on the bulk of the RKO securities involved. A small amount of the securities, probably not more than one-third, will be purchased within the next few weeks and, if the current negotiations are successful, the option on the remainder will be extended for an undetermined period beyond December 31st, the expiration date.

However, Stanton Griffis, chairman of the executive committee of Paramount, who is a partner in Hemphill, Noyes when questioned concerning a story published to the effect that the investment firm had been given a participation in an option held by Atlas and Lehman for the balance of RCA's holdings said, "Hemphill, Noyes has no interest in RKO securities."

Regardless of whether Hemphill, Noyes participates, negotiations for an extension of the option on the bulk of RCA's remaining debentures and stock of RKO may be concluded by Atlas and Lehman Brothers within the next week. The negotiations now in progress involve the acquisition of a small part of the RKO securities under option within the next few weeks and an extension of the option on the remainder for an as yet undetermined period.

Reports published in New York newspapers that the option would be extended for six years, with one-sixth of the securities being picked up annually, were described by principals as "pure conjecture." While insisting that details of the extension had not been formally agreed upon yet, these principals intimated that only a short term extension might be granted.

Atlas and Lehman two years ago acquired, together, $4,893,327 RKO debentures and 605,731 shares of RKO common from RCA for $5,000,000. At the same time, they obtained the option which expires at the end of this month to purchase for $6,000,000 like amounts of RKO debentures and common stock from RCA, comprising the balance of that company's RKO holdings.

The indicated failure of the option holders to exercise the agreement in full at this time means that RCA will be given representation on the new board of directors. This would not be the case if the option were exercised in full.

### 47 Objections Filed

Iva A. MacPherson and three other Boston stockholders have filed 47 objections in the United States district court in New York to the report of Special Master George W. Alger, who approved the RKO plan of reorganization with four amendments.

Mr. Alger recommended the rejection of the MacPherson petition as being "entirely without merit and any support of facts." The MacPherson objections state that 500,000 shares of Class B stock were illegally issued to RCA in 1928 and that 1,740,000 shares later issued in connection with a bond issue were also illegal. The objections stated that the special master should have decided that RCA "dominated" RKO, a contention which Mr. Alger specifically rejected. December 16th is the last day in which objections can be filed.

Federal Judge William Bondy will hold a hearing on December 21st to decide whether or not to approve the Alger report.

## Appeal Planned in Copyright Case

An appeal from the Dominion court award of $1,046.35 granted Francis, Day & Hunter, Ltd., will be taken by Twentieth Century-Fox Corporation, Ltd., and Famous Players Canadian Corporation, Ltd., according to Edwin P. Kilroe, counsel for the defendant corporations.

The award was granted as a result of the use of the title "The Man Who Broke the Bank at Monto Carlo," for a motion picture distributed in Canada. The court's opinion on the case stated: "This action was in the nature of a test case for an interpretation of the amendment to the Canadian Copyright Law made in 1931 which granted copyright protection to a title as part of the work if the title is original and distinctive."

Mr. Kilroe pointed out that the court's award was $46.35 more than an offer of settlement made by defendants.

## Production in Cuba

Rogelio A. Pujoi, executive of the Cuban Pictures Company, Inc., Havana, Cuba, arrived in New York last week. He said his company is building modern studios in the gardens of the Polar Beer Factory near Havana for production of films.

# FROM READERS

## INFLUENCE ON RADIO

To the Editor of the Herald:

*In view of the recent arguments pro and con about the appearance of movie stars on radio programs and what effect this practice might have on the industry, thought you would be interested in the enclosed article which appeared in the Atlanta* Journal, *Sunday, November 28th and written by Ernest Rogers, radio editor.*

*This seems to give a different slant on the situation.*—EARLE M. HOLDEN, *Capitol Theatre, Atlanta, Ga.*

"Are the movies exerting too great an influence on radio?

"This question must have turned over, at least once, in the mind of every conscientious radio fan of recent weeks. Rarely, it seems, do you tune in a radio program without hearing, sooner or later, some motion picture personality introduced as the guest artist or, as is becoming more frequently the case, the permanent star of the presentation.

"While we like to go our carefree way shedding sweetness and light, it seem from this chair that the radio stands in danger of being turned into a glorified movie trailer. Several highly important shows at the moment are being used directly for the exploitation of motion picture productions with the finish left off and the earnest radio fan torn with indecision whether to rush to a theatre the following day and see the completed film—with the majority of the story already in mind—or just forget the entire business.

"Your correspondent is such a person that when he sees the trailer (because they are always *so* exciting) in a movie house he wishes they would go ahead and show that film rather than the one he came expressly to see. And now, with radio tipping off most of the story in advance—well, we hardly know what to do.

"But there does seem to be definite danger to radio entertainment in the overflow of movie talent. For one thing, most of the movie folk are not so hot without being seen. And another thing, with most of the heavy sugar jobs held down by film people the simon-pure radio fellow is apt to grow discouraged.

"What do you think?"

## Agfa High Speed Film Set for Production Use

C. King Charney, American distributor of Agfa film, said in Hollywood last week that a high-speed negative under the name of Agfa Supreme for production use will be introduced commercially the latter part of December. The Binghamton, N. Y., factory already has started production on the emulsion, Mr. Charney said.

Studio tests made with the negative, according to Mr. Charney, show the emulsion to be the highest sensitized ever introduced, and its use will allow reduction of lighting on sets in addition to permitting exterior work under adverse lighting conditions.

Thomas M. Kearns, former publicity and advertising head for Fanchon and Marco, opened an office in the International Building, Rockefeller Center, New York, this week. He will handle publicity.

# THE PRESIDENT HAS THE FLOOR!

(*Listen!*)



***An unsolicited letter from Charles W. Picquet, President of the Theatre Owners of North and South Carolina and noted Southern showman:***

"We have given 'NAVY BLUE AND GOLD' the best booking possible and any further word of commendation from me is superfluous. However, I cannot refrain from stating that it is the finest college picture ever made. In fact, it is the only one which I have seen that measures up to what such a picture should be. That picture should certainly be shown in every theatre in America. I am sure every exhibitor who has had the fortune to have it dated will be grateful to you for making 'NAVY BLUE AND GOLD'!"

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Wells Fargo

***(Paramount)***

**Historical Narrative**

Some day, no doubt, Frank Lloyd will go too far. Shakespeare had his lesser moments and Babe Ruth occasionally struck out. It is not to be expected that any man shall go on interminably producing a sequence of masterpieces, each finer than its predecessor, and it is the lot of few to add to a "Cavalcade" and a "Mutiny on the Bounty" a third accomplishment of equal or greater dimensions.

Yet the poor houses are full of gamblers who backed this kind of reasoning in terms of wagers against Man O' War and, latterly, War Admiral. Which is a long and clumsy way of saying that no showman worthy of the name is likely to over look a chance to tell his customers that "Wells Fargo" is Frank Lloyd's third and possibly greatest venture into the realm of historical saga, where he seems to find himself so strikingly at home.

"Wells Fargo" is emphatically Frank Lloyd's picture. The billing is, with complete fitness, "Frank Lloyd's 'Wells Fargo'." The cast is filled with able players, crowds of them, with Joel McCrea, Bob Burns, Frances Dee, Mary Nash, Ralph Morgan, Henry O'Neill, John Mack Brown and several others picking up new personal laurels along the way, but the screen is dominated throughout the 115 minutes of the unveiling by the unseen but constantly felt personality of Lloyd the story teller, the historian, the weaver of vast tapestries and spinner of tremendous tales.

Mr. Lloyd's narrative is, of course, the story of the Wells Fargo express company. It starts in 1844 and ends in 1870. Just about none of the stirring events in American history occurring between those dates is ignored, and most of them are photographed. Yet the story is in simple the story of one "Ramsay MacKay," Wells Fargo agent, and this entirely credible young man's story is crowded with enough personal incidents to supply plots for half a dozen first grade feature length pictures. Buried somewhere beneath the fact that these spectacular personal adventures take place in the foreground, without for a moment taking attention from the great background story, is to be found, perhaps, a clue to Mr. Lloyd's acknowledged genius for imparting to a motion picture the thing that is called the epic quality.

The story—an original by Stuart N. Lake with screen play by Paul Schofield, Gerald Geraghty and Frederick Jackson—opens in Batavia, N. Y., with "MacKay" an express driver sharing Henry Wells' vision of extending the overland express service to St. Louis. Here he meets "Justine Pryor," whom he is to marry. From this point he presses on westward, extending the service, encountering assorted dangers and overcoming obstacles, finding well earned rest when the line has been completed to San Francisco. Then the Civil War breaks out, Wells Fargo takes the Union side and commits itself to the transportation of gold bullion. "MacKay" finds his expedition and his cause betrayed by a note of his wife's writing, and they become separated. Explanation and reunion come logically and without undue stimulation of the lachrymal reflexes, late in the lives of the characters.

This is not a time or place to catalogue the stirring incidents or list the impressive settings, natural and otherwise, employed. This may be a place to mention that the picture is episodic in the way that "Cavalcade" was episodic—so much so that a number of persons attending the preview started to leave at a point in mid-picture where it seemed that the story was indeed nearing natural end—and it may be added that the subject matter is divided, as was that of "Mutiny On the Bounty," into two chronologically separated segments. These circumstances detracted no whit from the pictures named, even added a somehow tremendous effectiveness, wherefore it would seem reasonable to chalk them up in the asset column.

Obviously the keynote of exploitation should be magnitude. It is a big picture in every sense of the word. Into it Lloyd has tucked the essence of "The Covered Wagon," "The Iron Horse" and quite a helping of "The Birth of a Nation," without permitting any or all of them to obscure or blur the spirit of Wells Fargo. Nor is it in any sense or for any portion of its length what might be called an omnibus production. Always it is, as remarked several paragraphs back, a Frank Lloyd picture, which seems to mean about the same vitally important thing in any set of phrases.

The matter of screen credits, important in connection with an enterprise of these proportions, is a little complicated. Although Mr. Lloyd is billed as producer and director, with unmistakable accuracy, Howard Estabrook is down as associate producer and John Boland as staff director. There is, however, ample evidence that all had plenty to keep them busy, and there is ample credit to be shared. Mentionable, too, is original music by Victor Young, musical direction by Boris Morros, and a song sung in incidental fashion by Bob Burns is from Burton Lane and Ralph Freed. Hans Dreier and John Goodman, art directors, did handsomely by the picture in point of fidelity to time and place.

*Previewed at the Westwood Village theatre, Los Angeles. Hollywood had been bearing rosy reports of secret previews held up and down the Pacific slope as the picture came down from well above three hours to just under two. The turnout, therefore, was large, distinguished and, professionally, a little defiantly willing to be convinced. The defiance gave way at a point some two or three minutes into the narrative and the convincing appeared, at final fadeout, to have been prompt, positive and permanent.*—WILLIAM R. WEAVER.

Produced and directed by Frank Lloyd. Distributed by Paramount. Associate producer, Howard Estabrook. Assistant director, William Tommel. Staff director, John Boland. Story by Stuart N. Lane. Screen play by Paul Schofield, Gerald Geraghty and Frederick Jackson. Art directors, Hans Dreier and John Goodman. Film editor, Hugh Bennett. Musical director, Boris Morros. Original music by Victor Young. Song by Burton Lane and Ralph Freed. Photographed by Theodor Sparkuhl. Special effects by Gordon Jennings. P. C. A. certificate No. 3883. Release date, January 14. Running time, when seen in Los Angeles, 115 minutes. General audience classification.

CAST

| | |
|---|---|
| Ramsay MacKay | Joel McCrea |
| Hank York, a wanderer | Bob Burns |
| Justine Pryor | Frances Dee |
| Dal Slade | Lloyd Nolan |
| Henry Wells | Henry O'Neill |
| Mrs. Pryor | Mary Nash |
| Nicholas Pryor | Ralph Morgan |
| Talbot Carter | John Mack Brown |
| James Oliver | Porter Hall |
| William Fargo | Jack Clark |
| John Butterfield | Clarence Kolb |
| Dan Trimball, prospector | Robert Cummings |
| Bradford, Ingalls, Ward — bankers | Granville Bates, Harry Davenport, Frank Conroy |
| Edwards, newspaper publisher | Brandon Tynan |
| Alice MacKay | Peggy Stewart |
| Pawnee | Bernard Siegel |
| Abe, prospector | Stanley Fields |
| Lucy Dorsett Trimball | Jane Dewey |
| Lincoln | Frank McGlynn |

## *The River*

*U. S. Government*

*Documentary Film*

In Washington Tuesday evening the Farm Security Administration presented *The River,* the government's new documentary film. The Rialto Theatre was the scene of Federal Government's second big venture in *popular* motion pictures. The national premiere was attended by a large audience invited by the Secretary of Agriculture. Many high government officials, a score of Senators, nearly a hundred Representatives and members of the Diplomatic Corps, were present. Arc lamps were set up at the entrance of the theatre and cameramen photographed the celebrities as they arrived. The only thing lacking to make it a complete imitation of a Hollywood or New York premiere was a microphone.

The audience waited impatiently to see *The River,* but the first film on the program was a British documentary picture, *Air Outpost*—propaganda for the Imperial Airways. The British film made by Strand Films was obviously introduced for comparison with the "U. S. Documentary Film," *The River.* A Donald Duck short in color afforded the government audience a few laughs and the stage was set for the Farm Security Administration's picture. *The River* is the successor, in general character as well as in time, of *The Plow That Broke the Plains.* Pare Lorentz wrote and directed both productions.

*The River* portrays the Mississippi from its sources to the Gulf, from pioneer days until the present. The film records how every drop

(*Continued on page* 40)

AN UNUSUAL
BOX-OFFICE
ATTRACTION!

*Jimmie Fidler's*

# "PERSONALITY PARADE"

A Unique Short Subject

Released by Metro-Goldwyn-Mayer to a waiting public of Fidler fans, estimated to be one of the largest audiences in America

(*Continued from page* 38)

that falls "on two-thirds of a continent" finds its way to the Mississippi. The path of the mighty river is shown from little rivulets, to brooks, to streams, to small rivers, to the main tributaries and finally down through the middle of the nation to the Gulf of Mexico.

*The River* deals first with the era when cotton was king and the Mississippi was the highway to the sea and thence to European markets. The Civil War comes and that, together with results of 50 years of overworking the soil, ruins the South and the cotton trade on the river. The next period of the country was of industrial expansion. The forests holding the soil on the hills in the northern states were ruthlessly cut down. And the rivers carried the wood to the mill. The next phase of river history is the modern period, the period of floods. The picture *The River* endeavors to show that the despoiling of land and forest removed Nature's own barrier against floods. The last part of the picture deals with the Tennessee Valley Authority and the New Deal's endeavor at solution of the river problems: chaining the rivers and making power.

The story of *The River* is clearly indicated in the title. The last few minutes dealing with the TVA impair the interesting and instructive aspects of the film. It is not primarily and directly entertainment. The political propaganda in the final sequences makes the film even less suited for theatre presentation.

The picture has its merits. Unlike its predecessor, *The Plow That Broke the Plains,* this film has very little of the human element—the river is the chief character—and consequently there is not the "Red" tint that had been noted in the first government *popular* motion picture. The photography is excellent and the editing is skillful. The musical score is good.

The picture teaches a lesson of conservation of natural resources. But *The River* belongs in the class room and lecture hall rather than in the motion picture theatre. It was enthusiastically received by the audience of Government workers. It will probably please most of those who go to see it; for only those will go who do not mind having education mixed with their entertainment. The picture seems best addressed at the small theatres in the large cities that specialize in foreign or out of the ordinary pictures. It is rather doubtful that *The River* will have wider distribution in the large theatres than *The Plow That Broke the Plains,* for which a circulation to 3,000 theatres has been claimed.

The running time is 31 minutes.

*MARTIN S. QUIGLEY*

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# Larger Than Life

## *(Warner Bros. - F. N.)*

### Farce

Frank McHugh, after "Three Men on a Horse," maintains his stride in "Larger Than Life," which again places him in a Caspar Milquetoast role and affords him ample opportunity for that brand of humor for which his work is widely enjoyed. While the picture can be styled a farce, it does not range into the currently overloaded field of slapstick comedy and borderline gags and situations, but presents an entirely plausible story enacted by characters drawn almost flawlessly true to life.

The story apparently met with success in other mediums of entertainment; it first was presented as a published short story and then later as a play. The play, of the same name, was written by Joseph Schrank. A short story by Norman Matson gave the idea for the play. Schrank and Robertson White wrote the screenplay, which by virtue of the wider scope of the cinema presents more facets of the comedy than either other medium.

Supporting Mr. McHugh are Berton Churchill, Jane Wyman, Cora Witherspoon, Diana Lewis, Ferris Taylor, Raymond Hatton, William Haade, Tom Kennedy, Chester Clute, Rita Gould and Cliff Saum. Bryan Foy produced and Lew Seiler directed.

McHugh, as "Lambert Hunkins," a $30 a week clerk in a linoleum factory, has a secret love, a senator's daughter whom he has not met. Talked into a betrothal to "Violet Coney," he sets out to buy furniture but instead purchases at auction a statue resembling "Iris Mabby," his secret love. The senator attempts to buy back the statue, because of fear that his career would be ruined by the undraped condition of the figure for which his daughter had posed. Then gangsters attempt to steal the statue to blackmail the senator. But "Hunkins" eludes them, and wins the hand of the senator's daughter.

*Previewed at the Alexander theatre, Glendale, where an audience, unhampered by a studio claque, gave all indications of thoroughly enjoying the presentation.*—VANCE KING.

Produced and distributed by Warners-First National. Associate producer, Bryan Foy. Directed by Lew Seiler. Screenplay by Joseph Schrank and Robertson White. Adapted from a play by Joseph Schrank, based on Norman Matson's magazine story. Assistant director, Drew Eberson. Photographed by Arthur Todd. Art director, Stanley Fleischer. Film editor, Frank Dewar. Running time, when seen in Glendale, 60 minutes. Release date, not set. General audience classification.

CAST

| | |
|---|---|
| Lambert Hunkins | Frank McHugh |
| Senator Mabby | Berton Churchill |
| Violet Coney | Jane Wyman |
| Oxnard O. Parsons | Ferris Taylor |
| Iris Mabby | Diana Lewis |
| Mrs. Coney | Cora Witherspoon |
| Gangster | Raymond Hatton |
| Slug | William Haade |
| Dimples | Tom Kennedy |
| Musgrave | Chester Clute |
| Julia Becker | Rita Gould |
| Painter | Cliff Saum |

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# Checkers

## *(20th Century - Fox)*

### Turf Comedy

Following the screening of this picture at the Uptown theatre in Los Angeles Jane Withers was introduced from the stage as "the charming little lady who ranked eleventh among the screen's box office stars last year and has now moved up to ninth position—among the first ten." Jimmy Fidler recently told his radio listeners she had progressed even more spectacularly. Likewise uninformed columnists have been telling similar stories about her, all to the general effect that her popularity is greater than most casual observers suspect. Be this as it may (it will be a little while before the MOTION PICTURE HERALD settles the matter by publishing results of its annual exhibitor poll), all this publicity is to be counted among the exploitable assets of this or any picture bearing Miss Withers' name.

"Checkers" is a singularly appropriate vehicle for Miss Withers, from the showman's point of view. The title is ancient and honorable, symbol in many minds of race track melodrama in the pink. Linking of name and title would appear to constitute something in the nature of a box official natural. Adding the names of Stuart Erwin and Una Merkel, the principals most closely affiliated with the star, rounds out a nice piece of marquee copy.

It is not especially important to mention that this version of "Checkers," by Lynn Root and Frank Fenton with Robert Chapin and Karen De Wolf assisting on the screen play, is about as far removed from the original Drury Lane production in text as in time. This, in view of various disasters attendant upon recent attempts to reproduce old favorites without change, is distinctly for the better. This version of the picture complies with modern racing rules and today's manners, customs and circstances. It is as timely as tomorrow's tips in tonight's paper, and a good deal more dependable.

The story concerns a child, "Checkers," whose uncle "Edgar" owns a race horse which breaks its leg but is nursed back to health on the farm of "Mamie Appleby," who loves "Edgar" but won't marry him unless he gives up racing. There is another suitor, a fake oil discovery, an incidental juvenile love affair and, finally, a race to end all racing, for the group, with the outcome satisfactory all around.

John Stone, associate producer, and H. Bruce Humberstone, director, safeguarded the production against many pitfalls commonly encountered in pictures of the kind. The long arm of coincidence is exercised moderately, never pulled out of joint. The juvenile star is instrumental in making things happen as she wants them to, but resorts to none of the incredible precocities generally perpetrated in this connection—what she does a child of her years could do. Characters are underscored but not caricatured. Consequently, the film is as suitable for adults as children, possible more so.

*Previewed at the Uptown theatre, Los Angeles, where it was received with evident relish.* —W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by H. Bruce Humberstone. Assistant director, Gordon Cooper. Story by Lynn Root and Frank Fenton. Screen play by authors in collaboration with Robert Chapin and Karen De Wolf. Photographed by Daniel B. Clark, A. S. C. Film editor, Jack Murray. P. C. A. Certificate No. 3616. Release date undetermined. Running time, when seen in Los Angeles, 80 minutes. General audience classification.

CAST

| | |
|---|---|
| Checkers | Jane Withers |
| Edgar Connell | Stuart Erwin |
| Mamie Appleby | Una Merkle |
| Jimmy Somers | Marvin Stephens |
| Tobias Williams | Andrew Tombes |
| Sarah Williams | June Carlson |
| Dr. Smith | Minor Watson |
| Mr. Green | John Harrington |
| Zeb | Spencer Charters |
| Daniel Snodgrass | Francis Ford |

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# Boy of the Streets

## *(Monogram)*

### A Problem Play

It is a generally accepted fact that the productions most acceptable to average audiences and exhibitors are those that run the range of human emotions, films that combine orthodox themes in original manner. The "family experience" type of picture, whether it is treated lightly or seriously, has demonstrated the theory.

Basically "Boy of the Streets" is a "family experience" picture. Although it has comedy, and two or three musical interludes are included, the treatment is directed toward the theme as a problem play. A family which lives in, and those who come into, the tenement district of a big city are the characters.

The boy is leader of a gang of street hoodlums. Fighting, stealing and continually making trouble, he is always an object of police attention. His discouraged, disillusioned parents have little heart to continue the almost hopeless struggle to set the boy on the right path. He worships a gangster, becomes associated with him in an attempted robbery, and an officer is shot. Implicated in the crime, he gives one indication of uprighteousness when he discloses the gangster's identity. He shows that he wants to follow the right track when he joins the navy, where he knows that discipline and training will enable him to make something of himself.

The story is convincingly interpreted by a capable cast, which features Jackie Cooper as the boy and includes Maureen O'Connor, a promising juvenile who sings creditably; Marjorie Main, George Cleveland, Robert Emmett O'Connor, Gordon Elliott, Paul White, Matty Fain, Guy Usher and Kathleen Burke as principal supports. As they act the story, written by Rowland Brown, adapted by Gilson Brown and Scott Darling and directed by William Nigh, they focus attention on conditions and environments which all serious thinking persons realize are fraught with danger to a growing generation. So doing, they open the doors to a type of exploitation which, in permitting exhibitors to seek endorsements from character building agencies and sociological uplift groups, should attract considerable popular attention to the picture.

*Previewed at Warners' Beverly theatre, Los Angeles. While the preview audience was quick to note that the picture carried a semblance of the "Dead End" motif, it gave "Boy of the Streets" respectful attention, several times in-*

*terrupted with applause, and comment in the lobby following the showing indicated a feeling that word-of-mouth advertising spread by those who see the film would be influential in enhancing its popularity with average audiences.*—GUS MCCARTHY.

Produced and distributed by Monogram. Directed by William Nigh. Adaptation and added dialogue by Gilson Brown and Scott Darling. Original story by Rowland Brown. W. B. Eason, assistant director. Russell Schoengarth, film editor. Photographed by Gilbert Warrenton. P. C. A. Certificate, No. 3858. Running time, when seen in Hollywood, 75 minutes. Release date, Dec. 25, 1937. General audience classification.

CAST

Chuck ..... Jackie Cooper
Norah ..... Maureen O'Connor
Julie ..... Kathleen Burke
Rourke ..... Robert Emmett O'Connor
Mrs. Brennan ..... Marjorie Main
Blackie ..... Matty Fain
Tim ..... George Cleveland
Dr. Allen ..... Gordon Elliott
Foghorn ..... Guy Usher
Spike ..... Paul White

# Young and Innocent

## *(Gaumont British)*

### Melodrama

Every Hitchcock film attracts immediate attention to its direction, and "Young and Innocent," based on Josephine Tey's quaintly titled "Shilling for Candles," is no exception.

Almost any other British director might have made but a sorry job of a story which, after all, is nothing more or less than the record of the adventures of a murder suspect, dodging the hands of the errant law. "Hitch," however, has taken his material, persuaded his cast—with exceptions—into flesh and blood characters, and set them against a canvas which is the authentic sleepy and comfortable England of today. But the ancient device of the innocent man dodging the law must have some outstanding quality to justify its exhumation, and though "Young and Innocent" has directorial slickness, flashes of humanity, and the truthfulness of an intimate photograph, one waits in vain for the resounding artillery of strong drama.

The picture opens with the sharp crack of melodrama, but too soon deviates into a story of escape and pursuit with a missing raincoat the vital clue, and the victim's at-first-unwilling ally, the chief constable's daughter, the boy hiding in a disused mill, being caught up by a children's party, risking his neck in a decrepit mine shaft, and, at last, to save his girl friend, giving himself up. Here the story at last rises above melodrama with a characteristic Hitchcock twist, and the murderer, disguised as a black face jazz drummer, is revealed by the twitching of his neurotic features.

Such a formula, for all its stereotype, might have been a thing of thrills and sensations, but it would seem that Hitchcock decided to handle his insufficient material on lines which would bring out the background against which it is set. Hence we get a vivid and indeed a faithful glimpse of the rustic England of today, with its sleepy platitudinous police courts, its unhurried constables, its righteous middle class homes and the rolling heathland and leafy lanes in which they are found.

In Derrick de Marney we have a hero who is winsome without being mature, and in Miss Pilbeam an intelligent and thin-lipped young woman, whose expressions on this occasion seem limited to one. That neither has the chance or the experience to arouse deep sympathy is to some extent compensated by the fact that there is hardly another player in the cast who has not a flavor of reality. Edward Rigby is a winning scamp of a hobo, Mary Clare is set perfectly in the middle class drawing room in which she holds her party. John Longden makes a convincing Scotland Yard man of the younger type—and there are others.

With its unpromising title "Young and Innocent" has a handicapped start. Whether foreign audiences who expect a punch in their pictures will find complete satisfaction in its essentially English flavor is a matter for speculation.

*Previewed at the Phoenix theatre, London, to a characteristic trade show audience, the picture was received with complete attention and was accorded a moderate round of applause at the close. General opinion seemed to be that it was a Hitchcock salvage job.*—AUBREY FLANAGAN.

Produced by Gaumont-British. World distribution (excluding U. S.), General Film Distributors. Directed by Alfred Hitchcock. Original story by Josephine Tey. Screen play by Charles Bennett, Edwin Greenwood and Antony Armstrong. Dialogue by Gerald Savory. Photography, Bernard Knowles. Film editor, Charles Frend. Musical director, Louis Levy. Continuity, Alma Reville. Art direction, Alfred Junge. Recordist, A. C. O'Donoghue. Song by Lerner, Goodhart & Hoffman. Running time, 84 mins. General audience classification.

CAST

Erica ..... Nova Pilbeam
Robert Tisdall ..... Derrick de Marney
Colonel Burgoyne ..... Percy Marmont
Old Will ..... Edward Rigby
Erica's aunt ..... Mary Clare
Kent ..... John Longden
Guy ..... George Curzon
Uncle Basil ..... Basil Radford
Christine Clay ..... Pamela Carme
Miller ..... George Merritt
Solicitor ..... J. H. Roberts
Lorry driver ..... Jerry Verno
Court sergeant ..... H. F. Maltby
Court constable ..... John Miller

# The Duke Comes Back

## *(Republic)*

### Love in the Ring

A heavyweight prizefighter, unusual in type in that he inclines to Shakespeare and culture, wins the title and immediately retires from the ring to marry the socialite daughter of a financier. That story, blazoned in newspaper headlines not many years ago, is more alive in the minds of the public than almost any other factual drama of the sport world of recent times, and although a title card note carefully disclaims any resemblance to actual facts or persons, "The Duke Comes Back" makes full and effectual use of the dramatic value of the situation.

The purely fictional climax to this story which so closely parallels fact, besides being a logical conclusion, is as valuable exploitation material as could have been supplied by newspaper headlines if it had actually taken place. The fighter, under pressure of a worthy purpose, breaks his promise to his bride not to return to pugilism and nearly loses her as a result, but wins his comeback fight in spite of the machinations of scheming gamblers who attempt assassination as a last resort.

The story thus fashioned directly for showmanship value is skillfully handled. The creation of suspense in the climactic scenes when the gamblers, having failed to force the fighter to throw the bout, kidnap his wife, son and father-in-law and send a gunman to the arena, errs slightly on the side of theatrics but hardly enough to mar the effect for audiences.

The cast names are not without value for billing, but they would be subordinated to the story and headline angles in a properly proportioned campaign. Allan Lane, a college athlete who has appeared recently in Twentieth Century-Fox pictures, is more than competent as the pugilist hero. Heather Angel, born in England and first raised to stardom there, is perhaps too restrained for audiences of the general class to which the picture appeals, but her performance as the fighter's wife is nevertheless adequate. Her restraint is balanced by excellent direction and by the effervescence of Genevieve Tobin, who plays as her sister. The supporting parts are uniformly good.

The production, not startlingly new either in idea or development, because of its basic proven value should attract in direct proportion to the effort expended in expansion of the obvious and easily exploitable possibilities.

*Previewed in projection room.*—JAMES D. IVERS.

Produced and distributed by Republic Pictures. Associate producer, Herman Schlom. Directed by Irving Pichel. Screen play by Adele Buffington and Edmund Seward. Original story from the novel of the same name by Lucian Cary. Photographed by Harry Neumann. Supervising editor, Murray Seldeen. Film editor, Ray Snyder. Art director, John Victor Mackay. Musical director, Alberto Colombo. Costumes by Eloise. Running time when seen in New York, 64 minutes. P. C. A. Certificate No. 3749. General audience classification. Release date Nov. 29, 1937.

CAST

Duke Foster ..... Allan Lane
Susan Foster ..... Heather Angel
Pauline Corbin ..... Genevieve Tobin
Jimmy ..... John Russell
Pat ..... Joseph Crehan
Arnold Corbin ..... Frederick Burton
Barney ..... Ben Welden
Watson ..... Selmer Jackson
Parke ..... Clyde Dilson
Al ..... George Lynn
Nick ..... Victor Adams
Bronski ..... Art Lasky
Snowflake ..... Snowflake
Peters ..... Byron Foulger
Janitor ..... George Cooper

# Partners of the Plains

## *(Paramount-Sherman)*

### Romantic Adventure

The "Hopalong Cassidy" pictures have been around sufficiently long so that many theatregoers and practically every showman who specializes in presenting outdoor features are familiar with them. With variations and changes, all have been premised on the same entertainment idea. William Boyd has been starred in all of them.

"Partners of the Plains" makes the most radical departure that producer Sherman has attempted. While the stock ingredients of an action film have been preserved, this one focuses more attention on romance. Yet the film is not a love story. It is an unique expression of the "Taming of the Shrew" idea. "Lorna Drake," a somewhat snobbish English woman, comes west. She rides herd successfully on all with whom she comes in contact until she encounters "Hopalong." They clash and the sparks fly. In the exciting climax it is the man and not the woman who conquers.

Other than the inclusion of romantic love interest, another notable change is made in "Partners of the Plains." Harvey Clark replaces George Hayes, who has been William Boyd's comedy foil in all the pictures of both series. While Hayes is missed, Clark is competent in his role.

*Previewed in studio projection room. Presented to a press audience, most of which has seen other "Hopalongs," the few to whom the series was new, particularly the well known commentator Welford Beason, were heard to wonder why the series had not come to their attention earlier. The combined reaction indicated that both those to whom the "Hopalongs" are old stuff and those to whom they are novel will find "Partners of the Plains" interesting.*—G. M.

Released by Paramount. Produced by Harry Sherman. Directed by Lesley Selander. Screen play and dialogue by Harrison Jacobs. Based on a Clarence E. Mulford "Bar 20 Days" story. D. M. Abrahams, assistant director. Robert Warwick, film editor. Photographed by Russell Harlan. P. C. A. Certificate No. 2906. Running time, when seen in Hollywood, 70 minutes. Release date, Jan. 14, 1938. General audience classification.

CAST

Hopalong Cassidy ..... William Boyd
Baldy ..... Harvey Clark
Lucky Jenkins ..... Russell Hayden
Lorna Drake ..... Gwen Gaze
Aunt Martha ..... Hilda Plowright
Ronald Harwood ..... John Warburton
Scar Lewis ..... Al Bridge
Doc Galer ..... Al Hill
Sheriff ..... Earl Hodgin
Mr. Benson ..... John Beach

(*Continued on page* 44)

# CRASH WAR

# SUBMA



## PAT O'BRIEN • WAYNE MORRIS
## GEORGE BRENT

**FRANK McHUGH • DORIS WESTON**

Screen Play by Frank Wead, Warren Duff & Lawrence Kimble • From a Story by Frank Wead • Music by Max Steiner • A First National Picture

# NING!



# RINE D-1

## holds over at the Fox Theatre,

## Frisco, after crashing all the records of every Warner picture that ever played there! Take the tip . . take the extra time you'll need!

**MORE RECORDS TO THE BOTTOM OF THE SEA!**
*See those tremendous returns in Baltimore, Milwaukee, Los Angeles, Portland, Oakland, Dayton, Albany, Worcester, New Haven, Hartford, Bridgeport!*

**LLOYD BACON of 'Here Comes The Navy' and 'Devil Dogs' fame directed this Cosmopolitan Prod'n for WARNER BROS.**

## Sergeant Murphy

***(Warner Bros.)***

### A Horse Story

Director B. Reeves Eason's specialty is action spectacle. He has been called upon to insert that element in many pictures. Directing "Sergeant Murphy" 100 per cent, he has included the quality twice, both times where it is most necessary and does the most good. Other than Mr. Eason's spectacle, "Sergeant Murphy" is a horse story, one which is embellished with several novel twists, but yet a horse story. It probably will receive greatest attention from the more juvenile contingents of audiences. While it suggests some good exploitation ideas, its relative unimportance in the scheme of things hardly justifies any unusual expense or effort.

The artillery, after being messed up a couple of times, wants none of "Sergeant Murphy" and the steed is transferred to the cavalry. His pal, "Private Murphy," the only one who can do anything with him, goes along. Both get another friend here in the person of "Mary Lou," the colonel's daughter. But after the Sergeant ruffles "Colonel Carruther's" dignity by running away and breaking up a review, while he is in and out of the saddle, the "Sergeant" is condemned and sold and it looks as if he will be destroyed.

But "Murphy," his enlistment up, buys him, trains him to be a jumper and the horse wins all the prizes American horse shows have to offer. Inspired by "Mary Lou," "Murphy" enters the "Sergeant" in the English National Steeplechase. Handicapped by having to travel with a shipload of mules and being forced to swim ashore, the horse wins the race. Mr. Eason makes good use of shots from newsreels in building the thrill action and suspense during the race.

*Previewed in the Forum theatre, Los Angeles. Except the youngsters, the greater portion of the audience spent the running time awaiting, anxiously it seemed, the theatre's Screeno pay-off*—G. M.

Produced and distributed by Warner Bros. Bryan Foy, associate producer. Directed by B. Reeves Eason. Screen play by William Jacobs. Story by Cy Bartlett. William Kissell, assistant director. James Gibbon, film editor. Photographed by Ted McCord. P. C. A. Certificate No. 3613. Running time, when seen in Hollywood, 60 minutes. Release date, Jan. 1, 1938. General audience classification.

CAST

Private Dennis Murphy.....Ronald Reagan
Mary Lou Carruthers.....Mary Maguire
Col. Carruthers.....Donald Crisp
Corporal Kane.....Ben Hendricks
Major Gruff.....William Davidson
Sergeant Connors.....Max Hoffman, Jr.
Lieutenant Duncan.....David Newell
Major Smythe.....Emmett Vogan
Texas.....Tracey Lane
Adjutant.....Edmund Cobb
Joan.....Ellen Clancy
Alice.....Rosella Towne
Bess.....Helen Valkis
Henry.....Sam McDaniels

## Cadet Champions

***(Columbia)***

### West Point Visit

The United States Military Academy overlooking the Hudson River is the scene of this subject, which depicts the rigorous athletic curriculum of the corps of cadets. Calisthenic, parallel bar, fencing, boxing, lacrosse, football and riding scenes are shown with the cadet personnel the participants. Dialogue by Jack Kofoed. Narrated by Ford Bond. Running time, 9½ minutes.

## The Mysterious Jug

***(Universal)***

### Animation

Oswald the rabbit and Doxie, his dachshund, while out for a stroll come upon a junk yard and rummage about for what treasure they can find. A magician's discarded trunk provides the surprise for when Oswald and Doxie investigate its contents a genii appears with a magic wand. The genii waves the wand changing the inanimated objects into animated characters. The festive atmosphere is quickly dissipated when a devil appears and imprisons the genii in a hand bag. Oswald and Doxie fix matters by trapping the devil and releasing the genii. Running time, 7 minutes.

## Silver Threads

***(Columbia)***

### Unhappy Romance

The unhappy romance of Hart and Happy Danks is detailed here by John Hix, the "strange as it may seem" chronicler. Hart Danks composed the song "Darling I Am Growing Old, Silver Threads Among the Gold," the inspiration for which he attributed to his wife, Happy. The instant success of the composition turns the composer's head. Neglected, Dank's wife runs away and when he tries to make amends she refuses to return. In the twilight of their lives Dank is an embittered and broken old man while his wife ekes out a bare living as a scrubwoman. Running time, 9½ minutes.

## Stranger Than Fiction No. 44

***(Universal)***

### Itemized

Seven items of interest have been included in this issue of the series. In a small town in Kansas two horses live off the fat of the land, the result of a trust fund left them by a grateful master. In Pennsylvania a once private and costly passenger coach is utilized as a home for a group of miners. An inmate of the Ohio State Penitentiary pays off the debts he incurred as a criminal by writing magazine stories. Again in Kansas a nine year old boy is the only pupil in a West Mineral school. An architect in New York City makes decoy ducks for a hobby. An Ontario exhibitionist makes a practice of hanging himself. And in Oakland, California, a candy store is run on an "honesty policy," with the children waiting on themselves and making their own change at the cash register. Running time, 9 minutes.

## Screen Snapshots, No. 3

***(Columbia)***

### Seeing Stars

The camera reporter roving the highways and the byways of fableland has included another impressive group of stars, some two score, in the third issue of its seventeenth series. On a studio lot the reporter tarries whilst the camera roams about picking out doubles of their better known counterparts. The resemblance varies, some being exceptionally good, others somewhat miscast. At the Los Angeles Municipal Airport Police Chief Davis commissions James Dunn a Lieutenant in the city's aerial police. Anita Louise playing a harp renders a solo from "The Rosary." At the Santa Anita racetrack the camera finds itself hard pressed to record the arrival of the stars, so numerous are they. Running time, 10 minutes.

## Going Places No. 41

***(Universal)***

### Indian Frontier

This issue of the Going Places series concerns itself with what is described by Lowell Thomas, narrator, as the last frontier of the American Indian. The Quinault tribe in the State of Washington by virtue of a treaty between the state and a Quinault chief in 1855 hold the same land their forefathers did before them. But despite the hands off attitude of state officials the Indians are not unlike their brethren in other states in appearance or dress and if it weren't for the camera closeups that reveal facial characteristics the Quinaults could pass for a typical group of Washingtonians or any other state citizenry. Running time, 9 minutes.

## Brokers' Follies

***(Columbia)***

### Variety Show

A broker's office serves as a setting here for the presentation of a variety program. Ebbing stock market quotations cause a corresponding falling off in customers' enthusiasm, whereupon the brokerage concern gathers a group of performers to brighten things up. Appearing are Campbell's Royalists, three girls and four men, who sing "Goona Goo"; Lewis and Van, dance team; the Loria Brothers, a Mexican band of six youngsters, and Martha Tilton, singing "Bob White." Running time, 10½ minutes.

## The Dumb Cluck

***(Universal)***

### Oswald Cartoon

In this animated cartoon Oswald the rabbit is merely a spectator as the Dumb Cluck demonstrates his latest invention, a fire department. This consists of a car with a mechanical ladder and an elephant on roller skates. As is to be expected more havoc is caused by the Dumb Cluck's invention than the good it does. After crashing into a house the elephant folds up like an accordion so the Dumb Cluck uses him as an exhibit on how to reduce without dieting. Running time, 7 minutes.

## Community Sing

***(Columbia)***

### Old Favorites

The community singers backgrounded by the old-fashion barber shop but including a manicurist or two dig deep into the library of songs for some real old-timers. Led by Gene Morgan the singers reminisce with "Oh What a Gal Was Mary," "I Want a Girl Just Like the Girl That Married Dear Old Dad" and "Down By the Old Mill Stream." As a concession to the modern influence there is a solo by Robert Paige, "Ain't She Sweet," and one by Deane Janis, "Some of These Days," in today's version. Running time, 10½ minutes.

## Going Places No. 42

***(Universal)***

### Of Interest

The Going Places cameraman takes us, of all places, to Hollywood where three girls are shown wearing charms, bracelets with amulets, talisman and good luck pieces, which according to narrator Lowell Thomas is the new fad in the cinema city. After viewing the finished product a visit to the jewelry plant where the charms are made is accomplished. From Hollywood a long jump down to the Bahama Islands transpires and there we see the turtle fishermen of the Bahamas making their haul of turtles. Running time, 9½ minutes.

## Rhapsody In Zoo

***(Universal)***

### Variety Program

Reversing the customary procedure the denizens of the jungle here constitute the audience while various humans entertain them. Mark Plant, a Tarzan in physique, is master of ceremonies introducing the Negasake Tramp Band from Harlem, who provide novelty instrumentation; Ruth Daye, tap dancer; The Asburns, ballroom dancers; Evelyn Poe, night club singer, and The Kidoodlers, novelty quartet. Plant winds up the program by singing a song and the animal impersonators scatter as word gets around that Frank Buck is coming. Running time, 15½ minutes.

## Judell to Coast

Ben N. Judell, organizer of Progressive Pictures Corporation, left New York for Hollywood this week to arrange for production of two exploitation features.

# THE HOLLYWOOD SCENE

## *Normal*

Turning into the first week of December, Hollywood started 10 new pictures and finished six. The change-over total was normal for the season, as was the total number of pictures in work, 42. The trend of new work was toward mystery and action melodrama. There were also a couple of romantic comedies and one out and out comedy film. No musicals were started during the period, nor are any of the pictures listed in the exceptional budget class.

Universal was the most active studio, and four productions went before the cameras. "The Black Doll," in the "Crime Club" series, will present Donald Woods, Nan Grey, C. Henry Gordon, William Lundigan, Doris Lloyd, Addison Richards, Edgar Kennedy, John Wray, Fred Malatesta, Holmes Herbert, Sid Saylor and Arthur Voight. Otis Garrett was assigned to direct under the production supervision of Irving Starr. "The Mountains Are My Kingdom," which combines outdoor action with love interest, will feature Noah Beery, Jr., and Frances Robinson, with Samuel S. Hinds, Fred Kohler, Sr., Robert Barrat, Stanley Andrews and William Lundigan. Wyndham Gittens is directing. The leading players in "Midnight Intruder," melodramatic romance, are Louis Hayward, Barbara Reed, Sheila Bromley and J. C. Nugent. It is a Trem Carr production being directed by Arthur Lubin.

### Brown Comedy, Campus Mystery

Two productions were started at Columbia. The presence of Joe E. Brown in the topically titled "Wide Open Faces," a David Loew production, establishes it as a comedy. His supporting company will include Alison Skipworth, Lyda Roberti, Jane Wyman, Alan Baxter, Barbara Pepper, Stanley Fields, Berton Churchill and Lucien Littlefield. Kurt Newmann is the director. "Campus Mystery" will present Scott Colton, Mary Russell, Arthur Loft, Dick Lukats, Thurston Hall and Gene Morgan. Lambert Hillyer is directing.

MGM also started two pictures. "Test Pilot," the first aviation story which the studio has attempted in two or three years, will offer a strong cast, as Clark Gable, Myrna Loy, Spencer Tracy and Lionel Barrymore are listed for the feature roles, with many of the company's younger players, including Ted Pearson and Claudia Coleman as well as Arthur Aylesworth, penciled in for supporting roles. Victor Fleming, whose last picture was "Captains Courageous," is directing. The second film, "Love Is a Headache," which Richord Thorpe is directing, will follow the comedy romance idea. Principal players currently listed are Gladys George, Franchot Tone, both of whom were in "They Gave Him a Gun," Ted Healy, Mickey Rooney, Henry Kolker, Fay Holden, Barnett Parker and George Billings.

RKO-Radio started "Perfect Alibi," melo-

### *GODIVA RIDES AND LOS ANGELES LOOKS*

*When Lady Godiva, medieval history's most prominent nudist, rode down the streets of Coventry clad only in the habiliment Nature had given her, it is reported that the only man who took a peak was stricken blind.*

*Thousands of early Christmas shoppers who crowded Los Angeles' busiest street, Broadway, took a look at a modern Lady Godiva, mounted on a white charger (which walked slowly) ambling slowly down the street. Nobody went blind. Bedecked in a flowing wig of yellow celophane, wearing the briefest of bathing suits, Miss Dorothy Fargo, portraying the historic legendary character, caused thousands of Peeping Toms to rub their eyes, and stopped traffic.*

*The banner she bore didn't shout "Excelsior." It only said "Nothing Sacred."*

dramatic romance with considerable comedy. Preston Foster and Whitney Bourne are teamed in the leads with Donald Meek, Samuel S. Hinds, William Corson, Maude Ebunne, Edith Elliott and George Irving listed in support. Lew Landers is directing.

At Republic "The Lone Ranger," a serial based on a radio program, went into work. With William Whitney and Jack English co-directing, the starting cast names Lee Powell, Herman Brix, Hal Taliaferro, George Litz, Lane Chandler, Lynn Roberts and Chief Thundercloud. Additional assignments will be made.

### "Rosalie" Completed

Most important of the completed pictures is MGM's lavishly produced operetta "Rosalie." Adapted to screen play form and produced by William Anthony McGuire, with W. S. Van Dyke as director, it will offer Nelson Eddy, Eleanor Powell, Frank Morgan, Edna May Oliver, Ray Bolger, Ilona Massey, Billy Gilbert, Reginald Owen, Tom Rutherford, Clay Clement, Virginia Grey, George Zucco, Oscar O'Shea, Jerry Colonna and Janet Beecher. The familiar "Rosalie" music and eight new songs by Cole Porter will be featured. Dances were supervised by Albertina Rasch and Dave Gould.

Three of the finished pictures are credited to Columbia. "Penitentiary" features Walter Connolly with Jean Parker, John Howard, Robert Barrat, Marc Lawrence, Paul Fix, Ann Doran and Bill Lally. John Brahm directed. "The Lone Rider," an outdoor romance, includes Charles Starrett, Iris Meredith, Donald Grayson, Allen Brook and the instrumental and vocal musicians, The Pioneers. Sam Nelson was the director. The third film, "A Dangerous Affair," Larry Darmour production, is a semi-mystery melodrama romance. Jack Holt is starred in the company of Beverly Roberts, Craig Reynolds, Guy Usher, Spencer Charters, Maurice Cass, Marjorie Gateson, Tom Kennedy, Joseph Grehan and Tully Marshall. Lewis D. Collins directed.

Monogram finished "Telephone Operator," a comedy romance which Scott Pembroke directed. The cast includes Grant Withers, Alice White, Judith Allen, Pat Flaherty, William Haade, Cornelius Keefe and Dorothy Vaughan.

"Having a Wonderful Time" was finished by RKO-Radio. Ginger Rogers is the leading player, supported by Douglas Fairbanks, Jr., Richard Skelton, Peggy Conklin, Eve Arden and Louise Ball. Al Santell directed.

## *Short Subjects*

Lew Harris, manager of the Alexander theatre, Glendale, says his patrons are demanding more and more short subjects. When we learned that the short, "Radium," had stolen the show from the feature program, we began to do a little investigating of the short subject situation. Checking several of the major studios we learned that Jack Chertok at MGM had produced more than 60 shorts in the 1937 calendar year.

When one studio is putting them out in such quantities there must be a reason. We sought out Mr. Chertok to discover what the reason is.

"Short subjects have grown up," he said. "Our main concern is to get ideas that will appeal to everyone.

"They must be unusual and they must be entertaining. They must be given the same attention as a feature. An examination of our main series of shorts will illustrate the point. The Pete Smith Specialties, the 'Crime Does Not Pay' series, Carey Wilson's miniatures based on psychic phenomena, and the historical mysteries are built on ideas that will interest the mature mind.

## *Formal Dignity*

That, hereafter, they may labor under no inferiority complex, and that the stars whom they contact may be duly impressed with their importance in the scheme of things, members of the Warner Brothers' studio publicity department will be dressed in the height of fashion and style. Out go the bizarre sport suits, the fancy shirts always open at the neck, the suede shoes, the flaming sweaters. In comes the dignified attire. Tied neckties, plain shirts, soberly patterned and cut suits, hair meticulously combed and brushed, shoes shined, shaves every day and nails manicured, is the new order of things.

It's all being done to gain the confidence of the stars, to make them think they are talking to a lot of cultured gentlemen.

# RKO's Happy Show for

**Nothing but laughs and music and bright romance ... as the singing girl you dream about and the looney guys you scream about take a dizzy fling at fun... in a tune-tipped story that races from the African jungles through the music halls of Paris to a swanky night club in New York!..A singy, swingy melody show to get the money during the world's gayest season!**



LILY PONS
JACK OAKIE
in "HITTING A NEW HIGH"
with EDWARD EVERETT HORTON
ERIC BLORE ★ JOHN HOWARD · EDUARDO CIANNELLI
A JESSE L. LASKY PRODUCTION
DIRECTED BY RAOUL WALSH
SCREEN PLAY BY GERTRUDE PURCELL & JOHN TWIST
RKO RADIO PICTURES



# Happy Holiday Holdovers!



Thrill to the voice that makes swing songs sweetest!

# JACK WARNER CALLS FOR "SANITY" IN ECONOMIES

## Costs Should Be "Leveled Off", but Not to Jeopardize Values, Says Production Executive

Out of the maze of stories emanating from Hollywood describing socalled "economy waves" reportedly sweeping various studios in order to control, if not actually lower, unprecedented mounting production costs, comes a warning from Jack L. Warner that economies must certainly be effected, but with sanity, so that there is no cessation, or jeopardization, of the supply of Hollywood's "best" films which alone bring revenue from all over the world.

**Mixed with the speculation over the reputed ax-wielding presence of New York film executives at the studios, there is an expectation existing generally in Hollywood that major production activity will suspend for perhaps as long as 12 weeks in California after January 1st, due, it is said, to the present orders from New York to curtail expenditures. But Mr. Warner, although not advocating continued exorbitant spending, warns that, "while this is a time for thought about additional care in the production of motion pictures, and economy in so far as this is possible, it is no time to talk of eliminating the kind of pictures that have made Hollywood internationally famous."**

Comment on production expenditures has been heard for weeks along Hollywood Boulevard and Broadway, and Wall Street, too, has had its ears to the ground. Some few weeks ago eastern home office executives started converging on the studios, ostensibly to look into the situation. The immediate result appears to be a wholesale cutting of actor, writer and director contract lists of "deadwood."

Jack Warner points out that, while "sane" economies should be the order of the day, "the industry really is in excellent shape." His remarks are particularly significant now in view of the strong silence prevailing in executive ranks over what is being done about conditions at the Hollywood studios. They were made by him for public consumption, in an interview with Edwin Shallert for the Los Angeles *Times*. Mr. Warner and his brothers, Harry M. and Major Albert Warner, control the Warner-First National-Vitagraph companies.

### Costs Rising "Beyond All Reason"

Jack Warner concedes that "there should be a leveling-off point," what with present costs possibly rising "beyond all range and reason." He concedes that "a picture that would involve something like $2,800,000 in cost hasn't a chance of really showing any material profit, provided it even gets its money back," adding, "The industry can suffer through a costly failure or two better now than a year ago, but such failures nevertheless are dangerous to the business."

"Sanity in all departments of the film in respect to expenditures, and money in general, is dictated by the present situation," said Mr. Warner. "Hollywood can't go on independent of the world at large, completely disregarding a limit to expansion, and refusing to take cognizance of what people are thinking, doing and how they are living elsewhere.

"This place (Hollywood) happens to be a paradise, and happens also to be quite isolated," he continued, "but it will have to recognize that it depends on the world outside for its revenue."

### Must Be World Films

The whole tenor of Mr. Warner's views, as reported by Mr. Shallert, is that costs have risen as much as they should rise, and that there are limits to what may be invested in a picture—but: "It is only our best films that appeal all over the world, and there should be no cessation of their production."

"So remarkable is the revenue normally gained by pictures that at our (Warner-First National) studio alone I can cite the fact that through the years there have been only six financial failures among the scores of films we have produced. That probably would seem like an extraordinary record to anyone who is not aware of the conditions in the business. Yet such is the case—where the depression really hit was never in motion picture production.

"But there is the danger always that such a record as this may be overthrown by the lack of complete cooperation. After the great upturn of the past few years, it would be regrettable to find ourselves face to face with such an outcome. The industry is in excellent shape, and should be kept on that course. Nor is there any reason why it shouldn't be, with the full interest and cooperation of everybody."

## Making Short Subject With Brewster Process

The first commercial use of a new three-color process is under way with the starting of a short subject at the Biograph Studio, in the Bronx, N. Y. Bud Pollard is making the subject. The color process was developed by P. D. Brewster, head of Brewster Film Laboratories, Newark, N. J.

Advantages claimed by Mr. Brewster for his process are, a camera making three separate negatives rather than using the bi-pack system and one reflected image, the fact that its prints are made by a photographic process rather than a lithographic process, and the use of mazda light in the studio. The process uses three separate negative films recording simultaneously red, green and blue separations by means of two three-plated revolving mirrors operating between the lens and the film.

## Goldburg Handling "Tarzan"

Jesse J. Goldburg, who recently returned from Europe where he disposed of the United Kingdom and European rights to "Tarzan and the Green Goddess," last week was appointed special sales representative for the United States and left on a tour of exchanges to negotiate release of the picture.

# *Mexican Province Pleads for Films*

by JAMES LOCKHART
*in Mexico City*

Evidence that Mexicans in the provinces do want motion pictures is afforded by the most unique petition the federal government has received in moons. The plea is from a large group of citizens of Tlalnepantla, prosperous seat of a large agricultural municipality in the state of Mexico, about 20 miles out of the national capital.

The government has been asked to exercise its good offices toward inducing an exhibitor, or several of them, to establish cinemas or even halls where they can have their pictures at regular intervals. As matters now stand, the enterprising theatre-minded people of Tlalnepantla must trail all the way into Mexico City for their film fare.

Officials of staid Puebla City, Mexico's fourth largest town, are upset over a litigation suit brought by an exhibitor against the city. Eight years ago the municipality spent $100,000 to construct a cinema, giving Jesus Cienfuegos a concession to run the theatre, tax free for twenty years. Forgetting about the franchise the city demanded that Senor Cienfuegos pay imposts from 1929, some $40,000. The Puebla government built the theatre and granted the franchise as a means of providing the town with regular film entertainment.

Another long run record has been established in Mexico City by Universal. Its film, "The Road Back," ran for six straight weeks at the Cine Regis, a select cinema. This makes the second long run picture Universal has had this year in the Mexican capital. Its "Three Smart Girls" also played the Regis for six weeks last summer.

Mexico City exhibitors are obligated to provide three intermissions of five minutes each during every show by a law the munipal government has enacted which is designed to give the cinema public more comfort. The civic fathers were informed by the civic consultive board that cinema fans should be allowed to rest their eyes after viewing pictures for 90 consecutive minutes.

Forbidden by her husband, a wealthy and conservative young businessman, to attend motion pictures, Senora Margarita Jacome de Jimenez, 22 year old society matron of Jalpa, capital of Vera Cruz state, committed suicide. She had been married ten months.

The hat grabbing racket which long annoyed patrons of leading Mexico City cinemas has been stopped by the police with the arrest of the leader of a gang of thieves that snatched hats from under seats during shows.

"La Zandunga," a romantic drama of southern Mexico, starring Lupe Velez, has been started on location in Oaxaca state by Films Selectos, S.A. The picture is being directed by Fernando de Fuentes who made "All en el Rancho Grande" (Way Down on the Rancho Grande).

## Harris, Walken, Again Partners

The Harris Amusement Company, Pittsburgh, last week assumed management ot the State and Grand theatres in Salem, Ohio, from N. I. Walken, who will remain in charge and also become district manager for Harris-directed houses in Ohio.

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The Community Opticians, a national organization of American opticians, is out to correct the impression given in Hollywood movies that beauties never wear glasses, and also to knock down Dorothy Parker's assertion that "Men never make passes at girls who wear glasses." Frank Martin, Community Opticians' president, will hold a "beauty contest" to prove that bespectacled gals can be beautiful. The harm done by Hollywood and Miss Parker, he says, has frightened the ladies of the land into squints, red eyes and wrinkles. To say nothing of the serious effect on the income of opticians.

▽

**This industry moves so fast that some of the younger reporters get in front of themselves in pursuit of the sequence of tenses. For instance, the "Purely Personal" column of *Motion Picture Daily* the other week related:**

> William Powell has arrived from Europe yesterday on the *Roma.*

**This compares favorably with Ernest A. Rovelstad's specimen of Teutonic locution in which he quotes a Flushing butcher exclaiming "Ach! There goes Heinrich coming back, yet."**

▽

A circulation representative of MOTION PICTURE HERALD, off to the wilds on a hunting expedition in the deep back country of Alabama, drove into the tiny town of Cherokee and observed there a theatre. He could not resist the call of his craft and decided to sell a subscription. He found the exhibitor and the theatre both had been in the business just five weeks. The approach was no good.

"I jess knowed you was a peckerwood salesman and a dam yankee that'd be trying to tell me how to run my show," the prospect announced.

"But you do need the HERALD's release chart," the salesman urged.

The prospect took a look at it and frowned.

"Hellno, I buy my pictures brand new—not over two weeks old. Git out o' here before I fall a tree on ye."

That day he was playing "Mrs. Wiggs of the Cabbage Patch" (1934), and "Brewster's Millions" (1935).

▽

London cables seem to indicate that Haile Selassie would now be very happy to have in his pockets only about one-fourth of the money that the American newsreels spent in making pictures of him when he was Emperor of Ethiopia. The *Sunday Referee* in London reports that Selassie not only has "absolutely no income" and is trying to sell his last car and house, but cannot afford to have fires in any room except in the children's nursery.

▽

**We take pleasure in announcing Walt Disney's announcement that "Kay Kamen, sole representative of Walt Disney Enterprises, takes pleasure in announcing that all commercial activities of Count Alexis de Sakhnoffsky, streamline expert, will be under their management effective immediately." A streamlined Mickey Mouse; that's what Walt has needed all these years.**

▽

*Hollywood Simile: Scarce as a kind word in a studio contract.*

▽

*Exhibitors in Oklahoma City get their films daily from local exchanges through the Mistletoe Express Service.*

## *WHEN J.P. SAYS "TOUGH", HE MEANS JUST THAT*

*Joseph Patrick Kennedy, once of motion pictures, told Associated Press in Washington that his position as chairman of the Maritime (U. S. Merchant Marine) Commission "is the toughest job I ever handled in my life." It must be tough, 'cause Joe's had many jobs, among them:*

Peanut vendor on a New England excursion steamer.
Baseball player at Harvard.
"Barker" for a Boston sightseeing (rubberneck) bus.
Operator of a Boston sightseeing bus.
State bank examiner for Massachusetts.
Assistant general manager of Fore River (Quincy, Mass.) plant of Bethlehem Steel Company.
Manager of Boston branch of Hayden-Stone Co., investment bankers.
"Trouble-shooter" for Jeremiah Milbank.
Advisor at First National Pictures.
President and board chairman of Film Booking Offices (now RKO).
Board chairman of Keith - Albee - Orpheum Theatres.
President and board chairman of Pathe Exchange, Inc.
Producer of Gloria Swanson pictures for United Artists.
In corporation financing from 1930 to 1934.
Chairman of Securities and Exchange Commission.
Reorganizer of Radio Corporation of America.

*To say nothing of his job as father to nine children—count 'em: Joseph Patrick, John Francis, Kathleen, Eunice, Patricia, Rosemary, Robert, Jeane and Edward.*

Philip Scheuer, in Hollywood, tells the short, short story about the two well-dressed women who the other morning entered the somnolent lobby of the Hollywood Hotel and asked the clerk if they might visit Room 264. The clerk said yes, they could, it was vacant, and he turned to call a bellboy. But one of the women said, "Thanks, I know the way." When the two had disappeared up the stairs, the mystified clerk confided in Manager Joseph McClellan.

"Why, that's the Valentino room!" exclaimed McLellan. "Rudolph Valentino and Jean Acker stayed there back in 1921 I think it was, when they were married. Now I wonder—"

McLellan and the clerk were still wondering when the two women reappeared. One of them smiled and spoke. "I'm Jean Acker," she said. McLellan bowed, and said yes, he remembered. She continued: "I'm in the cast of 'Hollywood Hotel'—the picture, you know; and somehow it got me to thinking."

▽

*In days gone by we used to hear the Hollywood gals ask, "Is my hat on straight"" But today the only thing a star wants to be sure of before she goes before the camera is that her hat is on crooked.*

Sam Goldwyn may be the big king-pin in the purchase, control and operations of United Artists, and the motion picture trade, fan and daily press may praise his accomplishments to the sky, but, in Egypt, it's a different story.

As duly noted previously, Mr. Samuel Goldwyn caused the following telegram to be dispatched to Mr. Mohamed Amine Youssef, Minister from Egypt, in Washington, D. C.:

> "Press dispatches appearing in local newspapers report the Egyptian Government's plan to lease the sides of the Pyramids for advertising purposes. Would you write the rates to Samuel Goldwyn Productions, Hollywood. This company would consider utilizing this opportunity to announce the coming world release of 'The Adventures of Marco Polo', starring Gary Cooper." (Modestly, Mr. Goldwyn refrained from mentioning that "The Adventures of Marco Polo" was conceived, cinematically, by Samuel Goldwyn, was produced by Samuel Goldwyn Productions, supervised by Samuel Goldwyn, personally, and will be released by Samuel Goldwyn through Samuel Goldwyn's United Artists Pictures.)

Anyway, Mr. Goldwyn received an answer from the Royal Egyptian Legation, at Washington, as follows:

> "NO!" — but no.

Of course, it could have been a Goldwyn publicity stunt.

▽

***Gentlemen Be Seated,* from a publicity blurb issued by Warners in London, on the sailing of Irving Asher, in charge of Warner production in the Teddington Studios in England:**

**"Most Brilliant of the Country's Younger Producers," they described him, adding:**

**"Mr. Asher's ideas on furnishing and design have been incorporated in the new offices of the Teddington Studio. His own room, with half-moon desk, a single piece of furniture which makes a couch when put together or can be used as separate chairs, a book-lined wall and one wall all of glass, reflect his ideas."**

▽

Columbia Broadcasting System, new first-cousin to motion pictures, brought one Tom Haywood to its air lanes the other night, all the way from New Bern, N. C., to describe his new self-invented self-kicking machine, and to demonstrate how a person can actually "kick himself around the block." It can be handled either by oneself or a friend, and immediately presents great possibilities for Hollywood.

▽

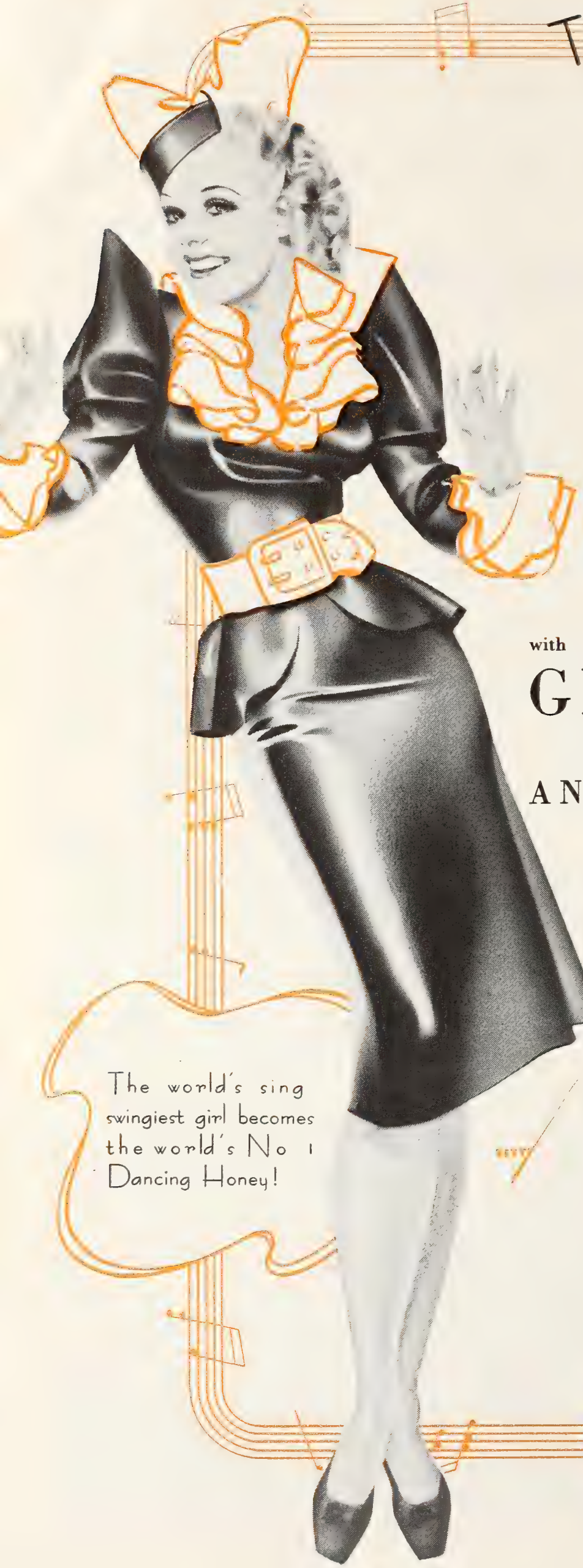
*Anti-climax note, from "Purely Personal" in Motion Picture Daily:*

> "Fred Edwards, former chauffeur for S. R. Kent, president of Twentieth Century-Fox, is now in the vault department of Twentieth Century - Fox Movietone News."

▽

*Every now and then a Broadway bunch engages in the Walter Winchellian pastime of digging up capsule theatrical criticisms when the critics crack the whip.* Reader's Digest *currently does a little research on its own, in this connection, coming up with Percy Hammond's famous line in the New York* Herald-Tribune: *"I have knocked everything except the knees of the chorus girls, and God anticipated me there."*

THE SCREEN JUST



THE NEW

# ALICE

# "YOU'RE A

with

## GEORGE MURPHY

AND HIS STOOGE OSWALD

## ANDY DEVINE

## FRANCES HUNT

**Directed by DAVID BUTLER**

**Screen Play by Monte Brice and Charles Grayson**

**Songs by Jimmy McHugh and Harold Adamson**

**Produced by**

## B. G. DE SYLVA

The world's sing swingiest girl becomes the world's No 1 Dancing Honey!



George Murphy



Ken Murray



Charles Winninger

CRACKLES WITH SURPRISES!

UNIVERSAL presents

# FAYE in "SWEETHEART"

## KEN MURRAY

## CHAS. WINNINGER

## WILLIAM GARGAN

## FRANK JENKS

## CASPER REARDON

## CHAS. R. ROGERS

**Executive Vice-President In Charge of Production**

**BUT YES!** The smartest, most original picture in the history of smart pictures!

**BUT HOW!** She's a DANCING Alice now—a revelation!—and with a new George Murphy electrifies you with screen-scorching novelty numbers!

**BUT DEFINITELY!** That hit tune "You're A Sweetheart" lays warm fingers on your heart when Alice sings it!

**BUT WITH A WHAM!** Comes the terrific impact of fun when Ken Murray, his stooge Oswald, Charles Winninger and Andy Devine attack a sane world!

**BUT WITH A WHOOP!** . . . Do the novelty numbers, the tantalizing "Scrapin' the Toast" and the whistling "My Fine Feathered Friend" flash before tickled eyes!

**BUT! BUT! BUT! THAT RHYTHMIC-PANDEMONIUM WILL SURGE THROUGH YOU AND OVER YOU WHEN ALICE GOES ON TRIAL FOR "SWING MURDER" AND EVERYONE IS SENTENCED TO SING-SWING FOREVER!**



# ANOTHER NEW TELEVISION SYSTEM EMERGES QUIETLY FROM LABORATORY

## Television Not Many Months from Becoming Part of Everyday Life, Says Executive of Kolorama Laboratories, Inc.

Behind the closed—and locked—doors of a small brick building in Irvington, New Jersey, a half dozen young men have been working and experimenting with television, giving only slight indication to the outside world as to the results of their efforts.

This week, however, the cloak of secrecy was lifted long enough to permit a MOTION PICTURE HERALD representative to witness a demonstration which was both prefaced and followed by a prediction that television in a practical way is "not so far in the future."

**Asked for a more definite prediction as to time, E. A. Kern, executive vice-president of the company, Kolorama Laboratories, Inc., amplified the forecast to the extent of saying that he and his associates refer to "months not years" when they speak of television being taken out of the laboratories and becoming part of the everyday life of America.**

The demonstration was accompanied by little or no explanation of technical details. Mr. Kern and his co-workers explained that they are satisfied to rest their claim to finding the answer to television on results and, without any further ado, they led the way— with the use of pass keys—to a small projection room. Lights were extinguished and a few seconds later the familiar main title of the newsreel, Hearst-Metro News of the Day, flashed on the screen which was three by four feet. A ten minute program of "black and white" pictures followed.

Compared to present day motion picture screenings, the pictures concededly were inferior but they stood up favorably against theatre offerings of a few years ago and the average home motion pictures of today.

### Slight Flicker

The televised pictures were accompanied by only a slight flicker and, on one or two occasions, horizontal lines were visible. One of the points which Mr. Kern and his staff declined to discuss was the number of lines used for the transmission.

"There has been too much talk about the number of lines in television," Frank Goldbach, chief engineer, declared. "This has resulted in the quality of pictures being judged on the number of lines used. We contend the number of lines used is unimportant; the important thing is the quality of the pictures. I'll answer the question as to the number of lines we use with a question: Did you notice many lines in the pictures?"

Among the newsreel shots shown were the victory smiles and speeches of Fiorello LaGuardia, recently reelected mayor of New York City, and Thomas E. Dewey, district attorney elect of New York County. Both men were seen in closeups. Their features were not sharp but, at the same time, they were not annoyingly blurred.

### Distant Shots

To demonstrate the possibilities of using distant shots, pictures of major football games of a few weeks ago were shown. Details were sufficiently clear to follow the course of a football passed through the air from one player to another. It was in shots like these, where the white expanse of the sky served as a background, that the lines were noticeable.

Although most of the demonstration was conducted in a darkened room, Mr. Kent demonstrated that darkness is not a requisite by turning on dim ceiling lights. The pictures lost none of their qualities.

The transmission was from an adjoining room by wire. This is necessary, Mr. Kern said, because Kolorama has not yet been granted an experimental broadcasting license. The film was televised while moving at the standard sound film rate of 24 frames per second.

"None of the film," Mr. Kern pointed out, "was made for television purposes."

### Limitation of Light

This is an important factor, he continued, because of lighting conditions. "Our only limitation," he said, "is the amount of light available. Television can be materially aided by a change in motion picture camera technique, particularly in regard to more suitable lighting."

Although not demonstrated, direct pickup also is part of Kolorama's experiments, Mr. Kern said, and it has been advanced to the point where it is equal to the film transmission.

"The prime consideration of Kolorama," Mr. Kern explained, "has always been large screen television. We do not believe that small pictures, measuring only a few inches on a side, will be acceptable even in the home. Such small pictures will certainly not be useful for commercial applications."

### Eight by Ten Feet

With the laboratory's present equipment, without any changes, pictures can be projected on a screen eight by ten feet and even larger, according to Mr. Goldbach. The three by four size was used for the demonstration, he continued, merely because it is best suited for the size of the laboratory's demonstration room.

In a prepared statement the company announced:

"We wish to point out the fact that improvements in our system are constantly being made without appreciably increasing our frequency re- other systems. This is made possible by our mechanical scanning methods, particularly at the transmitter. Cathode ray reception of signals transmitted by our system may be utilized with excellent results except as to the size of the received picture. However, we use cathode ray tubes only for monitoring and experimental comparisons. We have a cathode ray cabinet receiver available and can produce very good 'black and white' pictures on the ten inch screen of the tube.

"Up to the present time transmission of film has sufficed in the development of our receiving apparatus. Now that our pictures have reached a point where subject matter plays an important part we have turned our attention to the direct pickup form of transmission. We are not yet ready to demonstrate our direct pickup transmission, but it is in actual operation and already compares favorably with our film transmission."

### Subject Remains Identical

One of the chief advantages of working with film, it was pointed out, is that the subject remains identical and any increase or loss of details is immediately noticeable.

Mr. Kern and his staff, Mr. Goldbach; S. L. Clothier and H. C. Hogencamp, research engineers, and George Ruchstuhl, broadcast engineer, said they do not believe the matter of cost will hold back television. They conceded that home television sets will be more costly, when first introduced, than radio sets are at present, but added that the sets will not be out of the reach of families in average circumstances.

The Kolorama staff declined to discuss the distance they hope to be able to broadcast pictures but at the same time they announced that they believe covering of the country will be no deterrent to the advancement of television.

On the coast, Lewis Allen Weiss, Don Lee manager, announced that practical television to transmit sight and sound from studio audience programs will be started shortly after the first of the year.

Harry R. Lubcke, engineer, who has been sending television shows from his home since 1932, has devised methods of transmitting live talent programs directly from radio theatres to within a 20 mile radius, Mr. Weiss said.

Ralph R. Beal, supervisor of RCA's television field tests, has been named research director of the company, a newly created position. Mr. Beal will supervise the work of more than 550 engineers.

In London a television demonstration was staged, showing two men standing more than seven miles apart engaged in conversation.

John Gihon has been assigned to production and television work under John Royal, vice-president of National Broadcasting Company.

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Gustave Schwab, European producer from 1910 to 1932, has signed a contract with Nordisk Films Kompagni of Copenhagen, Denmark, giving him the North and South American distribution rights of "Laila," the Girl from Lapland. The picture will have its American premiere in New York about the middle of December with "dubbed" English dialogue.

### *PUBLIC SEEN EAGER TO CONSTRUCT SETS*

*The developmental side of television will receive greater public attention than the program side of the new art when sight broadcasting is launched on a public participating basis, according to Joseph J. Weed, head of Weed and Company, radio station representatives.*

*"I am informed that many leading radio manufacturers will soon market complete television kits for home construction," Mr. Weed said. Not all of the pioneer look-and-listeners will have home-made sets, however, Complete models will be simultaneously offered the public at prices comparable to those of de luxe console sound receivers on the market today.*

*"Of course, the programs will eventually take leadership in public interest over the receivers themselves. But, at the start, even with the program scope limited, the public will respond in great numbers in buying kits and sets."*

# LEADERS AT TESTIMONIAL DINNERS FOR A. H. BLANK, IRA COHN, SI FABIAN

## Event at Des Moines Observes 25th Anniversary of Blank Circuit Executive's Entry Into the Theatre Field

Two of the motion picture industry's favorite sons of the field, A. H. Blank, in exhibition, and Ira Cohn, in distribution, were honored this week at testimonial banquets at which large delegations attended from all branches. A third, Si Fabian, exhibitor, is to be similarly honored next Monday evening.

**Mr. Blank's 25th anniversary in exhibition is sending well over 300 of his circuit colleagues and major film executives to Des Moines for a testimonial Thursday evening in the grand ballroom of the Hotel Fort, Des Moines, guests converging from western, midwestern and eastern cities.**

Two special cars on the New York Central's Commodore Vanderbilt will carry the New York contingent, representing virtually every home office and headed by large groups from Paramount and Twentieth Century-Fox.

From New York and Los Angeles will be Barney Balaban, Austin Keough, Adolph Zukor, Stanton Griffis, Y. Frank Freeman, Neil Agnew, Robert Gillham, John Fitzgibbons, Joe Unger, Charles Reagan and Leon Netter, Paramount; E. V. Richards, Paramount theatre partner in the South; Joseph Schenck, Darryl Zanuck, John D. Clark, W. J. Kupper, William Sussman, Harvey Day and William Gehring, Twentieth Century-Fox; Al Lichtman of Loew's, Inc.; N. L. Nathanson, Famous Players Canadian Corporation; Dr. A. H. Giannini, Samuel Goldwyn, A. W. Smith, George Schaefer, United Artists; Louis B. Mayer, Sam Katz, MGM; Herbert J. Yates, Republic; Leo Spitz, Ned Depinet, Nate Blumberg, Jules Levy, and Max Fellerman, RKO; H. M. Warner, Carl Leserman, Warner Brothers; Herman Robbins and Sam and George Dembow, National Screen Service; E. W. Hammons and Jack Skirball, Educational; Jack Cohn, Columbia; Sam Spring, attorney; A-Mike Vogel, MOTION PICTURE HERALD; W. Ray Johnston, Republic; and James R. Grainger, among others.

Other large delegations include 22 exchange managers from Omaha and Des Moines, 54 managers and assistants of Tri-States Circuit, 26 managers and workers from Central States Theatres, 55 Des Moines film executives, besides Governor R. L. Cochran of Nebraska and Governor Nels Kraschel of Iowa.

At the dinner prizes will be awarded to winners in the Tri-States managers' drive.

Bringing out the highlights of Abraham Harry Blank's 25 years in exhibition, his coworkers and competitors on the committee in charge of the testimonial will trace his activities from his arrival at Council Bluffs, Iowa, from Roumania, when eight years of age, to his first exhibition venture, in 1912, with Abe Frankel, at the old Casino theatre in Des Moines, down through his circuit-partnership with First National, to his sale of theatre holdings to Paramount, in 1926, for $2,000,000, and to his present 50 per cent-partnership in the same theatres with Paramount.

On the rostrum with him will be many of the theatre managers with whom he is in partnership in houses other than those of Paramount's; also, his nephew, Harry Weinberg,



*A. H. BLANK*

business manager for Central States; Mr. Blank's son, Myron, his purchasing agent; G. Ralph Branton, general manager of Tri-States, and general chairman of the testimonial; E. R. Cummings, Omaha exhibitor, and Joe Kinsky, of Davenport, committee members.

A special article on Mr. Blank and his circuit appears in *Better Theatres,* second section of this issue.

### Friends Give Trip to Cohn

Some 450 friends, co-workers, theatre and distribution managers and home office executives honored Ira H. Cohn at a testimonial banquet Monday night in Pittsburgh's William Penn hotel, on his completion of 20 years in motion pictures, all with Fox Film. Mr. Cohn at present manages the Pittsburgh exchange of Fox. At the banquet the honored guest was presented with a round-trip to Europe for his wife and himself, a gift from those attending the dinner. He will leave in two weeks and return in February.

Among those present were: Hon. Frank J. Harris and C. C. Kellenberg, chairman; George Roberts, Edgar Morse, William Sussman, William J. Kupper, John M. Harris, Martin Moskowitz, E. C. Grainger, William J. Clark, Harvey B. Day, Jack Bloom, Harry A. Mersay, Sam Gross, D. J. Schmerz, Sam N. Wheeler, J. J. Grady, Al Davis, Ed Bergman, Sam Lichter and Bert Stern.

This week Mr. Cohn's Pittsburgh Fox office established a new record in the short subject sales contest as part of the fifth S. R. Kent sales drive. The exchange also took fifth place on total delivery, marking a double event for Mr. Cohn and his associates.

### Fabian Testimonial

Reservations for the testimonial dinner to be accorded Si Fabian, upstate New York exhibitor, in the DeWitt Clinton hotel, Albany, December 13, passed the 250 mark Tuesday.

A band will serenade the delegation from New York when the "Si Fabian" special section of the Commodore Vanderbilt train arrives early next Monday night, with a march on the DeWitt Clinton under special police escort.

Chairmen of the various committees outlined their work in Tuesday's meeting at the offices of General Chairman Phil Fox of Columbia. Tony Ryan, transportation chairman, reported that the special section is already well filled and that four airplanes have been chartered.

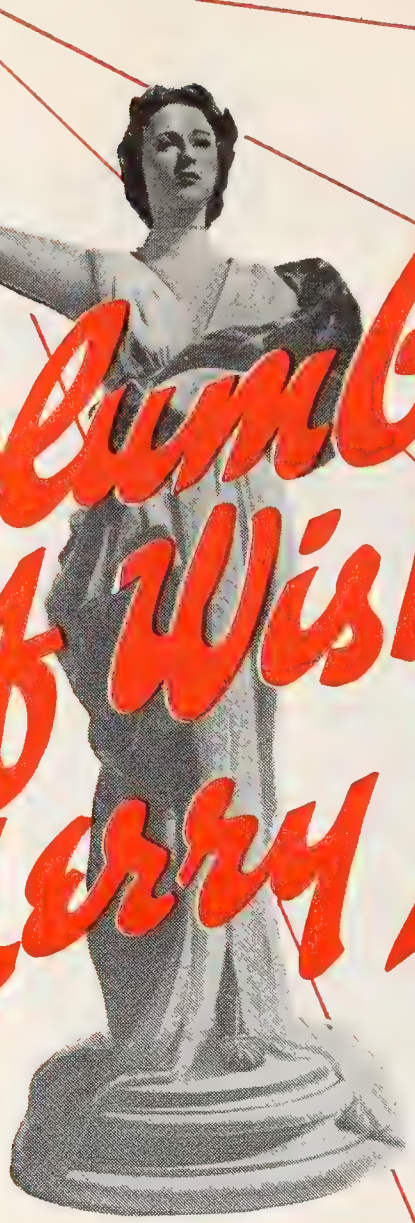
Assisting Mr. Fox are M. N. Grassgreen, Twentieth Century-Fox, secretary; B. G. Kranze, RKO, chairman of seating arrangements; Artie Neuman, Grand National, chairman of the reception committee; Tony Ryan, in charge of transportation; Norman Ayres, Warner Brothers; Clayton Eastman, Paramount; Ralph Pielow, MGM; Bernard Mills, Republic, and Peter T. Dana of Universal Film Exchange. Mr. Dana is treasurer of the testimonial.

The New York group who had made reservations for the Si Fabian testimonial included:

C. Bloom
Lou Aster
H. Buxbaum
J. Bernhardt
Max Cohn
S. Cocalis
T. Connors
George Dembow
Sam Dembow
M. Epstein
H. Fednrick
H. Gluckman
J. Hernstein
Rube Jackter
M. Kussell
Joe Lee
J. A. McConville
A. Greenblatt
L. Notarius
I. B. Persa
Al Reid
William Rodgers
H. Robbins
Charles Rosenzweig
Al Rogers
C. Reavis
Walter Reade, Sr.
Walter Reade, Jr.
Sam Rosen
W. Sussman
George Schaffer
Moe Striemer
A. Smith
E. Schnitzer
Moe Sanders
Herman Starr
L. E. Thompson
L. Weinberg
Bob Wolff
W. W. Howard
Budd Rogers
M. E. Kornbluth
Joe Felder
Herbert Yates
C. A. Hill
Louis Frisch
Ed Alperson
Leo Abrams
Nat Boder
Jack Bellman
E. Bell
J. Bowen
Herb Richek
Nate Blumberg
Charles Bryan
Nat Cohn
Jack Cohn
M. Cohn
Sol Edwards
R. Ettleson
E. Finney
F. Freeman
Nat Fellman,
R. Fannon
H. Gold
J. Grainger
Leo Justin
M. Jacobs
Sol Krugman
Sam Lefkowitz
Al Lichtman
Jules Levy
Nat Levy
H. Michaelson
Abe Montague
B. F. Moore
E. McAvoy
C. Moskowitz
N. Moray
S. McDonald
E. Millen
L. Netter
J. O'Connor
E. Peskay
Irving Rose
William Scully
G. Skouras
Charles Stern
G. Sears
H. A. Ross
J. J. Unger
A. Vigard
S. Whiteman
C. Lesserman
Max Fellerman
Fred Meyers
J. Dietz
Lou Nizer
E. Golden
J. Benas
Leon Rosenblatt
Major Albert Warner
Walter Vincent
Leo Spitz
J. McGuirk
A. Sablowski
J. Shapiro
C. Haring
L. Blumenthal
John Turtletaub
Harry Mersay
Harold Carlock
Ed Goldstein
B. Sholtz
H. Schiffman
J. Alicoate
Maurice Kann
Frank Miske
J. Emanuel
C. Rich
Sam Rinzler
C. Casanave
A. Reoch

From Pittsburgh, Harry Kalmine, zone manager, Warner Theatres; from Boston, Tom Bailey, district manager, Twentieth Century-Fox; from Buffalo, Nate Sauber, branch manager, Universal, and Charles Hayman.

# Here's Columbia's Hearty Way of Wishing You a Merry Xmas!



We're saying it on the screen ...with six grand pictures!



As superb in performance as its mighty theme!

FRANK CAPRA'S

*Greatest Achievement*

RONALD COLMAN

**LOST HORIZON**



Biggest box-office smash *ANYWHERE* today!

IRENE DUNNE

CARY GRANT

**The AWFUL TRUTH**

RALPH BELLAMY · ALEXANDER D'ARCY · CECIL CUNNINGHAM

A LEO McCAREY *Production*

*Associate Producer* EVERETT RISKIN



Madcaptivating stars... in a comedy triumph!

GRACE MOORE

**I'LL TAKE ROMANCE**

Melvyn DOUGLAS

HELEN STUART

WESTLEY • ERWIN

Directed by EDWARD H. GRIFFITH

Produced by EVERETT RISKIN

The loonatic . . . croonatic . . . collegiate laugh show that'll make you

*And Soon!*

# START CHEERING

JIMMY DURANTE · WALTER CONNOLLY · JOAN PERRY · CHARLES STARRETT · PROF. QUIZ

GERTRUDE NIESEN · RAYMOND WALBURN · 3 STOOGES · HAL LeROY · JOHNNY GREEN and his orchestra



*"Breezy farce . . . especially entertaining to women! Indubitable smartness! Luli Deste a player of appeal and charm!"*

—HOLLYWOOD REPORTER

# SHE MARRIED AN ARTIST

starring

## JOHN BOLES ★ LULI DESTE

with

HELEN WESTLEY ★ FRANCES DRAKE
ALEXANDER D'ARCY

*Directed by* MARION GERING

*Produced by* SIDNEY BUCHMAN

# PENITENTIARY

**An exploitation special . . . the dynamic . . . down-to-earth story of the underworld's most ruthless overlords! Packed with dramatic power!**

# Booking Pictures For the Neighborhoods

## *Hard to Call Shots in Double Billing, Says Booker*

by LOUIS MACHAT
*Film Booker, Balaban and Katz*

*"Booking pictures for your house and mine" is the subject of the accompanying article sent in by Louis Machat, of the executive booking offices of the Balaban and Katz Corporation's circuit in Chicago. Since 1910 Mr. Machat has purchased, booked and exhibited motion pictures operated film exchanges in New York and Boston, was associated with Lewis J. Selznick's World Film Corporation in 1914, and operated theatres in the East starting in 1927. He built and operated several "little art theatres," exhibiting foreign pictures, including the Cinema and Punch and Judy theatres in Chicago. The article is written from the viewpoint of a booker in a large city.*

There are no steadfast rules or formulas governing the booking of a theatre. We do, however, have a major responsibility as exhibitors, and that is to book our theatres to fit their own particular requirements.

There are a number of salient factors that an exhibitor should take into consideration in placing his bookings. They are:

**Determining the value of a picture.**

**Judging a picture as to its reception in a particular neighborhood.**

**Careful observation of a picture's previous box-office activity.**

**Determining the playing time of a picture.**

**Fixing the ratio of playing as compared to the cost of the special priced pictures so that the theatre can make up for film extra cost.**

**Determining the best playing days for a picture.**

**Booking a picture for exploitation purposes, or as we commonly refer to it, spot booking.**

**Being on the alert for return bookings that already have proved their worth at the box office.**

Let's go into each of these points more thoroughly.

Factors in determining a picture's value are these: View the picture personally; know its theme and type, the featured players, its directors, its author, and from what sources the film originated. Was it a stage hit, a successful novel, or was it a newspaper serial? How much publicity did the picture receive in its opening weeks? These few items, if carefully answered, give the exhibitor an opportunity to see into the picture's background.

### Judging the Theme

Next I mentioned judging a picture from the neighborhood standpoint. In that I mean knowing the type of people that constitute a neighborhood, and knowing their preferences.

We all know that action dramas are more suitable in some neighborhood theatres than in others. By the same token, we know that an ultra sophisticated picture won't do half the gross in one neighborhood that it will do in another. Also, particular star favorites will draw big audiences in certain houses but would be a flop in others. Therefore, it is up to each of us individuals, as exhibitors, to know just what can go and what can't.

Another important point is to learn a picture's previous box-office activity. Pictures can't go on doing busines indefinitely; at some time or another down the line they lose their box-office lure. After a long-run loop house has taken its share of three healthy weeks, and other "A" and "B" houses likewise have enjoyed prosperous full weeks and weekends, it isn't always wise to place that picture into a "C" house on a Sunday for a three or four-day run. It might be a good deal better to use a clear program picture that hasn't had too much playing time. This isn't always a good idea, but it is worthy of consideration. Nevertheless, it is a question that exhibitors have to gamble on.

An old bugaboo closely related with what I have just mentioned is, "How many good days can I expect from this picture? How many days will it hold up? If placed on a Sunday, can I expect it to go through to Wednesday, or shall I pull it on Tuesday night and start a new program on Wednesday for the balance of the week?"

The box office alone holds the answer. I can speak only from my own experiences at the Maryland, and I can say in very certain terms that pictures are far between that can offer a good Sunday and a good Wednesday too.

### Special Subjects

Away from the regular routine method of playing only regular product, we find ourselves confronted by independent producers offering special subject productions, such as, say, a war picture. A hurried spot booking may make a few extra dollars. We know these pictures don't click in every instance, but you were at least reaching patrons of a different type, patrons you hadn't seen for many months.

At the present time old pictures are much in evidence. These pictures, which years back were tremendous box office hits, may or may not be a solution to your problems on off weeks. I know that at the Maryland we were successful in most instances.

Now then, you've set up your month's bookings, you have taken into consideration all these points, and you are satisfied that you are correct in your judgment. Before the pictures start rolling in, review, check and double check them daily, using the latest information available, and be on the alert in making changes that may prove beneficial.

Watch your opening day, gentlemen, and don't stay with a "dog." If you find that your guess went wrong, and you think there is still a remedy use it. Never give your attraction a chance to double cross you. They have done so in the past; they will continue to do so in the future, if given the opportunity.

A captain on troubled waters must stay with his ship, but there is no place in show business for heroics. If you find your attraction giving away under you, send out your S.O.S. for a new vehicle.

Finally, we all know what constitutes well balanced entertainment, but in the era of double features it isn't very easy to call your shots.

# *Brazilian Unit Sets Two Films For New Studios*

by L. S. MARINHO
*in Rio de Janeiro*

A new Brazilian production organization, Companhia Americana de Films S.A., has announced plans for two large scale productions, one of which has been started, and for the construction of extensive studios and laboratories in an effort to establish domestic production on a firm basis.

The company, capitalized at 10,000 centos of mil reis, has started construction at S. Paulo and has sent a unit of 14 people out on location to begin shooting its first production, "Eterna Esperanca." The picture, to star Sylvinha Mello and Sonia Veiga, is being directed by Leo Marten, of European note, and photographed by Sergio Usun.

Cinedia and Brazil Vita Films were hitherto the most promising domestic production organizations. Cinedia, owned and operated by Adhemar Gonzaga, was the central organization for a group of producers, one of them Oduvaldo Vianna, who produced the picture conceded the best in 1936, "Bonequinha de Seda." Brazil Vita has not produced a picture since "Cidada Mulher," although an historical feature is scheduled for next year entitled "Inconfidencia Mineira," in which Carmen Santos, president of the company, is to play the lead.

The studio and other buildings being erected in S. Paulo by the Companhia Americana cover an area of 90,000 square meters and will be ready for occupancy before the end of the year. Present plans call for the production of from eight to ten pictures a year.

After a disagreement with Cinedia, Oduvaldo Vianna has transferred production of his second film, "Alegria," to the new company.

▽

Ufa, German organization which recently constructed a new theatre in S. Paulo, is planning another house in Recife, Pernambuco. Metro-Goldwyn-Mayer is also reported considering plans for theatres in both S. Paulo and Recife.

## Agreement Sought for "Backroom" Workers

Lou Krouse, general secretary-treasurer and assistant to George E. Browne, IATSE president, on Wednesday called a meeting for next Tuesday to negotiate a master agreement for "backroom" employees throughout the country. John Gatelee and a committee of the International will sit in with representatives of eight large distributing companies. The session will be at Warner Brothers' home office.

## Ohio Censors Make 35 Cuts

The Ohio censors reviewed a total of 672 reels in October and ordered 35 eliminations. This compares with 687 reels and 37 eliminations in September of this year, and 768 reels with 49 eliminations in the five week period of October, 1936.

*Every*

*David O. Selznick production*
*released during the past year has been*
*held over for THREE WEEKS*
*at the Radio City Music Hall, N. Y.*

**THIS IS AN ALL-TIME**
**RECORD FOR ANY PRODUCER**

*They were:*

DAVID O. SELZNICK'S PRODUCTION OF

# A STAR IS BORN

DAVID O. SELZNICK'S PRODUCTION OF

# THE PRISONER OF ZENDA

*and now*
*starting its Third Week tomorrow*

DAVID O SELZNICK'S PRODUCTION OF

# NOTHING SACRED

*All released thru United Artists*

# MAYER, MANNIX, KATZ, THAU CONTINUE AT MGM

## Selznick - Metro Deal Will Be Signed in Few Days, Says Whitney, Home

All speculation over the future alignment of Metro-Goldwyn-Mayer's front-rank producing personnel in Culver City was set at rest this week with the completion of arrangements on the coast by Nicholas M. Schenck, president, for new contracts with Louis B. Mayer, vice-president in charge of production, and executive producers Edward J. Mannix, Sam Katz and Benjamin Thau.

**The company's future product makeup will be further influenced by evidence that "no hitches" have developed in the transfer of David O. Selznick's producing unit from United Artists to Metro, and by the fact that Al Lichtman has returned to New York from Europe with word that he has lined up five more features for the company to be produced in England.**

The contract signed by Mr. Mayer is for five years and will continue the producer's tenure through 1943. His current contract had a year to run. Mr. Mayer, in an official statement issued in Hollywood on Monday, said:

"I am happy to say that rumors of my contemplated resignation are untrue. After discussing with Mr. Schenck I have decided to remain with the organization of which I am so proud and to continue my very happy association with Mr. Schenck. At no time has there been any question of friction between myself and any member of the executive staff and rumors of the same are without foundation."

### Conferred at Palm Springs

The rumors referred to had gained impetus in Hollywood Sunday following a reported conference between Mr. Mayer and Mr. Schenck at Palm Springs, Cal., Saturday night, in the course of which, according to intimate associates, Mr. Mayer had expressed dissatisfaction with the present setup and requested that he be released from his contract. Customarily reliable sources believed it was his intention, if released, to effect a purchase of Universal on terms which would give him complete charge of that company.

Mr. Schenck was reported to have offered to tear up the existing contract if the production head was insistent and, further, was said to have invited Mr. Mayer and a third party not officially associated with MGM affairs, to sit in upon discussions which were held in seclusion Sunday and resulted in the meeting indicated in Monday's announcement.

### No Hitches, Says Whitney

It could not be ascertained from either company whether the renewal of Mr. Mayer's contract is to be taken as an assurance that the reported deal for the release of David O. Selznick productions will be consummated at once.

However, John Hay Whitney, chairman of the board of Selznick International, returned from Europe Monday and said, "There are no hitches in the Selznick deal with MGM and a contract will be signed in a few days." Under terms of the deal Selznick will make from seven to eight a year, each budgeted at $1,000,000.

Al Lichtman, vice-president, returned Monday from a seven week trip to London, Paris and Budapest, and said that MGM had lined up five more pictures for production in England. Mr. Lichtman said the reaction to the first production by the company there, "A Yank at Oxford," was excellent.

The next five productions will be "The Citadel," "So Victoria," "Good Bye, Mr. Chips," "Finishing School" and "Shadow on the Wing." Victor Saville will produce "The Citadel" with Elizabeth Allen in the leading role. "Finishing School" will have an all English cast. Hugh Walpole will do the screen adaptation for "So Victoria," and R. C. Sherrif has already completed the script for "Good Bye, Mr. Chips." The Royal Flying Corps is cooperating with MGM on "Shadow on the Wing," Mr. Lichtman said.

Mr. Lichtman said that only three retakes were necessary for "A Yank at Oxford." The picture was previewed at a theatre in Luton, England. It will be released in America the end of January and in Lodon in March, he said.

Ben Goetz, in charge of MGM production in England, will sail for New York December 18th to spend the Christmas holidays.

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# *Warner-Luckies Radio Show Starts*

The new Warner Brothers radio show, sponsored by Lucky Strike, and presented as "Your Hollywood Parade" over WEAF and the NBC Red network, was heard Wednesday for the first time at 10 p. m. for a full hour. It is the second move in the new radio-film relationship for the wholesale broadcasting of a studio's talent roster on an exclusive contractual arrangement with a national advertiser, following MGM's tie-up on the air with General Foods for Maxwell House Coffee.

A radio version of "It's Love I'm After," enacted by Bette Davis, Olivia de Havilland, Basil Rathbone, Patric Knowles and Eric Stanley was featured. Dick Powell is permanent master of ceremonies and vocalist on the weekly show.

Gary Cooper appeared on the first program in a dramatic sketch, and stars from other studios will make guest appearances on each show. Rufe Davis, comedian, has the comedy spot. Sharing the vocal spotlight with Dick Powell will be Rosemary Lane, Hollywood newcomer and radio singer.

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## Indianapolis Club Party

The Indianapolis Variety Club Tent No. 10 will hold a party December 13th at the club for the installing of 1938 officers and directors. The officers to be installed are: A. C. Zaring, chief barker; Sol Greenberg, secretary; Al Blocher, treasurer; Curtis Butler, first assistant chief barker, and Fred Greenberg, second assistant chief barker.

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## Lehman Leaves B & K

Lawrence Lehman, associated with the theatre business for 30 years, resigned last week as manager of the Balaban & Katz's Newman, Kansas City, Mo., to become associated with the real estate business in that city.

# *Griffis, Balaban Back from Coast Studio Sessions*

Stanton Griffis, Paramount executive committee chairman, returned this week from Hollywood studio-economy conferences with Barney Balaban, Neil Agnew, Adolph Zukor, Walter Cokell and William Le Baron. He brought back word that no depletions in the company's producing personnel are contemplated. Mr. Balaban, the president, asserted that two "big" features monthly will be forthcoming from now until September, 1938.

Promotions, however, were made in the Hollywood executive staff. Jeff Lazarus, story editor, and Harold Hurley were added to the producer roster. Mr. Lazarus will work in association with William LeBaron who continues as managing director of all production. Mr. Lazarus will continue to serve on the Paramount story board.

Coincidentally, Bogart Rogers and A. M. Botsford were named as personal assistants to Mr. LeBaron.

The only resignation was that of Henry Herzbrun, who quit as vice-president. He will open his own law office in Hollywood. Mr. Herzbrun had been with Paramount for 12 years and formerly was general manager of production. He will continue to represent the company at Motion Picture Producers Association meetings and serve as legal counsel.

Quinn Martin, for four years assistant to Mr. Lazarus, succeeds to the post of story editor.

Mr. Griffis reported that considerable study had been given in the course of the Hollywood sessions to methods of reducing studio costs to bring them more in line with currently lower receipts and that the study had resulted in "some reductions." He insisted, however, that no change would be made in the company's release schedule, as a result, and that none of the economies which has been instituted or was discussed involved a sacrifice of production quality.

Mr. Balaban said: "As the result of viewing pictures already completed or in work I am convinced Paramount is in the position to assure two box-office attractions every month during the balance of the 1937-38 season, ending September, 1938.

"Productions view are proof to me that Paramount's last half of its releasing season will be even stronger than the first half. Starting with "True Confessions" during Christmas Week, we will release a program that includes such sure fire attractions as 'Wells Fargo,' 'Every Day's a Holiday,' 'Thrill of a Lifetime,' 'The Buccaneer,' 'Romance in the Dark,' 'The Big Broadcast of 1938,' 'Doctor Rhythm,' 'You and Me,' and 'Professor Beware.'

"Mr. Zukor and Mr. LeBaron have planned a most ambitious program for 1938-39, and reviewing these plans with them, I was convinced that the 1938-39 program will enable Paramount to continue its upward progress in quality and box-office value."

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## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# NEW COPYRIGHT TREATY WOULD AID U.S. FILMS

## Congress Hears Report Advising Adherence to International Copyright Treaty by U. S.

by FRANCIS L. BURT
*in Washington*

The badly battered International Copyright Treaty again has been brought before the Senate for a ratification test with the submission of a report from the Senate Foreign Relations Committee, recommending that the Senate ratify adherence of the United States to the international convention.

**Presented by Senator F. Ryan Duffy, of Wisconsin, author of the copyright revision bill which was passed by the Senate last Congress but failed in the House, the report pointed out that, in order to give the various American copyright holding interests time to accommodate themselves to the new requirements which would follow entry into the convention, adherence of the United States should be deferred for a period of one year after the date of approval.**

The report, which did not go into the question of copyright law revision, pointed out that the international convention has been kept up to date, and makes provision for motion pictures and broadcasting, probably the two most important users of copyrights. At present American pictures are without protection in a number of countries where copyright would be acknowledged under the treaty, it was said, and the provisions for automatic copyright especially would be valuable to American authors and composers.

### Report Tells History

Under our adherence to the convention, it was contended, the distribution of American films would be increased abroad.

In a supplemental report, Senator Duffy outlined the history of the treaty, explaining that it was approved by the Senate, but ratification was withdrawn because of the failure of legislation revising the copyright laws.

Revival during this winter's regular session of Congress of the perennial controversy over copyright was practically assured this week with disclosure by Senator Duffy of plans to seek ratification of the copyright treaty by the Senate during the special session.

The Senator revealed that an agreement has been made among interested parties not to bring the treaty up for consideration before the special session disposes of the business it now has under consideration.

### Hearings Expected

If, as anticipated, copyright revision is brought up during the coming session, lengthy hearings may be expected at which all of the old arguments for and against revision will be re-submitted.

In the consideration of copyright legislation, the Senate has an edge over the House, having passed a copyright revision bill last Congress. Accordingly, proponents of revision believe they will have little difficulty in securing favorable action on a measure in the Upper Chamber.

In the House, however, copyright has been under the control of Representative William I. Sirovich (Dem., N. Y.), as chairman of the Patents Committee. Sirovich has never been able to weld his committee into a cohesive unit on copyright, and controversy among committee members not only resulted in the failure of the bill passed by the Senate but also in the inability of any copyright measure to pass the House.

## Sonotone, CBS, Technicolor, GTE Declare Dividends

Dividends were declared by Sonotone Corporation, Columbia Broadcasting, Technicolor, and Westinghouse Electric and Manufacturing Company, and two Canadian units of Loew's reported increased nets for the year as compared to last year.

Technicolor declared a 25-cent dividend on common stock, payable December 23rd to stock of record on December 16th. General Theatres' dividend, also for 25 cents, was the final for the year, and Cinecolor's was for two and one-half cents, payable on Friday.

The Sonotone dividend is 25 cents and is payable December 20th to common stockholders of record December 10th. The CBS dividend is 50 cents per share on the present Class A and Class B stock of $2.50 par value. It is payable December 13th to stockholders of record at the close of business December 6th. The Westinghouse dividend of $2 par share on the preferred and common stock is payable December 21st to stockholders of record at the close of business December 7th.

Marcus Loew's Theatres, Ltd., reported a net of $111,730 for the year ending August 26th, compared with a net of $81,795 for the previous year. This year's net equals $8.79 per share on the common stock after the preferred dividends. Loew's London Theatres, Ltd., reported a net of $15,597, equal to 46 cents a share on the preferred stock. The 1936 net was $1,105.

## Invents Ticket Chopper

Ralph W. Budd, director of personnel for Warner Brothers, has invented a ticket chopper, which is being manufactured by Newman Brothers of Cincinnati. It has compartments which ring a buzzer in the cashier's office at intervals, and the cashier can check with her numbers to keep a record of tickets sold up to that time.

## Montreal Circuit Increases

United Amusement, Ltd., of Montreal, subsidiary of Famous Players Canadian Corp., has added three theatres.

Leo Carrillo, actor, and a native son of California, last week announced his candidacy for the office of Governor.

## *Italian Producer On Amity Visit*

Giuseppe Domenico Musso, a Commendatore of Rome and president of Industrie Cinematografiche Italiane, now in New York for the purpose of arranging distribution with Universal, will also seek to bring about "a better understanding between the United States and Italy," according to Edward Fenton, managing director of the company, who accompanied Commendatore Musso to America.

Mr. Fenton, in the absence of Commendatore Musso who is recuperating from an illness in Doctor's Hospital, New York, said that "incidents that have recently occurred are not to the best interests of a working arrangement between the United States and Italy but that the visit of Commendatore Musso would open up a new field of thought." He said that Premier Mussolini "is desirous of establishing a close working arrangement with America."

Toward this end Commendatore Musso will confer with Will H. Hays, president of the Motion Picture Producers and Distributors of America, and C. C. Pettijohn, general counsel of the MPPDA, Mr. Fenton said.

ICI has completed three pictures which will be released in the United States with superimposed English titles, "Cavallieri," "Countess Dei Parma," and "Doctor Antonio," which stars Maria Gambarelli, dancer and former premiere Danseuse for the late Roxy at the Capitol theatre in New York. In "Doctor Antonio," Miss Gambarelli plays a straight dramatic role without recourse to her dancing ability. The picture has opened in Rome and according to Mr. Fenton the "first five days broke all records in Italy."

Mr. Fenton said that the three pictures have nothing to do with a quota arrangement and that they were "devoid of propaganda, strictly entertainment." While in America Commendatore Musso plans to buy up to twenty American films, Mr. Fenton said.

The managing director of ICI feels that eventually Italy will be making pictures on a par with Hollywood. He said that Italy now needs technical equipment and looks to America to provide it. Italy, he said, "is now making 186 pictures a year." On the subject of the recent visit to this country of Vittorio Mussolini, son of the Premier, Mr. Fenton said, that "he knew nothing about it."

## Guaranteed Handling "China"

Guaranteed Pictures, New York, this week acquired the American rights to Leon Wechsler's documentary film, "This Is China." Mr. Wechsler, who previously had produced "Wings Over Ethiopa," also controlled in America by Guaranteed, sailed Friday for his home in Switzerland where he plans to start production on a winter sports picture.

## Finkelstein Plans Office

Martin Finkelstein, of Globe Pictures Corporation, arrived in New York this week from the coast. He plans to open an office in New York for the handling of "Spirit of Youth."

# HERE IT IS!

## *Showmen's* BOOKING CALENDAR

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# IN THE BRITISH STUDIOS

*by AUBREY FLANAGAN*
*in London*

## *Paramount Active*

Far from inactive, even in the face of changing legislation, is British Paramount, whose quota pictures are constantly on the floor. At the moment of writing no less than three are either in production or due to start.

Shooting now is the George King production "Silver Top," from a story by Evadne Price, at Sound City.

The Sino-Japanese war provides the background of a new British Paramount production started at Pinewood. Tentatively titled "Incident in Shanghai," with John Paddy Carstairs directing, the picture deals with the emotions and adventures of a small group of Europeans trapped in a Chinese hotel in the fighting area. Patrick Barr and Janet Johnson play the leads. Carstairs wrote the story.

Donovan Pedelty will start about the 19th of December on "Murder Tomorrow" by Frank Harvey, from the stage play. The picture will be made at the Stoll Studios at Cricklewood, with Jack Livesey and Gwenllian Gill.

Francis Roberts will play the detective and the cast will include Molly Hanley-Clifford and Jonathon Field.



*Merle Oberon as Leslie and Binnie Barnes as Lady Mere in Alexander Korda's London Films production, "The Divorce of Lady X". Tim Whelan is directing.*

## *"Agony Column"*

Directing the Fox British picture "Agony Column" at the Wembley Studios is Bernerd Mainwaring, one of the British industry's most original directorial minds, a personality with a long literary record to his credit as well as many films.

The players include Frank Birch, Edward Ashley, Evelyn Ankers, Liam Gaffney, Leslie Harcourt, Margaret Davidge, Julie Suedo, Sybil Brooke and Billy Shine.

The story has an unusual angle. A collector of valuable stones invites a group to his country house, selecting his 'guests' from the Agony Column of a newspaper. He then stages a robbery, intending to claim compensation from his insurance company, and implicate one of his guests.

## *Star Finances Film*

Thanks to the personal intervention of its star, Arthur Tracy, the first Belgrave film, "Follow Your Star," is underway at Pinewood.

Set for production a few days back under the direction of Sinclair Hill, the film came to a halt before it had started. On the day shooting was due to open, backers demanded postponement of production to a later date pending a more settled state in the industry.

Tracy, due to return to the United States on December 18th, contacted his business representatives in New York and within twenty-four hours had secured financial guarantees which were placed at the company's disposal.

"Follow Your Star" is the Street Singer's fourth film in Britain, and has an autobiographical flavor, backgrounds however, being changed from the U. S. to Britain.

Belle Chrystal is the leading woman.

## *Ice Comedy*

George Formby, one of Britain's top line screen and radio comedians, is nearing completion of his latest comedy, "I See Ice," which he is making for Associated Talking Pictures at the Ealing studios.

Formby's film exploits the current popularity of ice rinks and in one scene he plays the part of referee at an ice hockey match.

Anthony Kimmins is directing the film, which is under the charge of producer Basil Dean. Kay Walsh, who already has appeared in other Formby films, has the feminine lead.

## *Two Warner Films*

Evidence of the sustained activity at the Warner First National plant at Teddington is contained in the news that two pictures are in production there, four are in the cutting room, and three await trade show.

On the floor at the moment are the Claude Hulbert-Reginald Purdell comedy, "Simply Terrific," directed by Roy William Neill, from a story by Basil Woon, and "Love Insurance," a Gene Gerrard comedy which Arthur Woods is directing from an original screenplay by John Meehan, Jr., and Thomas Phipps, with Basil Emmott at the camera. On this film Buster Collier is in charge of production.

In the cutting rooms are *Thistledown* with Aino Bergo and Keith Falkner; Director, Arthur Woods: *The Viper* with Claude Hulbert and Betty Lynne; director, Roy William Neill: *Thank Evans,* a Max Miller comedy, directed by Roy William Neill: *Mr. Satan,* with James Stephenson, Chili Bouchier and Skeets Gallagher.

Awaiting trade show are *Quiet Please,* Reginald Purdell and Wally Patch; directed by Roy William Neill: *The Singing Cop,* Keith Falkner, Marta Labarr, Chili Bouchier and Ivy St. Helier; directed by Arthur Woods: *It's in the Blood,* Claude Hulbert, Lesley Brook and James Stephenson; directed by Gene Gerrard.

## *Wilcox's Next*

Back from his tour of the United States and Canada, Herbert Wilcox, producer director of "Victoria the Great," says that he is to make six pictures a year commencing in 1938. Two of these will star Anna Neagle and will be for world release by RKO Radio. The first will be a modern story.

Mr. Wilcox opposes the quota and claims it has hurt the industry.

His new films will be all-British in subject and content, no American stars or staff being employed.

His statement that he will produce for RKO Radio is not confirmed by that organization.

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Egyptian and Palestine authorities have purchased 50 Gaumont British Instructional films for showing in schools and colleges.

# STANLEY'S ADVISORY COUNCIL PLAN WINS OVER RIGID CONTROL DEMANDS

## Principle Affirmed by Quota Committee of Parliament Despite Efforts of Labor and Conservatives to Saddle Trade

by AUBREY FLANAGAN
*in London*

Despite the strenuous efforts of both Labor and Conservatives to saddle the trade with a State Commission, in the face of a daily changing demand from various branches of the industry, Oliver Stanley, spokesman for the Government and sponsor of the new Films Bill, has succeeded in pushing his Films Council into the sphere of practical politics.

After two long sessions the committee has voted its approval of Mr. Stanley's amendment, or rather of its principle, the Board of Trade chief promising to consider amendments regarding details which would make the ultimate Council acceptable to the whole Parliamentary Committee.

**Though the Council may be opposed when the Bill goes to the full Chamber for its third reading, this is not very likely, and the trade is now settling down to the more than probable fact that its affairs and the administration of new legislation will be watched by a Council of independent nominees and representatives of the trade.**

As HERALD readers already know, the Stanley council, on paper, has duties which might be termed advisory and consultative. Labor opposition for the most part has been based on the thesis that they are insufficient. At least one Commons member called for a Dictator.

Nevertheless Mr. Stanley made it plain that whatever might be its terms or form, its powers and privileges would be so wide that criticism of inadequacy would be misguided. Exhibitors in particular are completely satisfied that if a Council, as originally outlined by Stanley, comes into being, foreign trade domination will be impossible.

They are convinced, to quote an exhibitor spokesman, that "there is nothing in the Council which exhibitor, renter or producer need fear, if he observes the letter of the law, but nonetheless it has the status of a policeman standing on the corner."

### Changing Front

Mr. Stanley's task has been an unenviable one, for not only has he had a changing front from his parliamentary critics, but likewise from the trade itself.

In committee last week he said that certain Labor representatives had come to him expressing their determination to support his Council and had straightaway gone elsewhere to get support for a Commission. Also John Maxwell, who had led the deputation which had asked for a Council such as he had proposed, subsequently wrote to the *Times* demanding a full Commission.

### Separate Quota Debate

Meanmhile, pending discussion and agreement on the details of a Council, on its powers and functions, the trade once again is wrapped up in fiery debate on the separate quota proposals of the Federation of British Industries, the proposal from which John Maxwell and the Ostrers dissociated themselves.

The F.B.I. have now secured a surprise ally, though on principle rather than on detail, in the American renters here.

The Americans have cast a thunderbolt into the exhibitors' camp by writing to Mr. Stanley telling him that they are not opposed to the separate quota in principle, though they are critical of the London scheme in detail.

**It is their contention that the scheme is based on a fundamental truth, that it is the duty of the British producer to provide the British exhibitor with films, and the duty of new legislation to assist that process. They object, nonetheless, to being penalized in the process. The ultimate effect of the separate quota plan, it is alleged, is to place the production industry on a self supporting basis.**

**That being so, they would be willing to agree to a ten per cent quota on a diminishing scale, diminishing, that is, as there came no further need for it.**

The first step, they insist, is the reduction of renters' quota during the transition period, with its ultimate abolition.

It is, however, dubious whether a separate quota clause would pass the Stanley Committee; certainly it is not likely that it would have his approval, which in the long run amounts to the same thing. That the President of the Board of Trade is greatly persuaded by the exhibitor point of view is obvious.

In a form deliberately similar to the Cinematograph Exhibitors Association memorandum opposing separate quotas, the FBI have circularized members of Parliament and of course members of the Films Bill Committee, with a new statement of their case.

### Answer Exhibitors

The memorandum signed also by the labor unions, answers the exhibitors point by point. They claim that the plan

1. Will not increase quickies because the cost clause prevents this.
2. Will encourage production because there will be a protected market.
3. Does not interfere with reciprocity, which is already covered in the Act.
4. Is opposed only by producers with exhibitor interests.
5. Mathematically ensures that exhibitors would have plenty of films to choose from.
6. Is important because it has labor backing as well as their own.

Rallying now, in a penultimate attempt to obtain protection for their efforts, are the producers of documentary shorts and educationals. A deputation representative of these interests, and including members of teachers' trade unions, and producers of church films, lectured the Strabolgi group last week and claimed that they needed protection just as badly as the makers of entertainment pictures.

### Ask Equal Treatment

A memorandum presented by Bruce Woolfe, chief of Gaumont British Instructional, and John Grierson, local documentary producer, pointed out that unless there were profits made on documentary films there would be no money to make films for the schoolroom. They asked for equal quota treatment to be given to long films and short.

An increasing body of opinion in financial circles, some of which have the ear of the Government, insists in the daily press that without American cooperation there is little future for the British production industry. The *Financial Times,* leading city organ in Britain, concluded a sane and serious series of articles by insisting that the industry alone can save itself, and not Parliament.

The question of the relations of the Dominions with new quota legislation was raised by Labor member Harry Day in the House.

Mr. Day sought to discover whether the Dominions had been consulted, and if so, what were their views.

It transpired, however, in the answer given by the Government spokesman, Mr. Macdonald, that the White Paper on new legislation as well as report of the Moyne Committee had been sent to the Dominions, but no observation had been received from them on either document.

Dominion legislation, of course, is no concern of the British Parliament.

The Amendments to the Bill already tabled now covers 200 pages of closely printed foolscap.

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### Charity Tax

During July, August and September exhibitors in the Middlesex area yielded £5,111 ($25,555) in the shape of a charity tax on the Sunday opening of cinemas in the county. This shows an increase of £30 over the same period last year.

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### Command Show Issue

The question of the Command Performance, which this year, as already recorded in the HERALD, seriously affected box office takings, is to be discussed by the General Council of the CEA.

Since the Royal variety show was held numerous calls for action have been heard in the G.H.Q. of the Assaciation, from branches all over the country.

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### Labour Peace Move

Announcement that the CEA has decided to recognize the National Association of Theatrical and Kine Employees comes as the climax to two years of incessant negotiations, and fore-

(Continued on following page)

### *WARNS INDUSTRY ON ENGLISH QUOTA*

*Joseph H. Seidelman, Columbia's foreign head, arriving from Europe Monday, said that American producers and distributors should wake up and act on the proposed English quota laws before it is too late.*

*Mr. Seidelman feels that imposing new restrictions on importation of films is unfair and that this country imposes no quota laws governing British films in this market.*

# *Americans Request Diminishing Quota*

(*Continued from preceding page*)

shadows, many believe, an ultimate national agreement on wages and hours in picture houses.

The statement issued by the CEA made it clear that the Association only recognized the labor union as the legitimate one with which exhibitors should conduct negotiations and conclude agreements. Local districts are under no obligation to follow any particular policy. But provision has been made, the statement adds, for local and national conciliation machinery to be set up.

Recent round tables over the quota act have doubtlessly hastened the expression of goodwill.

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### Indicates Reorganization

Reorganization of Capitol Film Corp., Ltd., of which Max Schach is the chief figure and managing director, is foreshadowed in changes in the board of directors.

S. Bayliss Smith has replaced Major H. A. Proctor as chairman of the board and Mr. Schach has been named as director of all production. Mr. Smith is a prominent figure in Aldgate Trustees, a financial group which was instrumental in financing Capitol Film.

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### News Theatre Finance

Following the revolt of shareholders at the recent meeting of Capital and Provincial Theatres, British news theatre circuit, an offer for the purchase of 51 per cent of the shares has been made.

The offer comes from a business man, John Diamond of Shell Mex House, who is willing to pay 1/3 for the 5/— shares, and will, in return, provide working capital to the extent of £10,000.

At the annual meeting the shareholders had refused to adopt the report and accounts, pending investigation by an independent committee of shareholders.

The offer is conditional upon acceptance by holders in respect of at least 35 per cent of the issued capital.

## French To Produce 150 Films Next Year

About 150 pictures will be produced in France next year as compared to 125 this year, according to Paul Graetz, president of Paris Export Film. There are about thirty independent companies working in France, he said, and the tendency is to make quality rather than quantity pictures.

## Nesbitt Signed by MGM

John Nesbitt, radio commentator, has been signed by Metro-Goldwyn-Mayer to write and narrate a series of short subjects based on material used in his radio broadcast. The first release, "The Man Who Would Not Die," will be produced by Jack Chertok and directed by Jacques Tourneur. The contract with Mr. Nesbit gives MGM complete screen rights to about 7,000,000 words of story material used by Mr. Nesbitt is more than 500 broadcasts.

Arthur Loew, foreign head for Loew's, will sail on the *Normandie* December 26th for a five-month trip through Europe.

Joan Castle, a child actress in motion pictures eight years ago, was signed last week to a long term contract by Twentieth Century-Fox.

## Manitoba Censor Board To Review 16mm. Films

In response to the protests of film exchanges and theatre owners who had encountered opposition from a fresh source in performances at churches and other places of film programs made up of amateur and other films of the 16mm. size, the board of motion picture censors of Manitoba, Canada, has put into effect a regulation requiring the censorship of all films secured from photographic stores as is the case for all standard theatre prints. The regular censor fee of $2 per reel has been tacked on as well, except in the case of pictures taken by an amateur with his own camera which are exempt from censorship.

The result is that photographic supply houses in Winnepeg have closed their so called film rental libraries which boasted as many as 300 subjects in the 16 mm. size, including a considerable number of reissues of standard productions.

# *French Censorship Rigidity Increased*

by PIERRE AUTRE
*in Paris*

A decided increase in the rigidity of French censorhip regulations has been made effective by the Ministry of National Education and transmitted to the French Syndical Chamber of Film Producers through the director of the censor board, Edmond See.

Approval will be denied without question to films: having a tendency to ridicule the army or damaging to its prestige; liable to shock the national sentiments of foreigners, thus possibly leading to diplomatic incidents; showing armed attacks and any similar criminal action which might have a harmful influence on youth.

In exceptional cases approval will be granted to war films, which have been on the increase recently, and all films based on military or police activities. It will be necessary for producers to submit scripts before production on all films planned which have reference to national institutions, defense and like subject matter.

American interests fear a considerable increase in the number of imported films will be banned, while French producers are particularly disturbed by the new regulations, in the sense that they may have the effect of requiring pre-production censorship.

## Reorganize Avramenko

Avramenko Film Productions, Inc., has been reorganized and the name changed to Ukrafilm Corporation. The company plans to produce musicals in this country for the European market and the schedule calls for three features, "Katerina," "Christmas Eve" and the opera "Mazepa." The pictures are to be made at the Producers' Service Studios, Ridgefield, N. J., under the supervision of Michael J. Gann.

## Rocky Mount Dance Set

The Rocky Mountain Screen Club will hold a dinner dance December 28th, at the Cosmopolitan Hotel, Denver. Chet Bell, Dave Cockrill and Ross Bluck are in charge of the arrangements.

# *Legion Reviews 1,271 Features*

A total of 1,271 domestic and foreign films have been reviewed and classified by the National Legion of Decency in the period from February, 1936, to November, 1937 inclusive. The compiled list is to be issued in booklet form this week.

Under the Motion Picture Bureau of the International Federation of Catholic Alumnae, of which Mrs. James F. Looram is chairman, 780, or 61% of the number of pictures seen were rated Class A or "unobjectionable for general patronage consideration." Some 380, or 30% of the total, were found to be suitable for the Class A, Section II category, as "unobjectionable for adults." Films found to be "objectionable in part" and placed in Class B category numbered 98, or 8%, while 13, or 1%, were "condemned" under Class C section. In all, 1,043 domestic and 228 foreign productions, in 13 foreign languages were seen. The compilation of the results was made under the direction of the Rev. John J. McClafferty, Executive Secretary for the Legion.

Six domestic and seven foreign features were in the Class C group, all released by independent distributors. The "condemned" pictures were, for the most part, so called "sex" or "clinical" films.

Of 11 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, three for adults, and classed one as objectionable in part. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Aus Liebe zum Vaterland" (German), "Beg, Borrow or Steal," "45 Fathers," "Frontier Town," "Jalisco Nunca Pierde" (Spanish), "Mr. Boggs Steps Out," "The Singing Outlaw." Class A-2, Unobjectionable for Adults: "Big Town Girl," "Meet Miss Mozart," "Nothing Sacred." Class B, Objectionable in Part: "El Baul Macabro" (Spanish).

## Brylawski Club Barker

A. Julian Brylawski, Warner Brothers, last week was elected chief barker of the Washington Variety Club for 1938. Mr. Brylawski succeeds Carter Barron. Others elected were: A. L. Lichtman, Lichtman circuit, first assistant chief barker; Sidney B. Lust, Lust Theatres, second assistant chief barker; Arthur De Titta, Fox Movietone News, secretary, and Sam Galanty, Columbia, reelected for the fourth successive year as treasurer.

## Republic Deal Closed

Morris Goodman, Republic vice-president in charge of foreign sales, has closed a deal with British Empire Films, Ltd., Sydney, for distribution of Republic product in Australia, New Zealand and Tasmania. The company is a subsidiary of Greater Union Theatres of Australia.

## Bans Lobby Material

The Denver Fire Department has banned all inflammable easles and displays in lobbies and foyers, and all silk banners flying from marquees in all Denver houses.

# *Express Company To Boost "Fargo"*

A comprehensive exploitation tie-up for the Frank Lloyd production, "Wells Fargo," based on the modern descendant of the picture's subject has been arranged by Paramount with the Railway Express Agency. The picture is based on the pioneer days of express service.

Arrangements for the tie-up were made by Hal Danson, under the supervision of Alec Moss, of the Paramount Pictures home office advertising and exploitation department. For Railway Express, N. P. Ballou, assistant to the president, and K. N. Merritt, general sales manager, handled details.

Starting the day after Christmas, the Railway Express Company will unfurl a national poster campaign on its fleet of 10,000 trucks. This poster, in full color, will be exhibited in two and four-sheet sizes. In addition, special 25 x 33-inch window cards in color carrying a picture of a pony express rider and modern Railway Express service and bearing copy on "Wells Fargo" have been prepared for Railway Express offices and for displays in front of theatres.

Special giveaway folders, selling "Wells Fargo" with copy and art, are to be had at all Paramount Picture Exchanges where they will be available to theatre men free of charge for local playdate imprinting. Distribution is partly through Railway Express offices and by all delivering and pick-up calls.

Railway Express, operating spot radio programs in many key cities, will broadcast information regarding the picture and theatres playing the picture in these cities will receive full credit.

In all of its national newspaper advertising, Railway Express will make mention of "Wells Fargo." Full publicity with attractive art will appear in issues of "The Express Messenger," Railway Express house organ and the January issue of this publication will feature a special cover design dedicated to the film.

## National Board Names 2 Members

The Rev. John F. Kelly of the Church of the Transfiguration, Brooklyn, and John M. Loughran, principal of the Samuel J. Tildon High School, have been elected as members of the general committee of the National Board of Review of Motion Pictures.

"The board welcomes Father Kelly to its membership," Wilton A. Barrett, executive secretary of the board, said, "because of his wide background and experience, which includes an interest in motion pictures, particularly as they are regarded by young people. Mr. Loughran's election follows his sponsoring in the Samuel J. Tildon High School last year of a parent-teacher study course in motion pictures in which the National Board of Review assisted."

## Talent Studios Formed

Associated Talent Studios, Inc., has been formed in Seattle. The studio plans the establishment of a school for instruction in broadcasting and public address work, motion picture sound recording, and radio program preparation. Facilities are available for production of short subjects for advertising and publicity purposes.

# INCORPORATIONS

*The following companies have been incorporated during recent weeks in the states named:*

### DELAWARE

Bay Broadcasting Company to do a general advertising business listing capital stock of 5,000 shares, no par value. Incorporators are Arthur M. Kreidmann, D. E. Newman and J. A. Hayes of New York.

Bonded Film Corporation to do a general motion picture business, listing a capital of $1,000. Harold C. Vaughn, David H. Jackman and Edwin E. Lindgren, New York.

Chromact Film Industries, Inc., to deal in motion picture films, negatives, etc., listing capital of $600,000. Incorporators are B. R. Jones, J. P. Murray and W. T. Cunningham, Wilmington, Del.

Columbia Films of Malaya, Ltd., to deal in motion picture films, listing a capital of $5,000. Incorporators are Max Seligman, Richard Philpott and Floyd Weber, New York.

Columbia Pictures Near East, Ltd., to deal in motion picture films, listing capital of $100,000. Max Seligman, Richard Philpott and Floyd Weber.

Columbia Films of Netherlands, Indies, Ltd., to deal in motion picture film, listing capital of $5,000. Max Seligman, Richard Philpott and Floyd Weber.

Flandria Films, Ltd., listing capital of $500,000 and chartered by J. M. Freer, J. A. Freer and C. R. Murphy.

Fox Cudahy Corporation to do a general motion picture business, listing capital of $1,000. Harold C. Vaughan, David H. Jackman and Edwin E. Lindgren, New York.

Fox Fort Washington Corporation to conduct theatres, etc., with capital of $1,000. Harold C. Vaughan, Joseph A. Donovan and Edwin E. Lindgren.

Fox World Theatre Corporation to do a general motion picture business listing capital of $1,000. Harold C. Vaughan, David H. Jackman and Edwin E. Lindgren.

Globe Pictures Corporation to deal in motion pictures, films, etc., listing a capital of 200 shares, no par value. Margaret Tully, Charles Ettinger and Stanley J. Sragow.

Ina Ray Hutton, Inc., to engage in amusements of all kinds, motion pictures, amusement parks, etc., with capital stock of 1,000 shares, no par value. Incorporators are Florence Epstin, Leona F. Walker and Robert Morris, New York.

Micro Films, Inc., to deal in projecting machines and other devices relating thereto with a capital of 250 shares, no par value. Incorporators are Walter Lenz, B. R. Jones and J. P. Murray, Wilmington.

National Theatres Agency Company, Inc., changed its name to National Theatres Amusement Company, Inc., New York.

Pathe Manufacturing Corporation to operate motion picture projection machines, listing capital stock of 1,000 shares, no par value. Ann Victor, Florence Abramson and Henrietta Schiffman, New York.

RKO Radio Pictures (Trinidad), Inc., to deal in motion pictures, slides, films, records, listing capital of $100,000. Robert H. Dann, George E. Youngman of New York.

Tri-Mension Pictures, Inc., to deal in motion pictures, cameras, lenses, etc., listing capital of 100,000 shares, no par value. Harold C. Vaughan, David H. Jackman and Edwin E. Lindgren.

### FLORIDA

Consolidated Amusements Company, West Palm Beach, amusements; seven shares, no par value. G. W. Hunter, H. W. Cox and J. Herman, directors.

Florida Enterprises, Inc., Miami, amusements; 80 shares, no par value. J. C. Donovan, M. L. Cooper, M. B. Anderson, directors.

Smith Miami Theatre Corporation, Miami, to operate theatres; 196 shares, no par value. N. B. Lyon, M. R. Pollard and W. R. McLaren, incorporators.

### KENTUCKY

K. I. T. Royalty Company, Owensboro, $2,500. W. R. Hildebrand, J. C. Miller and Nick Shiarella.

### NEW YORK

Ampora Film Exchange, Inc., New York City, to distribute motion picture films. Joseph Eckhaus, Walter Bibo and Joseph Scheinman.

Arstodd, Inc., Sythca, Inc., Olthea, Inc., Eastnor, Inc., all New York City, capital 100, no par shares, to operate theatres. L. Athana, A. Nadelman and B. Goldberg.

Azalp Theatre Corporation, New York City, to operate motion picture theatres. Betty Reverman, Bernard Zimetbaum and Murray Weinberg.

Carter Cinema Productions Company, New York City, capital 200 shares, no par value. Marshall H. Rosett, Lee Brenner and Rose Eskin.

Direct Distributing Corporation, New York City, to distribute motion pictures. Pearl Portnoy, Henrietta Schwartz and Ira H. Gelber.

Hermed Corporation, New York City, to operate motion picture theatres. Melvin Katske, Gwen Novis and John H. De Maio.

Mercury Theatre, Inc., New York City, capital 1,000, no par values. Harold R. Vaughan, Edwin E. Lindgren and W. Wilson Merrill.

New Yorkers Amusement Company, Inc., New York City, to exhibit motion pictures. Solomon Kleinman, Victor Ellenbogen and Ella Shelnick.

Plaza Productions, Inc., New York City, to operate motion picture theatres, places of amusement. Anne Swick, Sidney J. Guran and Doris Berkman.

Roma Theatres, Inc., New York City, capital 100, no par shares. Harry Weinberger, Chester A. Pearlman and Beatrice Weinberger.

Rosemar Theatre Company, Inc., New York City, to exhibit motion pictures. Harold Schwam, Joseph Quittner and Rose Goldstein.

Seaboard Amusement Corporation, New York City, to exhibit motion pictures. Mollie Brook, Kate Berchin and Martin L. Lothstein.

Seelen Corporation, Bronx, to exhibit motion pictures. Henry Ceelenfreund, Rose Seelenfreund and Alfred Seelen.

Stainless Theatre Corporation, New York City, to operate motion picture theatres. Nathan Steinberg, Theresa Steinberg and Irving Liss.

Supreme Ticket Office, Inc., New York City, to deal in theatre tickets. Theresa Powers, Mildred Lebon and Lillian Bloom.

Transradio News Features, Inc., New York City, to produce news films, capital $5,000 in $5 shares. Wallace G. Quisenberry, Herbert Moore and Dixon Stewart.

Ukrafilm Corporation, New York City, to distribute motion pictures. John Petrowski, John Stadnyk and John Palega.

United Motion Pictures Industries, Ltd., New York City, to deal in motion pictures. Roy Smeck, C. Gibson and George Orth.

Weindan Amusement Corporation, New York City, to exhibit motion pictures. Benjamin Brenner, Samuel Charles Lefkowitz and Blanche Finkelstein.

# BEST YEAR SINCE 1930, HOYTS CIRCUIT REPORTS

## Trading Profit Increases One-Third, While Expenses Drop; Theatres Modernized

by CLIFF HOLT
*in Melbourne*

The best financial year for Hoyts Theatres, Ltd., since 1930 is reflected by the company's balance sheet of June 30th, as announced this week. After providing for all taxation and depreciation and other charges the company's surplus stands at £81,305 ($406,525), compared with £61,088 in the previous year.

Trading profit shows an increase of £20,217, or approximately 33.5 per cent by comparison with 1935-36. Expenses and taxation show a reduction from £339,650 to £330,690. The sum of £46,500 was required for dividends of 6 per cent on "A" preference shares and 5 per cent on "B" preference shares.

The report says that the policy of expansion and consolidation of the company has been continued. New theatres were erected in Albury, New South Wales, and in conjunction with affiliated companies in Hartwell, Victoria, and Goulburn, N. S. W., all of which have shown satisfactory results. Since July 1, additional new theatres have been opened at Brunswick, Victoria, and Balmain, N. S. W., and in each case gratifying returns are being achieved, the directors report.

Directors have undertaken expensive modernizing plans in conformity with their policy of keeping the theatres comfortable and uptodate. Much of this work has been completed, but there still remains a number of theatres where renovations are to be made. It is proposed to continue this work in the current financial year. A complete reconditioning program is being carried out in the Olympic Theatre Circuit, Bondi, N. S. W., in which the company is interested.

The company does not at present propose to fill the vacancy on the board created by the decision of Stanley S. Crick, chairman of directors, not to be a candidate for re-election.

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### Epidemic Still Halts Matinees

The infantile paralysis epidemic continues to average seven or eight cases a day in Melbourne suburban areas. Meanwhile theatre business is suffering its most serious reverse since the bubonic plague of 1920 caused a complete shutdown of theatres for several weeks.

If accompanied by adults, children now are permitted to attend either city or suburban theatres, but Saturday afternoon suburban matinees are still cancelled and there is no saying when they will be resumed. A decision by the Exhibitors Association to resume them in suburbs where schools had been reopened, and where no cases had been reported for at least four weeks, met with a strong protest by the Consultive Council on the disease and the association had no option but to rescind its decision.

In its statement the council said that it regarded the gathering of young children at matinees a very real source of danger of spreading infection. Unless theatre proprietors altered their decision, the council said it would be forced to consider a recommendation to the Government that matinees be prohibited by an order-in-council.

Replying to this statement, the association said it had no desire to defy the council, but it pointed out that matinees in all suburbs had been suspended for nine weeks and in some for nearly 12 weeks. The association therefore again emphasized its claim for compensation on behalf of its members, since they had directly suffered far more than any other section of the business community.

Subsequently the Victorian premier (Mr. Dunstan) said the Government had no intention of compensating exhibitors who had been forced to close their matinees during the epidemic.

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### Publications Merge

Announcement is made of the immediate unification of forces of the two Australian trade journals, *Everyones* and *The Film Weekly*. The board of directors of *Film Weekly* has been reconstituted to allow for representation of shareholders of *Everyones*, and the staff of *Everyones* will combine with *Film Weekly* in producing a new and enlarged publication.

*Everyones* has been a vigorous force in the affairs of the motion picture industry here for the last 15 years. Its contemporary, *Film Weekly*, has had a younger life, but one filled with promise. The other medium in the trade newspaper field in Australia is *Exhibitors' Monthly*, the official mouthpiece of the various independent exhibitors' associations throughout the Commonwealth.

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After 21 years with the company, Arthur Gregory, general sales manager, has tendered his resignation from Twentieth Century-Fox for reasons of ill health. Ernest Turnbull, formerly in charge of the activities of British Dominion Films here and now with Gaumont British, is reported likely to succeed to the post.

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## SHORT PRODUCT PLAYING BROADWAY

*Week of December 4*

CAPITOL
- The Man in the Barn..... Metro-Goldwyn-Mayer
- Stockholm, Pride of Sweden. Metro-Goldwyn-Mayer

CENTRAL
- Gracie at the Bat..... Columbia

CRITERION
- Dummy Owner ..... RKO Radio
- Devilled Ham ..... RKO Radio

MUSIC HALL
- Set 'Em Up..... Columbia
- Going Places, No. 41..... Universal
- Modern Inventions ..... United Artists

PARAMOUNT
- I Never Change My Altitude ..... Paramount
- Pick Your Favorite..... Paramount

RIALTO
- The Smart Way..... Educational

RIVOLI
- Modern Inventions ..... United Artists

ROXY
- Billy Goat's Whiskers..... Educational
- Calling All Crooners..... Educational
- Who's Who? ..... Educational

### Labor Boycott Threatened

Threats to boycott theatres which employ non-union labor have been made in Adelaide by the Theatrical Employees Association. Unless an amicable settlement soon is reached with the employers, the Union declares it will ask the public not to patronize theatres which have been blacklisted. Union spokesmen say that some suburban theatre-owners are employing non-unionists at wages far below award rates. It is their intention to apply to the Arbitration Court for application of the award to all theatre proprietors.

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### Vaudeville Return Indicated

Reintroduction of overseas headline vaudeville acts in picture houses is seen as a major development here for 1938. The Snider and Dean management has been experimenting successfully, though spasmodically, with "big-time" acts in its first-release theatres for some time and is now on the lookout for suitable acts with which to extend the policy. Hoyts also is dickering for overseas talent, and Greater Union Theatres is unofficially interested.

Opinion among the circuit executives is that acts must be really top notch to mean anything at the box office. This belief is strengthened by the statement made by Charles E. Munro, managing director of Hoyts, who says that his company is not interested in a cut-and-dried "combination" policy, but is ready to play genuine headliners.

"My company is anxious to play the big stars," he said, "and we have already made quite a lot of progress in this regard as far as future bookings are concerned, but we are not interested in the ordinary routine acts. This is not a departure from our present policy, for we have been negotiating during the past four months for some important people.

"Next year will see the appearance of quite a number of international stars on our circuit. It is my belief the combination of screen attractions and personalities of world-wide reputation will give added impetus, from time to time, to our business. The people who will be coming from abroad will be heralded by Australian-wide publicity campaigns."

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## Paramount Distributing "Camino"

Paramount Pictures Corporation last week announced that it has taken for world distribution, Mexico and the United States excepted, the Grovas-Mexican production, "Amapola del Camino," starring Tito Guizar. Paramount also signed Guizar for a role in "Big Broadcast of 1938."

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Campus Mystery" | Story and screen play, Earl Felton. Director: Lambert Hillyer. | Scott Colton, Mary Russell, Frank C. Wilson, Ann Doran, Jane Morgan, J. Farrell MacDonald. | Shooting |
| **GRAND NATIONAL** | | | |
| "The Shadow Speaks" | Screen play, Jack Natteford. Director: Charles Lamont. | Rod LaRocque, Astrid Allwyn, William Von Brincken, Oscar O'Shea, John St. Pollis, Thomas Jackson, William Pawley, William Moore, Walter Bonn. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| **"Merrily We Live"** | **Original story, E. J. Rath. Screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.** | **Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly.** | **Shooting** |
| **"The Girl of the Golden West"** | **Director: Robert Z. Leonard.** | **Jeanette MacDonald, Nelson Eddy, Ray Bolger, Buddy Ebsen, Walter Pidgeon, Leo Carrillo, Leonard Penn.** | **Shooting** |
| **"Three Men in the Snow"** | **From a novel by Erich Kalstner. Director: Eddie Buzzell.** | **Frank Morgan, Robert Young, Florence Rice, Edna** May Oliver, Mary Astor, Reginald Owen, Henry Hull. | **Shooting** |
| "Love Is a Headache" | Director: Richard Thorpe. | Gladys George, Franchot Tone, Ted Healy, Ralph Morgan, Mickey Rooney. | Shooting |
| "Test Pilot" | Director: Victor Fleming. | Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Ted Pearson. | Editing |
| **PARAMOUNT** | | | |
| "Doctor Rhythm" | From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle. | Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy **Devine.** | **Shooting** |
| **"Bluebeard's Eighth Wife"** | **Producing director: Ernst Lubitsch.** | **Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Luis Alberni.** | **Shooting** |
| **"Her Jungle Love"** | **Director: George Archainbaud.** | **Dorothy Lamour, Ray Milland, Lynne Overman, J. Carroll Naish.** | **Shooting** |
| **"College Swing"** | **Director: Raoul Walsh.** | **Martha Raye, George Burns and Gracie Allen, Bob Hope, Charles Butterworth, Ben Blue, Edward Everett Horton, Florence George, Slate Brothers, Nell Kelly, John Payne, Betty Grable, Jackie Coogan, Skinny Ennis.** | **Shooting** |
| "Dangerous to Know" | Director: Robert Florey. | Anna May Wong, Akim Tamiroff, Lloyd Nolan, Anthony Quinn, Gail Patrick, Roscoe Karns. | Shooting |
| "Bulldog Drummond Interferes" | Director: James Hogan. | John Barrymore, John Howard, Louise Campbell, Reginald Denny, Nydia Westman, Porter Hall, Elizabeth Patterson. | Shooting |
| **REPUBLIC** | | | |
| "Lone Ranger" | Directors: William Whitney, Jack English. | Lee Powell, Lynn Roberts, Chief Thundercloud. | Shooting |
| "Old Barn Dance" | Director: Joe Kane. | Gene Autry, Smiley Burnette, Helen Valkis. Ivan Miller, Sammy McKim, Jack Rockwell, George Guessford. | Shooting |
| **RKO Radio** | | | |
| **"Bringing Up Baby"** | **Story, Hagar Wilde. Director: Howard Hawks.** | **Katharine Hepburn, Cary Grant, Charles Ruggles, George Irving, May Robson, George, the Dog.** | **Shooting** |
| **"Radio City Revels"** | **Original by Matt Brooks, Eddie Davis. Director: Ben Stoloff** | **Milton Berle, Bob Burns, Jack Oakie, Victor Moore, Helen Broderick, Kenny Baker, Ann Miller.** | **Shooting** |
| "The Perfect Alibi" | Original story, Arthur T. Horman. Director: Lew Landers. | Preston Foster, Whitney Bourne, Samuel S. Hinds, Donald Meek, Paul Guilfoyle, Cecil Kellaway, June Johnson, Arthur Lake, Edythe Elliott, George Irving, Richard Bond, William Corson. | Shooting |
| **TWENTIETH CENT.-FOX** | | | |
| **"Sally, Irene and Mary"** | **Director: William A. Seiter.** | **Alice Faye, Fred Allen, Joan Davis, Jimmy Durante, Portland Hoffa, Tony Martin, Gregory Ratoff, Raymond Scott Quintet, Peters Sisters, Barnett Parker.** | Editing |
| **"Blonde Moll"** | **Original screen play, Frances Hyland, Robin Harris, Lester Ziffern. Director: Alfred Werker.** | **Ricardo Cortez, Phyllis Brooks, Adrienne Ames, Robert Wilcox, Douglas Fowley, Esther Muir, Chic Chandler, George Lynn.** | **Shooting** |
| "Shanghai Deadline" | Director: Eugene Forde. | Dolores Del Rio, Cesar Romero, June Lang, George Sanders, Peter Lorre, Jean Hersholt, J. Edward Bromberg, Slim Summerville, Keye Luke, Borrah Minevitch, Brian Donlevy, Harold Huber. | Editing |
| "Love on a Budget" | Director: Bert Levy. | Jed Prouty, Spring Byington, Shirley Dean, Russell Gleason, Dixie Dunbar, Kenneth Howell, Florence Roberts, Alan Dinehart, George Ernest, June Carlson. | Shooting |
| "Baroness and the Butler" | From a play, "Jean" by Ladislaus Bus-Fekete. Director: Walter Lang. | Annabella, William Powell, Henry Stephenson, Joseph Schildkraut, Gregory Ratoff, Helen Westley, J. Edward Bromberg, Lynn Bari. | Shooting |
| **UNIVERSAL** | | | |
| **"Mad About Music"** | **Original story, Marcelle Burke, Frederick Kohner. Director: Norman Taurog.** | **Deanna Durbin, Herbert Marshall, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon, Helen Parrish, Martha O'Driscoll.** | **Shooting** |
| "Mountains Are My Kingdom" | From the novel by Stuart Hardy. Screen play, Wyndham Gittens. Director: Wyndham Gittens. | Noah Beery, Jr., Frances Robinson, William Lundigan, Samuel S. Hinds, Fred Kohler, Sr., Robert Barrat, Stanley Andrews. | Editing |
| "Border Wolves" | Story and screen play, Norton S. Parker. Director: Joseph H. Lewis. | Bob Baker, Connie Moore, Fuzzy Knight. | Shooting |
| "Black Doll" | From the novel by William Edward Hayes. Screen play, Harold Buckley. Director: Otis Garrett. | Nan Grey, Donald Woods, C. Henry Gordon, William Lundigan, Edgar Kennedy, Doris Lloyd, John Wray, Addison Richards, Holmes Herbert, Sid Saylor, Arthur Voight, Fred Malatesta. | Editing |
| **WARNER BROTHERS-FIRST NATIONAL** | | | |
| **"Jezebel"** | **Based on a play by Owen Davis, Sr. Screen play, Clemens Ripley, Abem Finkel. Director: William Wyler.** | **Bette Davis, Henry Fonda, George Brent, Fay Bainter, Henry O'Neil, Donald Crisp, Gordon Oliver, Richard Cromwell, John Litel, Spring Byington, Margaret Early, Alan Clancy, Georgia Caine, Ann Cordee, Eddie Anderson, Stymie Beard.** | Editing |
| **"Food for Scandal"** | Author, Rosemary Casey. Screen play, Herbert and Joe Fields. Producing director: Mervyn LeRoy. | **Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Marie Wilson, Frank Shields, Vicki Lester, Isabel Jeans, Jennie Le Gon, Les Hite and His Orchestra.** | Shooting |

# IN COURTS

## *Court Expedites Roxy Fee Action*

In an effort to speed final adjustment of fees for attorneys and committees in the Roxy theatre reorganization Federal Judge Francis G. Caffey announced that he was issuing a series of opinions dealing with each application for a fee, as he decided it. Two opinions rendered Monday revealed that Judge Caffey "would resort to apportionment" because applications for allowances were more than double the amount available.

Exact figures were revealed Monday were $636,788 in applications with $287,000 on hand. The claim of Carl Erikson for brokerage fees amounting to $50,952 was formally expunged. Clarence Bonynge, official stenographer, was allowed $5,063 and Barrow, Wade and Guthrie, accountants, were allowed $6,934.

Decision was reserved on a request for an additional $6,500 by the accountants. A number of attorneys for bondholders' committees were allowed $1,763 as disbursements.

### Hart $185,000 Suit Against UA Dismissed

An action brought by William S. Hart and Mary Hart, operating under the name William S. Hart Company against United Artists for alleged withholding by the latter of $185,000, alleged to be due them as their share of the gross accrued from the distribution of the film "Tumbleweed," was dismissed last week by Federal Judge John W. Clancy in New York.

The Harts had claimed that United Artists had blockbooked their picture with "Wild Justice," and, as a result, the revenue they claim was due them was cut down. The Harts still have another suit pending in the amount of $500,000 against United Artists in supreme court, which is not affected by Judge Clancy's ruling.

### MGM, Fox Awarded $6,750 In Short Subject Action

Metro - Goldwyn - Mayer Corporation, MGM Distributing Corporation, Twentieth Century-Fox Film Corporation, together with three of the latter's subsidiaries, were award $6,750 in an action against Benjamin M. Rossassy, president of C and F Amusement Corporation, operators of the Adelphi theatre, Brooklyn. The defendant was charged with showing short subjects during extra time for which they had not been contracted in violation of the copyright law.

Twentieth Century-Fox received $4,500 and MGM $2,250 from two juries before which the cases were tried, in Federal court in New York. Mr. Rossassy, according to the plaintiffs, exhibited Terry-Toons on eighteen occasions without having contracted for them and Happy Harmonies on six occasions. The defendant, it was said, could have rented the films for some $9 for the extra time showings.

### B & K Employees Elect Bruder

Roy Bruder, manager of the Chicago theatre, Chicago, is the newly elected president of the Balaban and Katz Employees Association. R. C. McMullen, Granada theatre, is vice-president in charge of welfare activities. Ben Bloomfield of the Oriental is vice-president in charge of entertainment and Earl Truelich of the Century is vice-president in charge of athletics. E. C. Trunk of the headquarters staff was reelected treasurer, and Mabel Meyers, secretary.

## *9 'Stella Dallas' Campaigns Picked By U.A., Herald*

Nine theatre exploitation men shared the $1,025 in prizes offered by United Artists, in association with the Motion Picture Herald, for the best local publicity campaign on Samuel Goldwyn's "Stella Dallas." The final judging was completed Monday by a committee composed of George J. Schaefer, A. W. Smith, Jr., and Monroe Greenthal, of United Artists; Ben Washer, representing Mr. Goldwyn; Terry Ramsaye, editor of Motion Picture Herald, and A-Mike Vogel, editor of the Herald's Managers' Round Table Club.

Ray Bell, of the Palace Theatre, Washington, D. C., won first prize of $500, Marsline K. Moore, of the Hollywood Theatre, Fort Worth, Texas, took second prize of $200, and Charles Schlaifer, of the United Artists and Embassy theatres, San Francisco, Calif., was awarded third prize of $100.

Other winners were Ray O'Connell, Capitol Theatre, Lancaster, Pa., fourth; Joseph A. Di Pesa, of Loew's State, and Orpheum theatres, Boston, Mass., fifth; and Harry MacDonald, of the Warner Theatre, Milwaukee, Wis., sixth, each of whom won $50. Harry Rubin, of the Tivoli Theatre, Michigan City, Ind., won the $25 seventh prize.

Because the campaigns of Bill Saxton, of Loew's Century, Baltimore, and Sidney Gates, of the Gates Theatre, Portsmouth, Va., were considered of equal calibre by the judges, they were declared tied for eighth place and an extra prize was added, each receiving $25.

Theatre men from all parts of the country competed in the contest, a total of 568 entries having been received and considered by the judges.

### Meyer Returns to Coast

Dr. Herbert Meyer of C. King Charney, Inc., returned to Hollywood last week from the Agfa factory in Binghamton, N. Y., where he spent several weeks preparing for distribution of a new Superspeed negative.

### Film Gets Added Bookings

"Green Fields," first Yiddish motion picture produced by Collective Film Producers, Inc., has been booked into six Loew's houses in the New York area in addition to the five in which it already has been shown.

The picture also has been booked by RKO for the Yorktown, Midtown and Empire.

# OBITUARIES

## *Ralph Lewis Dead on Coast*

Ralph Lewis, pioneer actor of the silent screen, died Saturday in Los Angeles from injuries suffered in an automobile accident on October 24th. He was 65. Mr. Lewis was injured when his automobile collided with a car driven by Abdul Maljan, valet and trainer for Jack Warner, vice-president in charge of production for Warner Brothers.

Mr. Lewis started in motion pictures in 1912 and three years later achieved recognition as the club-footed statesman, Stoneman, in "The Birth of a Nation."

Other pictures in which he appeared were "The Avenging Conscience," "Conquering Power," "The Girl in the Glass Cage," "Sucker Money," "Riot Squad," "Mystery Liner," "The Lost City" and "Behind the Green Lights."

He is survived by his widow, Vera Lewis.

### Sues on Koster Contract

A suit for $30,000 agent's commission against Henry Koster, Universal director, brought by Ernest Wiesenberg, a Viennese agent, was revealed in New York supreme court Saturday when Justice Peter Schmuck directed Mr. Koster to furnish a bill of particulars. The agent claims 10 per cent of Mr. Koster's salary up to 1941 and estimates the director's present earnings at $60,000 annually. Mr. Wiesenberg stated his contract with Mr. Koster was made in February, 1936.

### Playwright Seeks $610,000

Charging plagiarism of her play, "Little Boy Blew In," in the Hal Roach picture "Nobody's Baby," Maud Clement Peddell has instituted suit in Los Angeles against Hal Roach, Metro-Goldwyn-Mayer, Fox West Coast and a number of John Does, representing writers. She has asked for $10,000 damages and $600,000, which, she charges, is the profit of the picture.

### Roach Demurrer Overruled

W. Turney Fox, superior court judge in Los Angeles, overruled a demurrer filed by Hal Roach in the $30,000 damage action instituted against him by Dr. Renato Senise. The plaintiff charges he contracted with Mr. Roach to act as his agent in Italy to form a company to produce films. No date has been set for trial.

### Vocafilm Suit Delayed

Trial of the anti-trust suit of Vocafilm Corporation of America against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., in United States district court in New York has been adjourned to February 7th. Vocafilm asks $65,953,125 damages.

Hico Theatres, Inc., has been incorporated at Cincinnati with 250 no-par shares by A. B. Chrisholm, M. J. Yost and K. Wordeman. The company will take over the Lyric and Rand, at Greenfield, Ohio.

# WHAT THE PICTURE DID FOR ME

## Ambassador

**THANKS FOR LISTENING:** Pinky Tomlin—Race horse tipsters tell you to string along with their selection and you will win. I have been stringing along with Pinky and he is not going over so I am taking Pinky off a pension. This one drives more out of the theatre than it brings in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

## Columbia

**COUNSEL FOR CRIME:** Otto Kruger, Jacqueline Wells—A fair picture and a fair business. Played November 17.—L. A. Irwin, Palace, Theatre, Penacook, N. H. General patronage.

**END OF THE TRAIL:** Jack Holt, Louise Henry—We ran into the heaviest early winter snow storm in years, so business was correspondingly affected. Our patrons enjoy Jack Holt, but they did not like the ending of this feature. Played November 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**HEROES OF THE RANGE:** Ken Maynard—Another western, but no such following as in "Strawberry Roan." They still like Ken.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LOST HORIZON:** Ronald Colman—One of the biggest and best pictures that has ever come out of Hollywood, with a near perfect cast and directing. The picture is not a small-town picture, consequently business is just fair, but I am not sorry that I ran it, and if you can get them in, you can rest assured that they will come out satisfied. Running time, 118 minutes. Played November 21-23.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**LOST HORIZON:** Ronald Colman—Hit this hard with plenty of advertising and the box office will show the results. If Columbia could give us more like this one what a grand thing it would be. No call for double features if they would. Running time, 118 minutes. Played November 14-16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**RANGER COURAGE:** Bob Allen, Martha Tibbetts—Good enough western, and if it wasn't for these, we couldn't pay the rent.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**WHEN YOU'RE IN LOVE:** Grace Moore, Cary Grant, Aline MacMahon—Excellent, but owing to bad weather our business was disappointing. Played November 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## First National

**BACK IN CIRCULATION:** Joan Blondell, Pat O'Brien—This is Joan's picture and she's swell in the part. It resulted in fair business. Played November 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BACK IN CIRCULATION:** Joan Blondell, Pat O'Brien—Pat O'Brien, a typical newspaper editor who answers nine phones at once and slams around the office yelling a hundred orders to the minute, as the he-man, and Joan Blondell, as the he-woman crack reporteress who can knock a man down with her tough little fists; both rush around and bellow at each other in a hackneyed newspaper story of little merit. No one raved, no one growled. Business average.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**BACK IN CIRCULATION:** Joan Blondell, Pat O'Brien.—Plenty of action and comedy and the folks liked it. It is noisy, but it is the kind that most of the small towns like.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**BACK IN CIRCULATION:** Joan Blondell, Pat O'Brien—Good newspaper story with good stars and suspense. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**CONFESSION:** Kay Francis, Ian Hunter—The same sordid pictures which Kay Francis seems to specialize in. Being a Catholic town we played up the confession angle and enjoyed increased business, bringing in divided opinions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

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**DANCE, CHARLIE, DANCE:** Stuart Erwin, Jean Muir—I double featured this one, but it is plenty good for a single bill. Stuart Erwin, as the small town rube who takes the city slickers to the cleaners, is a scream. Then, entire cast is good, good story and an all around good feature. Running time, 64 minutes. Played November 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**EVER SINCE EVE:** Marion Davies, Robert Montgomery, Patsy Kelly—This is a fair show, but it took a nose dive here that left me gasping for breath. Marion Davies and Bob Montgomery are both washed up here. They give a fair performance, but for some reason do not click. Patsy Kelly and Allen Jenkins are both good. Don't quite know what was the reason, but it certainly flopped. Running time, 79 minutes. Played November 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PENROD AND SAM:** Billy Mauch, Henry Watson—Booth Tarkington's story is here given an ultra-modern aspect. We doubt he would recognize the characters so changed are their surroundings. Except for the kid trade, this was a poor drawing card. Played November 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PERFECT SPECIMEN, THE:** Errol Flynn, Joan Blondell—It is a natural. Plenty of clever stuff and Flynn and Blondell good in the roles of the perfect man and the gal that knows what is good for him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**TALENT SCOUT:** Donald Woods, Jeanne Madden—Just a programer that will get by. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**THAT CERTAIN WOMAN:** Bette Davis, Henry Fonda—Played this on bargain night and it drew extra business. It is a good show.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

## Grand National

**ARIZONA DAYS:** Tex Ritter, Eleanor Stewart—A very good western with plenty of action and a story that pleased all. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Metro-Goldwyn-Mayer

**BETWEEN TWO WOMEN:** Franchot Tone, Maureen O'Sullivan, Virginia Bruce—The picture is O. K., but it did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**BIG CITY:** Spencer Tracy, Luise Rainer—What else can you hope for but a swell show with these two as leads and being supported by as carefully selected a cast as MGM put in this one. It is tops in anybody's language. The final scenes with the old time fighters and wrestlers bring back fond memories. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**BIG CITY:** Luise Rainer, Spencer Tracy—The first Metro I have played for several years. Had heard that "Big City" wasn't so hot.. Was pleasantly surprised as this is a really fine production and entertainment all the way. Many fine comments. Here is a Sunday show with plenty of action and suitable for all classes.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**BRIDE WORE RED, THE:** Joan Crawford, Franchot Tone—Joan Crawford is no bet here and at the rental Metro gets for this, the engagement was a washout for us. Why don't they forget this star and make pictures with pretty girls who can act, then sell them for what they are worth at the box office, not on what they did when business was business. Played November 14-16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**BRIDE WORE RED, THE:** Joan Crawford, Franchot Tone, Robert Young—An awfully poor title for a pretty fair picture. The audience isn't convinced of the affection between Crawford and Tone upon which the picture depends for its denouement. A changed title would probably help it to do better business. Played November 21-23.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**BROADWAY MELODY OF 1938:** Robert Taylor, Eleanor Powell, Buddy Ebsen, Judy Garland—Good musical. Did extra business and pleased.—W. H. Hardman, Royal Theatre, Frankfort, Ind. Small town patronage.

**BROADWAY MELODY OF 1938:** Eleanor Powell, Robert Taylor—Eleanor Powell's first picture put Frances Langford and Buddy Ebsen in pictures, and this one puts Judy Garland in for sure. This "Broadway Melody" won't do as much business as the previous ones, but it is still a good enough picture. Played October 31-November 1-2.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**CAPTAINS COURAGEOUS:** Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—A swell picture to extra poor business. Any story of the sea is a bad bet for my town. We have had so little rain out here, I guess folks are afraid of getting sea sick.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**EMPEROR'S CANDLESTICKS, THE:** William Powell, Luise Rainer—Two great stars cast in a fine story. The flaw is that the cash customers do not like costume pictures and it is hard to get them out. However, this picture pleased very well on a Bank Night. Played October 27.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**EMPEROR'S CANDLESTICKS, THE:** William Powell, Luise Rainer—Good show of its kind, but the worst Saturday business I have had for a year. No draw at all for me.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**FAMILY AFFAIR, A:** Lionel Barrymore, Cecilia Parker—These are another Jones family series being developed by Metro and think they are going to be very popular for double bills if they continue to be as good as this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**FIREFLY, THE:** Alan Jones, Jeanette MacDonald—The action is far too slow and as a result the picture is far too long. The picture obviously cost a lot to produce, but probably won't get it all back.—R. B. Hipple, Biju Theatre, Pierre, S. D. General patronage.

**MAYTIME:** Nelson Eddy, Jeanette MacDonald—Swell picture. No complaints. Give us more musicals like this one and musicals will be back on top as a drawing card. Running time, 132 minutes. Played November 21-23.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**NOBODY'S BABY:** Patsy Kelly, Lyda Roberti, Lynne Overman—Double featured this one and it kept them laughing from start to finish. Lyda Roberti is very good Not much of a story, but it handed them a good laugh and that's what they want. Running time, 67 minutes. Played November 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PERSONAL PROPERY:** Jean Harlow, Robert Taylor—Good entertainment. Seemed to please everyone as there was no knockers. Running time, 88 minutes. Played November 12-13.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**ROMEO AND JULIET:** Leslie Howard, Norma

Shearer—Swell picture but too heavy for a small town. Got local study club to sponsor it. Everything came out O. K Running time, 124 minutes. Played November 17-18.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**SARATOGA:** Clark Gable, Jean Harlow—This is not the great production that it is supposed to be. The race track story does not merit the great stars in the cast. The editing of the picture and photography of the substitute star is very good. Played October 25-26.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**TOPPER:** Constance Bennett, Cary Grant—They don't make them much more crazy than this, but there are plenty of laughs and the picture pleased. Did not draw very well.—W. H Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

## Paramount

**BLONDE TROUBLE:** Johnny Downs, Eleanore Whitney—A very good team, Johnny Downs and Eleanore Whitney, are wasted in this cheap production. Miss Whitney, who dances so well, was only seen briefly throughout the picture. Nor did she dance or did Johnny sing except for a song he wasn't supposed to be able to really sing. Very disappointing. Played November 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**BLONDE TROUBLE:** Eleanore Whitney, Johnny Downs—Played it on a double bill. It will get by, but is not very good.—W. H Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**BULLDOG DRUMMOND COMES BACK:** John Howard, John Barrymore—A good picture to poor results. Played November 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DOUBLE OR NOTHING:** Bing Crosby, Martha Raye—The best so far this year from Paramount. Played to nice business and everyone seemed more than satisfied.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**HIGH, WIDE AND HANDSOME:** Irene Dunne, Randolph Scott—If this picture cost Paramount what they say it did, all that I can say is that they were gypped. It is just a super colossal picture that has too much length and one of those that reaches for heroics. The running of the pipe line had too many shots in it and slowed the picture down at that point. The action that went with the picture saved it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HIGH, WIDE AND HANDSOME:** Irene Dunne, Randolph Scott—We always try to comment on a picture on our own reaction and not box office receipts. We have had several picture that were knockouts, but did not draw to our audiences. This picture's audience reaction was only fair. The box office was no better than a program picture. Personally, we think it is the worst ever put out by a producer for an "A" picture. The story was nothing and the editing was worse. How Miss Dunne could drive from Harrisburg to Titusville in a horse and buggy in twelve hours is beyond all comprehension, and then have the circus arrive on the same day caused a laugh from the audience. It would have made a good western fifteen years ago, but with the public movie-wise, it does not go at this date. Cannot suggest where to play it, but think if your audiences like action pictures, a Friday-Saturday date is best as there is not enough "high-brow" entertainment to hurt it. Running time, 105 minutes.—A J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**I MET HIM IN PARIS:** Claudette Colbert, Melvyn Douglas, Robert Young—We played this rather late, but it is a most satisfactory production. Everybody pleased. Business fair. Played November 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**LAST TRAIN FROM MADRID:** Dorothy Lamour, Lew Ayres—Although the Spanish war is not as popular with the people, we enjoyed very satisfactory business, but would like to see Dorothy Lamour in another "Jungle Princess."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**NORTH OF THE RIO GRANDE:** William Boyd, George Hayes—A good western but only fair gross. Played November 13.—L. A Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SHE ASKED FOR IT:** William Gargan, Orien Heyward—It's hard to get excited over this unimportant little picture. At the box office it registered poor. While we got no complaints, we did at the same time feel that maybe we'd gypped a small number of our patrons, for this isn't the sort of thing they are glad to pay money to see. Played November 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SOPHIE LANG GOES WEST:** Gertrude Michael—A very minor effort in what should have been a good series of detective yarns. On its own, it had nothing to attract the cash customers, but our other attractions turned in a fair gross. Played November 10.—L. A Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SOPHIE LANG GOES WEST:** Gertrude Michael, Larry Crabbe—An out and out "Dog." Poorest picture I have played in my new theatre to date. If you have to play it, be out of town at the time.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**SOULS AT SEA:** Gary Cooper, George Raft, Frances Dee—Undoubtedly a fine production, but the brutality of several scenes is far from pleasing to most women patrons. Most of the men will, however, thoroughly enjoy this. Did not do quite average Sunday business.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**THIS WAY PLEASE:** Charles Buddy Rogers, Betty Grable, Mary Livingstone—Mary Livingstone will not disappoint your patrons. At least she pleased mine. Her gags went over on the screen just as well as on the radio. She does a good job and the only regrets my patrons had were: Why wasn't Jack in it with her? Of course that is something to look forward to Box office was tops along with Paramount's biggest.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**THUNDER TRAIL:** Gilbert Roland, Marsha Hunt—Better than usual western. Strong production. Running time, 53 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**WILD MONEY:** Edward Everett Horton—It did all right as the other half of a double bill, but much too weak for anything but a bargain night. Played November 20.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small time patronage.

## Republic

**ARIZONA GUNFIGHTER:** Bob Steele, Jean Carmen—Bob Steele is a favorite with our patrons He always draws well and this one pleased above average. Bob's pictures seem to pack more action than some western stars and that is what the Saturday fans want. Played October 23.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**GUN RANGER, THE:** Bob Steele, Eleanor Stewart—Good western. Steele popular.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GUNS AND GUITARS:** Gene Autry, Dorothy Dix, Smiley Burnette—Fine. I wish Republic would put Lew Childre, "The Boy from Alabam'," in one of these Autrys. He'd be fiine for western fans. What about it, Republic? Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PARADISE EXPRESS:** Grant Withers, Dorothy Appleby—Good picture for my town on Bargain Night. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**ROARIN' LEAD:** Robert Livingston, Ray Corrigan, Max Terhune—Fine series. What happened to Syd Saylor? He was good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## RKO-Radio

**BREAKFAST FOR TWO:** Barbara Stanwyck, Herbert Marshall—Some came on the strength of Stanwyck's "Stella Dallas." A non-consequental and minor farce (often bordering on the slapstick) with Herbert Marshall ruthlessly miscast and the talented Miss Stanwyck wasted and powerless in a lean role. Eric Blore, with the aid of a Great Dane, not only steals the show, but managed to keep potential walkouts in their seats for its fortunately brief duration. Business average.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**FLIGHT FROM GLORY:** Chester Morris, Whitney Bourne—Just a programer that gets by nicely. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**LIFE OF THE PARTY, THE:** Joe Penner, Gene Raymond, Harriet Hilliard, Victor Moore, Helen Broderick—A number of walkouts kept me scurrying for the haven of shadows, but what I saw and heard of the film and the audience reaction made me marvel at what little humor it takes to make the public laugh. Joe Penner and Parkyakarkus fought a losing battle to save an ironically titled story from being a decidedly mediocre piece of work. Victor Moore, instead of (as he has been) funny and lovable, being pathetic, was pathetic being funny; and the rest of the cast (definitely including Gene Raymond) were unconvincing and annoying in their flimsy roles. Business below average.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**RIDING ON AIR:** Joe E. Brown, Florence Rice—A little above normal business helped materially by good weather. Joe E. Brown's pictures always please the family trade and this was no exception. Played November 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**SHALL WE DANCE:** Fred Astaire, Ginger Rogers, Edward Everett Horton—Not quite up to previous attractions by this pair. However, should rate a little above average screen fare. The big mystery to me is why this holds my low gross, with weather and other conditions ideal for good business. Also checked nine walkouts on the two nights we played this. Played the week following "Sophie Lang Goes West," same days, and this did even less than "Sophie."—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

## Twentieth Century-Fox

**ALI BABA GOES TO TOWN:** Eddie Cantor, Tony Martin, Roland Young, June Lang—Good show, but didn't pull enough to show a profit. Fox gets plenty of dough for their product, which is head and shoulders above any other producers, but if they cost too much, why run them? If you can get them in, they'll get a lot of laughs, but we didn't get them in and I don't know why. Played November 10-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronge.

**ANGEL'S HOLIDAY:** Jane Withers, Robert Kent—Jane Withers really goes to town in this one. She has a chance to do some real acting, and certainly makes good. Fair story and good cast, especially "Gramp," played by Al Lydell. Pleased. Running time, 71 minutes. Played November 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**HANDY ANDY (Re-Issue):** Will Rogers—Will Rogers repeat, and went good.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**HANDY ANDY (Re-Issue):** Will Rogers—Did considerably above average mid-week business with this and pleased everyone. A dandy story with the greatest of all characters at the helm.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**HEIDI:** Shirley Temple—The best this little star has made for a long, long time and it satisfied, but the drawing power of other Temple pictures was lacking and in a big way. Fox collects much too much rental for these, and while the picture pleased those that saw it, I would not advise paying a big rental to get it, because the picture won't pay rental and running expenses. Played November 17-19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**LIFE BEGINS IN COLLEGE:** Ritz Brothers, Joan Davis, Tony Martin, Nat Pendleton—As may be expected with these maniacs, nothing makes sense. A slim story for the antics of the Ritzs'. About fifty per cent thought it a knockout and the others were not so sure. They just have about one line and the songs may be different, but they are typed too strong to last, in my opinion. In medium doses, in support, it may be a different story, but to carry a feature with them headed, I think not. I may be wrong, but I am judging from the audience reaction of being so divided. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SECOND HONEYMOON:** Loretta Young, Tyrone Power—This picture is a gooey love story of divorce and the reunion that did not have a single idea in the press sheet to put over a picture like this that is whipped from the start. The mats had nothing but "Their Love is News Again," and that line of guff for a hard-bitten rural town. That stuff like this gags them, and take it from me, it will take some selling to get any business which was lacking here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—Swell picture. Pleased all and did a little extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**THIN ICE:** Sonja Henie, Tyrone Power, Joan Davis—Used this mid-week instead of on a Sunday change, as I wanted an early date. Many said better than "One in a Million." Anyway, they just don't come better. In spite of a midweek booking, I broke the house record for this.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**THINK FAST, MR. MOTO:** Peter Lorre, Virginia Field—Good show on the "Charlie Chan" order and will do all right on the other half of your double feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Ritz Brothers, Don Ameche, Joan Davis—We thought this one of the best musicals we have played this season. It seemed to please those who saw it. Business not up to par, but not the fault of picture. I believe we have had too many productions of above caliber recently. The public is becoming tired of same. Played October 21-22.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers, Louise Hovick—Good show, but it did not do so well at the box office.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers, Joan Davis—Not quite as good as I thought it was going to be. And certainly no particular draw at the B. O. Just about average. Too many pictures of this type are being produced.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**WILD AND WOOLLY:** Jane Withers, Walter Brennan—Extra good business. The picture is O. K., and the cash customers like Jane Withers.—W. H. Hardmann, Royal Theatre, Frankfort, Kan. Small town patronage.

**WILD AND WOOLLY:** Jane Withers—The answer to this small town exhibitors' prayer, giving us nice

weekend business, with everybody happy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## United Artists

**CALL OF THE WILD:** Clark Gable, Loretta Young, Jack Oakie—I picked up this more than two years' old show and gave my Saturday night a high gross that still holds for the two months we have been open here. I have always favored a good old show over a current release that is just another 8,000 feet of film.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**DEAD END:** Sylvia Sidney—A superb picture that was less than satisfactory from a business standpoint. Played November 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DEAD END:** Sylvia Sidney, Joel McCrea, Humphrey Bogart—Exceptional show; one of the best this year. Played to better than average business. Should have played later to get benefit of advertising in larger nearby cities that played after I did.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**HISTORY IS MADE AT NIGHT:** Charles Boyer, Jean Arthur—On the strength of Jimmy Fidler's radio comment on "Vogues of 1938," I played this as a substitute for "Vogues." This proved to be a satisfactory exchange, as "History" is a fine show that seemed to go over very well. No kicks even from the low-brows."—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**ROMAN SCANDALS:** Eddie Cantor—Never having used this we rather expected better than average business, but it disappointed. Those who came enjoyed it. Played November 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**STAR IS BORN, A:** Janet Gaynor, Fredric March, Adolphe Menjou, May Robson—Words cannot express the greatness of this feature. When the Academy Awards are given at the end of the year 1937, I believe that Janet Gaynor for her superb acting in this picture should merit the deepest consideration. Filmed in color, this is an exhibitor's dream come true. Box Office in capital letters. Thanks, United Artists. Running time, 110 minutes. Played November 25.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**STELLA DALLAS:** Barbara Stanwyck, John Boles, Anne Shirley—Excellent and a good attraction at our house. The whole cast plays superbly. Played November 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WALTER WANGER'S VOGUES OF 1938:** Warner Baxter, Joan Bennett—Another gorgeous color picture wasted on a far too trivial story. Only fair business. Played November 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Universal

**BLACK ACES:** Buck Jones—A plumb good western that the chewers and spitters just eat up, the kind that make the big hat boys lay their shekels on the line. Buck Jones is a draw here and we look forward to each new release. Played November 20.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**100 MEN AND A GIRL:** Deanna Durbin, Leopold Stokowski, Adolphe Menjou—If Hollywood can get Stokowski and his band for one picture a year like this one the future of symphonic music is secure. A picture you will be proud to play and which will pay for itself. Played November 14-6.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**THREE SMART GIRLS:** Deanna Durbin, Binnie Barnes, Alice Brady, Ray Milland—Universal's find, Deanna Durbin, sure won a place in the hearts of the boys here. A pleasant little picture that is down-to-earth entertainment, with comedy, tears and music. Just the thing for any theatre. The three smart girls, Nan Grey, Barbara Read and Deanna Durbin, stole the picture and turned in stellar performances. This is worth a place in any spot and should be shown by every theatre owner in the country. Running time, 85 minutes. Played November 27.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

## Warner Brothers

**GO GETTER, THE:** George Brent, Anita Louise, Charles Winninger—I picked this up as a sub for a current release and can say it is a honey. One of the best we have played for some time. Many stopped at the ticket window on the way out with compliments for this unusually fine offering. If you haven't played it, be sure to pick it up.—L. V. Bergtold, New Westby Theatre, Westby, Wis. General patronage.

**SINGING MARINE, THE:** Dick Powell, Doris Weston—Dick Powell and his new partner, Doris Weston, give a very good performance in this one. Story not quite so good as "Flirtation Walk" and "Shipmates Forever," but plenty good at that. A good floor show and dance numbers by Busby Berkeley pep up the show. Larry Adler, champ harmonica player, gives some good numbers and Hugh Herbert gets the usual number of laughs. Running time, 105 minutes. Played November 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**WHITE BONDAGE:** Jean Muir, Gordon Oliver—Better than usual programmer. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**WINE, WOMEN AND HORSES:** Barton MacLane, Ann Sheridan—Not much to it. Was not liked very well.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

## Wilcox

**THIS'LL MAKE YOU WHISTLE:** Jack Buchanan—These English productions will make any exhibitor "whistle," because that's all there is left to do when the people start at you about English pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Columbia

**BACK TO THE WOODS:** 3 stooges—The best we've seen yet from this trio of favorites.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CANINE CAPERS:** Scrappy Cartoons—If there is any excuse for these "Scrappy Cartoons" I cannot decide what it is. They are all terrible.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**CANINE CAPERS:** Scrappy Cartoon—Fair cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**CLOCK GOES 'ROUND AND 'ROUND:** Scrappy Cartoons—Just a bit different, but not too good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**COMMUNITY SING:** Well, we got the crowd going on this one, and broke the ice. They ate it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**DRUG STORE FOLLIES:** Broadway Follies—Pretty good short that nobody kicked or commented on.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**PLAYING THE PONIES:** 3 Stooges—Columbia always comes through with their two-reelers. This is not as good as some of the "Stooges" comedies, but they are still tops.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

## Educational

**BASHFUL BALLERINA:** Imogene Coca—Terrible, and that doesn't half describe it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GIFTS IN RHYTHM:** The Cabin Kids—Great entertainment. The Cabin Kids are very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Labanon, Kan. Small town patronage.

**OZZIE OSTRICH COMES TO TOWN:** Terry-Toons—Fair cartoon. Heard a few giggles during the run of this cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SLACKS APPEAL:** Two-Reel Comedies—Good comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## Metro-Goldwyn-Mayer

**BLOTTO (RE-ISSUE):** Laurel and Hardy—Just as funny as it ever was and worth a playdate. A good comedy is so rare, that these old reissues are a sort of novelty.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**BOSKO AND THE CANNIBALS:** Harman-Ising—An excellent color cartoon continuing the "Straight to Grandma's Here I Go" idea that was so effective when Bosko met the Pirates.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**CARNIVAL IN PARIS:** Musical Comedies—As good as this series has produced to date. Rather than being comedy, though, it would best balance a comedy feature. Ann Rutherford is lovely and looks promising.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FRAMING YOUTH:** Our Gang—Good comedy; pleased all.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**GOLF MISTAKES:** Pete Smith Specialties—This is okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GRAND BOUNCE, THE:** Pete Smith Specialties—This is a good novelty reel. Tells the story of a bad check.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HEARTS ARE THUMPS:** Our Gang—If you can hold it off that long, it's a natural for Valentine's Day and it's very acceptable comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JUNGLE JUVENILES:** Pete Smith Specialties—A great short that the adults as well as the kids enjoyed. The monkeys drew plenty of laughs. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**JUNGLE JUVENILES:** Pete Smith Specialties—Good, as are all of Pete Smith's specialties.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**OLD MILL POND:** Harman-Ising—Here's our vote for the best cartoon of the year. If you have not played this one, do so without fail.—C. O. Shuler, Heflin Theatre, Heflin, Ala. Small town and rural patronage.

**OLYMPIC SKI CHAMPIONS:** Pete Smith Specialties—A fine action short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PENNY WISDOM:** Pete Smith Specialties—A very interesting color short, especially for the women, since it presents cooking hints they will best appreciate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ROMANCE OF RADIUM:** Pete Smith Specialties—Fine. An educational reel. The history of the discovery of radium climaxed by actual movies of the dangerous and priceless substance. Done with a sense for the dramatic. This short subject combines all the qualities of a feature and is a complete little play in itself.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**ROMANCE OF RADIUM:** Pete Smith Specialties—Very interesting subject.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**SOAK THE POOR:** Crime Doesn't Pay Series—As we have always contended, this series of "Crime Doesn't Pay" is the best series put out by any producer, and after seeing this one, we cannot change our opinion. The plot and acting is carefully worked out and is certainly appreciated by the audiences. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**SOME TIME SOON:** Musical Comedies—We sure hope the "Some Time" won't be long coming when Metro decides to drop these socalled musical comedies and produces some real ones. These are flat and dull.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(*Continued on following page, column 2*)

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(*Continued from preceding page*)

**SUNDAY NIGHT AT THE TROCADERO:** Musical Comedies—A fair short that could have been much better with some more acts and less Reginald Denny, who certainly isn't funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SWING WEDDING:** Happy Harmonies—Good comedy. Seemed to please. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**THREE SMART BOYS:** Our Gang—A good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**BE HUMAN:** Betty Boop—Just fair. There are lots better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**FROM THE MINUET TO THE BIG APPLE:** Headliners—Ordinary.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**PARAMOUNT PICTORIAL, NO. 2:** (New Series)—Mildly interesting. David Ross tells briefly of the sea pounding on the shores of Nova Scotia, for the highlight of the reel.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

**PEEPING PENGUINS:** Color Classics—A fair color cartoon. Not up to standard, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**QUEENS OF HARMONY:** Phil Spitalny and Girl Orchestra—One of the best musicals we have had.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**STRAIGHT AS AN ARROW:** Paragraphics—A very interesting short subject on archery. Play it. Advise your hunters to see this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SWING, HUTTON, SWING:** Ina Ray Hutton and Orchestra—The young folks like her. Personally think there is too much Hutton and changing of dresses and not enough music.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**YOU CAME TO MY RESCUE:** Shep Fields and Orchestra—A good Screen Song with the cartoon part that drew plenty of laughs. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## RKO-Radio

**GOLF TIMING:** Sports with Bill Corum—Interesting to all golfers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TRAMP TROUBLE:** Edgar Kennedy Comedies—An excellent domestic comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Twentieth Century-Fox

**BONE BENDER PARADE:** Adventures of the Newsreel Cameraman—Lots of fun and very interesting.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**MOTOR MANIACS:** Adventures of the Newsreel Cameraman—Plenty of thrills in these Adventures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MOVIETONE NEWS:** Just about the best on the market, and the odd issue is full of football scenes and plenty of sports events.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

## United Artists

**MICKEY'S MOVING DAY:** Mickey Mouse—A screamingly funny Mickey Mouse, featuring Donald Duck, strange as it seems. Running time, nine minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**WOODLAND CAFE:** Silly Symphonies—Seemed to please all. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

## Universal

**HOLLYWOOD SCREEN TEST:** Universal Special—Very good, and it will enlighten your patrons in a big way. The steps necessary for a screen test, the test, and the finished shot. Date it on your best night; it will satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**LOVE SICK:** Oswald Cartoons—Not so hot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MARINE FOLLIES:** Mentone Musical Comedies—A good vaudeville reel featuring some top-notch acts in a novel setting. With the exception of the girl singer, these acts all went over in good style. A worthwhile addition to any program. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**REST RESORT:** Meany-Miny-Moe Cartoons—Excellent entertainment. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**STEEL WORKERS:** Meany-Miny-Moe Cartoons—Best monkey cartoon we have run to date. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**TEDDY BERGMAN'S INTERNATIONAL BROADCAST:** Mentone Musical Comedies—Another Mentone Musical that is tops in entertainment. Every act is excellent and deserves extra advertising by any theatre that plays it. Book it. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

## Vitaphone

**DAY AT SANTA ANITA:** Sybil Jason—Had expected a lot in this short and was disappointed. The poorest of this series. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**DOUBLE TALK:** Edgar Bergen, "Charlie McCarthy"—My patrons, young and old, like these "Charlie McCarthy" shorts and this is one of the best of the series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**EGGHEAD RIDES AGAIN:** Merrie Melodies—A fair cartoon taken from the comic strips that goes over fair for the kiddies. Not as good as some put out by this company. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**EGGHEAD RIDES AGAIN:** Merrie Melodies—You can't go wrong on the color cartoons. Running time, two minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. Small town patronage.

**JAM SESSION, THE:** Clyde McCoy and Orchestra—A grand orchestra reel in the modern "swing manner." Clyde has one of the most popular orchestras on the screen today. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**LENNIE HAYTON AND ORCHESTRA:** Melody Masters—As good a band short as we have seen this season. Play it any day of the week. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**LITTLE RED WALKING HOOD:** Merrie Melodies—An interesting Merrie Melody.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

**PICTORIAL REVIEWS, NO. 2** (New Series)—Too much table tennis for a reel as short as this one. Very poor. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**POSTAL UNION:** Broadway Brevities—George Price is through for small town audiences. They do not seem to grasp the cosmopolitan idea of humor. One of the poor ones put out by this company.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**PUPPET LOVE:** Vitaphone Varieties—A swell short that will please all. This was more than we bargained for and were agreeably surprised. Let us have more of these. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**VAUDEVILLE HITS:** Elaine Arden—Okay vaudeville acts performed entertainingly in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H.

**UNDER SOUTHERN STARS:** Broadway Brevities—The movies often neglect the fact that great men of all types lived before the first camera started to grind. Not only were moments in the lives of these immortal people crowded with drama, but the things they wrote and said often are more gripping, more powerful and thrilling, and more universal in appeal than the verbose efforts of Hollywood's directors and scenarists. Typical of the above profound statement is the comparison between Warners' grand "Give Me Liberty" and "Under Southern Stars." Resting on Patrick Henry's earned laurels, Vitagraph proceeded to turn out another color featurette based on nothing in particular, building up to no climix; a two-reeler that fails to disguise, by beautiful color and settings, an empty little bit that does neither justice to Stonewall Jackson nor the capable producers.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage. General patronage.

# Serials

## Universal

RADIO PATROL: Grant Withers, Catherine Hughes—We have run seven chapters of this serial, and it is doing a fair job of holding its following.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 4, 1937, from 65 theatres in 13 major cities of the country was $1,014,645, an increase of $144,194 over the total for the preceding week ended November 27, 1937, when 64 theatres in 13 large cities aggregated $870,451.

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| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | |
| Boston | 3,246 | 35c-75c | $17,700 | "Big Town Girl" (20th Cent.-Fox). (plus stage show) (25c-55c) | 22,000 | "Some Blondes Are Dangerous".... (Univ.) (35c-55c) | 22,000 |
| Colonial | 1,643 | 55c-$1.10 | ..... | "The Hurricane" (U.A.)..... | 7,000 | | |
| RKO Memorial | 2,907 | 25c-65c | 13,600 | "Stage Door" (RKO) and..... "Prescription for Romance" (Univ.) | 18,000 | "Live, Love and Learn" (MGM).. and "Madame X" (MGM) | 12,000 |
| Loew's Orpheum | 2,970 | 25c-65c | 14,500 | "Double Wedding" (MGM) and..... "Dark Journey" (U.A.) | 14,000 | "The Awful Truth" (Col.) and..... "Murder in Greenwich Village" (Col.) (2nd week) | 13,500 |
| Metropolitan | 4,332 | 35c-75c | 26,200 | "Ebb Tide" (Para.)..... (stage: Hal LeRoy) | 22,000 | "It's Love I'm After" (W.B.).... (stage: Frank Parker) | 17,000 |
| Paramount | 1,793 | 25c-50c | 8,000 | "Ali Baba Goes to Town" ..... (20th Cent.-Fox) and "Dangerously Yours" (20th Cent.-Fox) | 8,000 | "The Great Garrick" (W.B.) and.. "West of Shanghai" (F.N.) (35c-50c) | 7,000 |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-75c | 35,500 | "The Awful Truth" (Col.)..... (plus stage show) | 40,000 | "Second Honeymoon" (20th Cent.-... Fox) (stage: Vincent Lopez and Orch.) (8 days) | 33,000 |
| Garrick | 900 | 35c-75c | 6,800 | "Hold 'Em Navy" (Para.)..... | 6,200 | "This Way, Please" (Para.)..... | 4,800 |
| Oriental | 3,490 | 35c-75c | 17,500 | "Ebb Tide" (Para.)..... (stage: Rita Rio and Orch.) | 28,000 | "The Last Gangster" (Univ.)..... (plus vaudeville revue) | 19,000 |
| Palace | 2,509 | 35c-75c | 19,900 | "Damsel in Distress" (RKO)..... (plus stage show) | 20,800 | "The Great Garrick" (W.B.)..... (stage: Tom Howard and revue) (5 days) | 8,000 |
| Roosevelt | 1,591 | 35c-75c | 13,000 | "Nothing Sacred" (U.A.)..... (2nd week) | 12,000 | "Nothing Sacred" (U.A.)..... (1st week) | 16,800 |
| State-Lake | 2,776 | 20c-55c | 14,800 | "Murder in Greenwich Village".... (Col.) (plus stage show) | 14,000 | "Annapolis Salute" (RKO)..... (plus stage show) | 14,500 |
| United Artists | 1,700 | 35c-75c | 17,500 | "Double Wedding" (MGM)..... (3rd week) | 10,300 | "Double Wedding" (MGM)..... (2nd week) | 14,200 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 30c-55c | 5,700 | "Second Honeymoon" ..... (20th Cent.-Fox) (8 days) | 8,500 | "It's Love I'm After" (W.B.).... (5 days) | 4,000 |
| Hippodrome | 3,800 | 30c-55c | 12,700 | "Damsel in Distress" (RKO)..... (8 days) | 15,000 | "Second Honeymoon" (20th Cent.- Fox) (5 days) | 10,000 |
| RKO Palace | 3,100 | 30c-75c | 17,800 | "Submarine D-1" (F.N.)..... (stage: Tom Howard-George Shelton) | 24,000 | "The Great Garrick" (W.B.)..... (stage: Rita Rio and Girl Orch.) (5 days) | 12,000 |
| State | 3,400 | 30c-55c | 17,200 | "The Firefly" (MGM) ..... | 17,000 | "Angel" (Para.) ..... | 6,000 |
| **Denver** | | | | | | | |
| Denham | 1,500 | 25c-40c | 6,700 | "Ebb Tide" (Para.)..... | 8,000 | "Blossoms on Broadway" (Para.).. | 4,750 |
| Denver | 2,500 | 25c-50c | 9,600 | "Second Honeymoon" ..... (20th Cent.-Fox) | 14,000 | "The Awful Truth" (Col.)..... | 19,500 |
| Orpheum | 2,500 | 25c-40c | 7,300 | "The Firefly" (MGM) and..... "There Goes the Groom" (RKR) | 13,000 | "Victoria the Great" (RKO) and.. "Fight for Your Lady" (RKO) (5 days) | 4,600 |
| **Los Angeles and Hollywood** | | | | | | | |
| Carthay | 1,518 | 50c-$1.50 | 11,800 | "The Hurricane" (U.A.)..... (4th week) | 13,500 | "The Hurricane" (U.A.)..... (3rd week) | 14,300 |
| Chinese | 2,500 | 30c-75c | 11,600 | "Navy, Blue and Gold" (MGM) and "Big Town Girl" (20th Cent.-Fox) | 11,200 | "The Firefly" (MGM) and..... "Wallaby Jim of the Island" (G.N.) | 11,959 |
| Four Star | 900 | 40c-55c | 4,000 | "Victoria the Great" (RKO)..... (2nd week) | 5,604 | "Victoria the Great" (RKO)..... (1st week) | 6,371 |
| Hillstreet | 2,700 | 30c-65c | 8,000 | "The Awful Truth" (Col.) and..... "The Shadow" (Col.) | 20,000 | "Fight for Your Lady" (RKO) and "Fit for a King" (RKO) | 6,300 |
| Loew's State | 2,500 | 30c-75c | 14,700 | "Navy, Blue and Gold" (MGM) and "Big Town Girl" (20th Cent.-Fox) | 14,472 | "The Firefly" (MGM) and..... "Wallaby Jim of the Island" (G.N.) | 15,671 |
| Pantages | 3,000 | 30c-65c | 8,100 | "The Awful Truth" (Col.) and..... "The Shadow" (Col.) | 21,500 | "Fight for Your Lady" (RKO) and "Fit for a King" (RKO) | 6,500 |
| Paramount | 3,595 | 30c-65c | 18,400 | "Stand-In" (U.A.) ..... (plus stage show) | 15,000 | "Ebb Tide" (Para.) ..... (stage: Everett Marshall-Peters Sisters) | 19,000 |
| W. B. Hollywood | 3,000 | 30c-65c | 10,400 | "Alcatraz Island" (F.N.) (2nd week) and "It's Love I'm After" (W.B.) | 17,419 | "Alcatraz Island" (F.N.) (1st week) and "Sh! the Octupus" (F.N.) | 18,500 |
| **Minneapolis** | | | | | | | |
| Minnesota | 4,000 | 25c-55c | 12,200 | "Ebb Tide" (Para.)..... | 8,000 | "The Awful Truth" (Col.)..... | 13,500 |
| RKO Orpheum | 2,900 | 25c-40c | 7,200 | "Damsel in Distress" (RKO)..... | 7,000 | "Second Honeymoon" ..... (20th Cent.-Fox) (6 days) | 5,500 |
| State | 2,400 | 25c-55c | 5,600 | "The Awful Truth" (Col.)..... | 10,000 | "The Firefly" (MGM)..... | 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | 9,300 | "It's Love I'm After" (W.B.) and.. "Dangerously Yours" (20th Cent.-Fox) | 7,500 | "Breakfast for Two" (RKO) and.. "Forty Naughty Girls" (RKO) | 8,000 |
| Loew's | 3,115 | 25c-50c | 11,000 | "The Awful Truth" (Col.) and..... "Life Begins in College" (20th Cent.-Fox) | 10,000 | "It's All Yours" (Col.) and..... "Racketeers in Exile" (Col.) | 6,500 |
| Palace | 2,600 | 25c-65c | 10,500 | "Stage Door" (RKO) ..... (2nd week) | 6,500 | "Stage Door" (RKO)..... (1st week) | 11,000 |
| Princess | 2,272 | 25c-65c | 7,600 | "The Barrier" (Para.) and..... "Footloose Heiress" (W.B.) | 8,000 | "Live, Love and Learn" (MGM).. and "Bad Guy" (MGM) | 5,500 |

# [THEATRE RECEIPTS—CONTINUED]

| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | | | | Current Week | | Previous Week | |
|---|---|---|---|---|---|---|---|
| **New York** | Seats | Price | Average Receipts Per Week | Picture | Gross | Picture | Gross |
| Astor | 1,142 | 55c-$2.20 | 15,600 | "The Hurricane" (U.A.) (4th week) | 15,000 | "The Hurricane" (U.A.) (3rd week) | 13,800 |
| Capitol | 4,700 | 25c-85c | 33,400 | "The Firefly" (MGM) | 38,000 | "Live, Love and Learn" (MGM) | 20,000 |
| Criterion | 1,700 | 25c-75c | 12,000 | "The Barrier" (Para.) | 8,000 | "Fight for Your Lady" (RKO) | 7,500 |
| Paramount | 3,700 | 25c-99c | 36,100 | "Ebb Tide" (Para.) (stage: Frances Langford) (3rd week) | 30,000 | "Ebb Tide" (Para.) (stage: Frances Langford) (2nd week) | 41,000 |
| Rialto | 594 | 25c-55c | 7,700 | "Thoroughbreds Don't Cry" (MGM) | 7,800 | "Danger Patrol" (RKO) | 5,800 |
| Rivoli | 2,200 | 25c-99c | 23,100 | "Damsel in Distress" (RKO) (2nd week) | 14,500 | "Damsel in Distress" (RKO) (1st week) | 27,800 |
| RKO Music Hall | 6,200 | 40c-$1.65 | 79,000 | "Nothing Sacred" (U.A.) (plus stage show) | 112,000 | "Stand-In" (U.A.) (plus stage show) | 79,500 |
| Roxy | 5,954 | 25c-75c | 35,400 | "Merry-Go-Round of 1938" (Univ.) (plus stage show) (8 days) | 43,000 | "Second Honeymoon" (20th Cent.-Fox) (plus stage show) (2nd week) | 33,000 |
| Strand | 3,000 | 40c-99c | 20,800 | "The Life of Emile Zola" (W.B.) (2nd week) | 32,000 | "The Life of Emile Zola" (W.B.) (1st week) | 45,000 |
| **Oklahoma City** | | | | | | | |
| Criterion | 1,700 | 10c-40c | 5,300 | "Live, Love and Learn" (MGM) (stage: musical revue) (10c-55c) | 7,000 | "Walter Wanger's Vogues of 1937" (U.A.) | 4,000 |
| Midwest | 1,500 | 10c-40c | 4,300 | "Damsel in Distress" (RKO) | 4,300 | "Conquest" (MGM) | 3,600 |
| Tower | 1,100 | 10c-40c | .... | "Second Honeymoon" (20th Cent.-Fox) | 3,900 | "45 Fathers" (20th Cent.-Fox) (6 days) | 1,800 |
| **Omaha** | | | | | | | |
| Brandeis | 1,200 | 25c-40c | 4,900 | "Damsel in Distress" (RKO) and "West of Shanghai" (F.N.) | 6,300 | "The Awful Truth" (Col.) and "Trapped by G-Men" (Col.) (2nd week) | 6,200 |
| Omaha | 2,200 | 25c-40c | 6,900 | "The Firefly" (MGM) and "A Girl with Ideas" (Univ.) | 6,700 | "Navy Blue and Gold" (MGM) and "Bulldog Drummond Comes Back" (Para.) | 7,200 |
| Orpheum | 3,000 | 25c-40c | 9,200 | "Second Honeymoon" (20th Cent.-Fox) (plus stage show) (35c-55c) | 17,600 | "This Way, Please" (Para.) and "Danger—Love at Work" (20th Cent.-Fox) (plus "Ali Baba Goes to Town" (20th Cent.-Fox) preview and Big Apple Dance Contest on stage) | 7,200 |
| **Philadelphia** | | | | | | | |
| Aldine | 1,300 | 40c-65c | 9,200 | "Nothing Sacred" (U.A.) | 16,500 | "Breakfast for Two" (RKO) | 5,000 |
| Boyd | 2,400 | 40c-65c | 14,800 | "It's Love I'm After" (W.B.) | 12,000 | "Live, Love and Learn" (MGM) | 13,000 |
| Fox | 3,000 | 40c-65c | 17,000 | "Submarine D-1" (F.N.) | 16,500 | "Second Honeymoon" (20th Cent.-Fox) | 15,000 |
| Stanley | 3,700 | 40c-65c | 15,700 | "Damsel in Distress" (RKO) | 13,000 | "The Firefly" (MGM) (6 days-2nd week) | 10,000 |
| **San Francisco** | | | | | | | |
| Fox | 5,651 | 15c-75c | 11,000 | "Submarine D-1" (F.N.) | 21,000 | "Second Honeymoon" (20th Cent.-Fox) and "45 Fathers" (20th Cent.-Fox) | 16,000 |
| Geary | 1,400 | 55c-$1.65 | .... | "The Hurricane" (U.A.) (3rd week) | 10,500 | "The Hurricane" (U.A.) (2nd week) | 9,500 |
| Golden Gate | 2,850 | 15c-55c | 16,600 | "Damsel in Distress" (RKO) (plus vaudeville) | 19,000 | "There Goes the Groom" (RKO) (plus vaudeville) | 17,800 |
| Orpheum | 2,440 | 15c-55c | 8,200 | "The Awful Truth" (Col.) (6th week) and "Life Begins with Love" (Col.) (2nd week) | 9,000 | "The Awful Truth" (Col.) (5th week) and "Life Begins With Love" (Col.) (1st week) | 9,000 |
| Paramount | 2,670 | 15c-75c | 13,300 | "The Last Gangster" (MGM) and "Sh! the Octupus" (W.B.) | 14,000 | "Manhattan Merry-Go-Round" (Rep.) and "Borrowing Trouble" (20th Cent.-Fox) (6 days) | 13,000 |
| United Artists | 1,200 | 15c-75c | 6,900 | "The Prisoner of Zenda" (U.A.) (2nd week) | 9,000 | "The Prisoner of Zenda" (U.A.) (1st week) | 13,000 |
| Warfield | 2,680 | 15c-75c | 15,300 | "Navy Blue and Gold" (MGM) and "Dinner at the Ritz" (20th Cent.-Fox) (2nd week) | 10,000 | "Navy Blue and Gold" (MGM) and "Dinner at the Ritz" (20th Cent.-Fox) (1st week) | 15,000 |
| **Seattle** | | | | | | | |
| Fifth Avenue | 2,500 | 30c-55c | 7,700 | "Heidi" (20th Cent.-Fox) | 8,100 | "The Firefly" (MGM) (2nd week) | 7,450 |
| Liberty | 1,800 | 30c-55c | 7,700 | "The Awful Truth" (Col.) (2nd week) | 7,600 | "The Awful Truth" (Col.) (1st week) | 12,000 |
| Orpheum | 2,450 | 30c-40c | 6,000 | "Live, Love and Learn" (MGM) (MGM) and "45 Fathers" (20th Cent.-Fox) | 6,100 | "Alcatraz Island" (F.N.) and "Danger, Love at Work" (20th Cent.-Fox) | 5,750 |
| Paramount | 3,050 | 30c-55c | 5,200 | "Conquest" (MGM) and "Dangerously Yours" (20th Cent.-Fox) | 5,750 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "The Man Who Cried Wolf" (Univ.) (8 days) | 8,300 |

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## IT'S ALL WRONG, SEZ HE

He rears right back on his heels, does Maxwell Weinberg, writing in the November issue of Grover Jones' magazine. It seems the manager of Baltimore's "art" theatre, the Little, is concerned with the lack of progress made in selling screen entertainment to the public. Opines the theatreman from Maryland:

"If the production of motion pictures has advanced to the status of an almost adult art form, the merchandising methods of its purveyors has remained back where it started in the dear, dead nickelodeon days. For the selling of motion pictures to Mr. and Mrs. John Q. Public is founded on a basis of elemental appeal and directed at the mean intelligence level of a not too bright 12 year old."

Publicity and exploitation stunts are distinguished by their "utter lack of originality and repetition," Weinberg laments. He also finds pictures more intelligent but not the advertising and doesn't care for contests, tieups, or co-op ads, either.

Gosh, the boy's agin' everything.

Well, if Maxwell wants to kid himself about that adult art form business, that's all well and good, but since the boys in the field seem to be digging up returns with the kind of stunts and contests the Baltimorean deplores, we'd like to take the floor and discuss that angle.

* * *

Art form or no, the primary purpose of the motion picture is to entertain. The most profitable picture is the one that entertains the most people, right? And since most of the people being the kind of people they are react quickest to elemental appeal, you can't throw a manager in the can because he aims at the broadest target.

That the "oldies" are still in use makes them no less effective. As has been noted here before, age has little to do with it. What Weinberg fails to bring out is the success of a tiein depends upon the skill with which it is handled by the individual. One theatreman can take a run-of-the mill idea used previously by 400 others and make it sound like a brand-new model. Another will bungle a natural exploitation, and so there you are.

No one ever said every newspaper contest, co-op ad or tiein returns its full weight in boxoffice gold. But hardboiled editors still go for contests as do conservative merchants for tieins. And we doubt if even the indignant Weinberg will say that the theatremen, editors and businessmen concerned are all plain dopes.

Repetition of publicity and exploitation devices is really nothing to cause finger pointing, especially since national advertisers find it profitable to spend fabulous amounts on the same manner of contests and endorsements (co-op ads?) which are hardly original. In fact, should Weinberg care to check, wouldn't be at all surprised if he found these national advertisers plugging their contests and sichlike in magazines read regularly by the intelligensia who patronize his theatre.

▽ ▽ ▽

*The Quigley Competitions are the show windows for displays of theatre managers' talents. Theatre managers who fail to display their ability are neglecting an opportunity to acquaint the industry with their value. The merchandising activities that the Competitions encourage are responsible for increased grosses and therefore increase the manager's value.* — LARRY GRABURN, Manager, Capitol Theatre, Halifax, N. S.

▽ ▽ ▽

## PROFITABLE PARTICIPATION

Since he has been very active from the beginning in the affairs of the local Detroit-West 117 Street section businessmen's association and responsible for the power behind many neighborhood campaigns, it is no surprise to read in five Cleveland papers that Round Tabler J. G. Newkirk has been elected unanimously to the post of president of this important community organization. The announcement also cracked the editorial pages, and no small honor, too. "Not only does it bring the theatre closer to the public," writes the Loew Granada manager in reporting the election, "but it is a source of creating and spreading goodwill unheard of before."

For the man who knows his way around, the time spent on communal activities often brings in a lot of returns that otherwise might be lost in the shuffle.

▽ ▽ ▽

If this keeps up, producers might better watch those titles. Seems that a patron up in New England last week wanted his money back after seeing "The Great Garrick." When asked his reason, said he was misinformed. Thought the picture was about Lou Gehrig, the Yankee first-baseman.

A. Mike Pagel

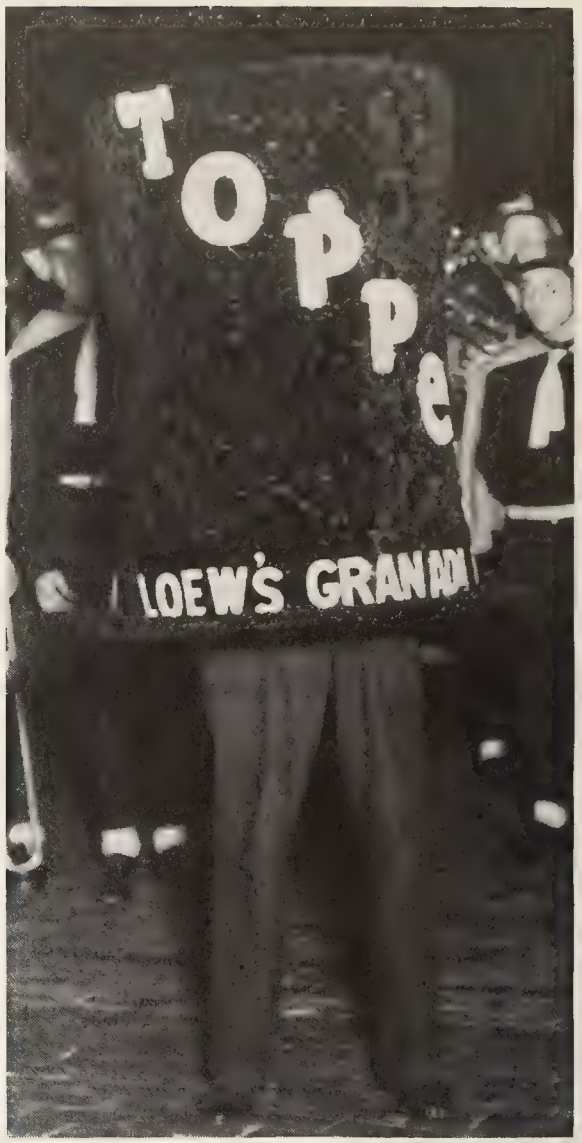



*An interesting animation on "Thin Ice" at the Strand, Amesbury, Mass., was evolved by Manager James O'Loughlin. Base supporting cutout concealed revolving turntable on which figure turned. Top of base was covered with metallics to represent ice; lighting supplied by white pin spot and blue flood.*

# Round Table in Pictures




*Unique advertising for the date on "Conquest" was accomplished by Manager George Hunt at Loew's, Louisville who managed to plant banner where it could be seen by all witnessing the local Armistice Day parade. Poster was attached to the Legionnaires' 40-and-eight boxcar, which had taken à leading part in the national convention in New York.*




*Among the most effective street stunts utilized by Manager J. G. Newkirk for the date on "Topper" at Loew's Granada, Cleveland: Man carrying giant top hat as illustrated not only made all parts of the town, but was also featured in a fire prevention parade held by the City of Lakewood, the suburb in which Newkirk's theatre is situated. Bally was spotted prominently in the parade.*



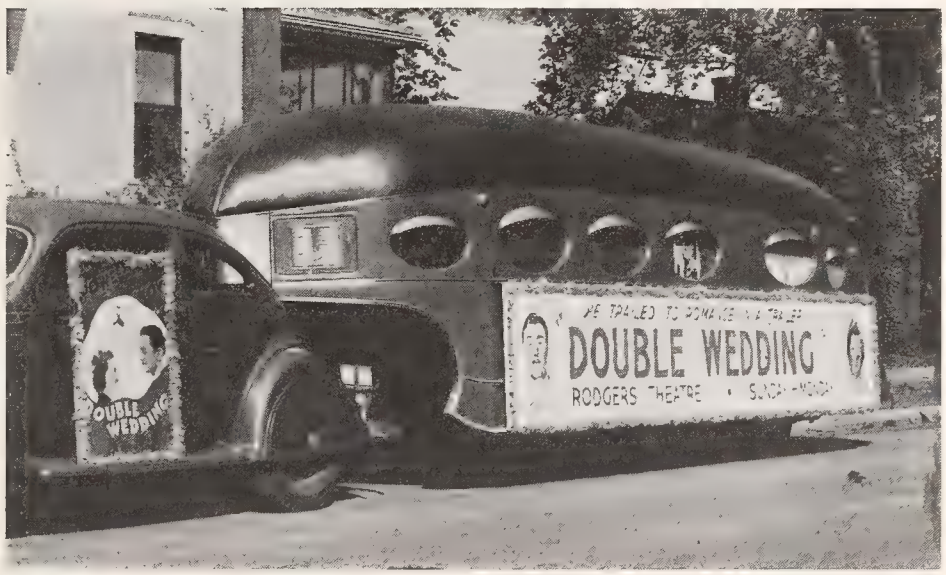

*The spectacular John J. Baker clicks again with this highly effective setpiece on "Dead End" at the Fox, Hackensack, N. J. Scene-still enlargements with tiein copy were used on panels as shown with quotes from the New York reviews on the base below. In addition Baker tied in with local community chest drive in which picture was plugged to obtain further contributions.*




*Highly realistic was the "Stage Door" lobby conceived by Bill Brown for display on the date at the RKO Albee in Providence. Dummy wall and door were actual size and all props included even to the mail box and keyboard. Listed on rehearsal call board were names of entire cast with posters on each side carrying further picture credits.*

*For his tiein on "Double Wedding" at the Rodgers, Cairo, Ill., Manager Charles T. Lehning had no difficulty in promoting a de luxe trailer cruiser for a bally on the date. The reason: trailer was owned by I. W. Rodgers, head of the I. W. Theatres Circuit of which the Rodgers is a unit. Bally was also used to plug rest of the program.*

*Distinctive wall decorations expressing Manager J. J. Scholer's appreciation for coming good product were utilized by the theatreman at the Ohio, Sandusky for a Thanksgiving message. Copy reads "The Ohio Theatre is thankful that moving picture lovers of Sandusky have expressed a desire for superior pictures and that we have been able to satisfy this desire, etc., etc." Message was tied in directly with coming date on "It's Love I'm After," poster on picture being planted against background of giant gobbler.*







*Reported by Max Melincoff, Warner New England Theatres zone chief as highly effective was song shop window tiein for "Varsity Show" at the Palace, Lawrence, Mass., arranged by Manager Harry Furst. Song hits from the picture were rendered as illustrated via p.a. system promoted by theatreman who also utilized a collegiate lobby.*



# QUICK REPORTS FROM THE FIELD

## Cab Parade

Courteous Drivers' Week was launched in Boston by Joe DiPesa, publicity head, Loew's State and Orpheum Theatres, and Manager Fred Greenway in connection with the opening of "Big City," with cup awarded to motorist judged most courteous driver during that week. Parade of cabs were held opening day, marching to theatre, where presentation was made.

For "Bride Wore Red" Joe promoted large window display of red hats from leading department store, display including numerous scene still with title, etc.

## Stage Door Lobby

Highlight of Bill Brown's "Stage Door" campaign at the RKO Albee, Providence, R. I., was lobby display of life-size dummy wall and doorway replica of stage door, even to mail box and key board. Listed in white chalk on call board was entire cast and two three-sheets on the outside walls. (See picture in Round Table photo section.)

Tieup was also effected with leading department store which devoted four windows to picture display and sent out booklets to charge customers. Superintendent of Schools agreed to distribute study guides to all English teachers and letters and guides were also mailed to heads of the 25 amateur dramatic societies in the state.

## Street Bally

To sell "Toast of New York," R. H. Shaffer, Palace, Canton, Ohio, promoted use of old Victorian carriage for street bally, drawn by two horses and driven by an old negro; seated inside was young lady dressed to represent Josie Mansfield. Bookmarks were distributed at libraries and theatre credit cards were displayed, jumbo telegrams were handed out and various merchants came through with co-op ads.

## Benefit Show

On opening day of "Dead End" at the State Theatre in Oklahoma City, Okla., T. B. Noble, Jr., invited 1,000 underprivileged children to see the picture free under the auspices of the Good Neighbor Club at a morning show. The story made local newspapers accompanied by three-column cut showing the large crowd waiting to get in.

## "SACRED" STAR OPENS CHRISTMAS SEASON

*Neat buildup for his date on "Nothing Sacred" at Warner's Strand, Albany, was obtained by Andy Roy, who promoted Hollywood call from Carole Lombard, to Mayor J. B. Thacher, wherein the star inaugurated the local Christmas shopping season.*

*Mayor received the call at his City Hall office in the presence of presidents of local Chamber of Commerce, Kiwanis and Rotary clubs, Fire Commissioner and local picture critics.*

## Issues Newspaper

In advance of "Thin Ice," Pearce Parkhurst, Brandon Theatre, Brandon, Vt., printed his own Brandon Theatre News, a colored four page paper entirely devoted to the film and his forthcoming attractions. Cost was met by merchants' ads. Copies were distributed to all patrons leaving theatre and were also circulated in surrounding towns. Pearce also distributed tinted photos of the star and for front, constructed huge cutout title letters which were planted atop marquee.

## Camera Night

Two competitive papers, the Dayton Daily News and the Dayton Herald, have cooperated with Nathan Wise, RKO Keith Theatre, on a special candid camera night. One night a week is set aside by the theatre on which patrons are invited to bring their cameras and shoot pictures of the stage entertainers. Judges from the papers select the best picture, winner receiving cash award from theatre with tickets going to runners-up. Winners' pictures are run in papers.

## Fun Show

What he advertised as a Mammoth Fun Show was the highlight of George Dowdle's "Mountain Music" campaign at the Luna Theatre, Deming, New Mexico. Prizes were given to the best dressed male and female hillbilly attending show, audience acting as judges. Second contest was old time fiddler's stunt held on stage night before opening. Dilapidated car, properly bannered, toured streets, and George decorated his marquee with imprinted jugs and cutouts of Bob Burns and Martha Raye.

## Double Truck

Through cooperation of leading daily and local merchants Jack Campbell, Capitol Theatre, Brampton, Ontario, promoted a double truck in connection with a "missing letter contest." In all ads appearing in the spread certain letters were missing with entrants required to find the missing letters, rearrange them until they spelled out current attractions.

## Kid Stuff

In Medina, N. Y., Russell J. Waldo, at the Warner Dana Theatre for "Sounding the Alarm" secured the cooperation of local fire department officials, who distributed tickets to school children for a special matinee. Parade led by the Medina High School Band and followed by fire department equipment marched through streets to theatre, where photos were taken for the newspapers.

## Columnist

Another member who recently "guested" for vacationing columnist is Frank Boyle, Sam Torgan's assistant at the RKO Keith Theatre, Lowell, Mass. Boyle conducted column in the Lowell *Evening Leader* in the absence of its editor. In addition to general motion picture material, Boyle managed to inject plenty of plugs for theatre's coming attractions.

## Set Piece

For "Lost Horizon" Manager Floyd Wesp, Rialto Theatre, Racine, Wis., reports lobby display created by his artist, Stanley Gere, measuring 18 by 10 feet. Title was done in oversize cutout flittered letters with cast, playdates, etc. Postcards announcing opening were mailed to all rural districts, window displays were spotted about town and entire staff wore imprinted sashes during run.

## Puzzle

In a last run house M. A. Ruscher, Plaza Theatre, Secaucus, N. J., for "Star Is Born," through the cooperation of local daily ran cross word puzzle in paper, center of which carried photo of Janet Gaynor and tied in with the picture. Boys on bannered scooters covered downtown areas and Martin planted scene stills and picture copy in empty store windows.

# Local Newspaper Says "No", So Shaffer Prints His Own

## *Virginia Manager Sponsors Theatre Publication; Outside Ads Cover Cost*

Casting about for ways and means to draw added attention to his theatre and programs, Manager Frank Shaffer, of Warners' Virginia Theatre, in Harrisonburg, Va., struck upon the idea of a monthly publication carrying outside advertising and in October of 1936 launched the first issue of *Movie Chatter*, a tabloid-size four-page sheet. It has been coming out regularly since that date, is growing in popularity, and in October of this year Shaffer was pleased to announce the month's issue as his first anniversary edition.

The present publication is not the first one the theatreman has used in this manner for a number of years ago he found occasion to sponsor a similar sheet, and equally successful, while serving in Frostburg, Maryland, a community without a daily. The reason for the monthly's rebirth in Harrisonburg was due to the attitude of the local paper, which runs no general picture news or art, and allows each of the theatres only one story a week. Additional publicity must be paid for as advertising.

Other than the daily, there are four weekly college and high school papers, none, however, carrying regular picture material. Shaffer finds his publication read eagerly by residents as well as students.

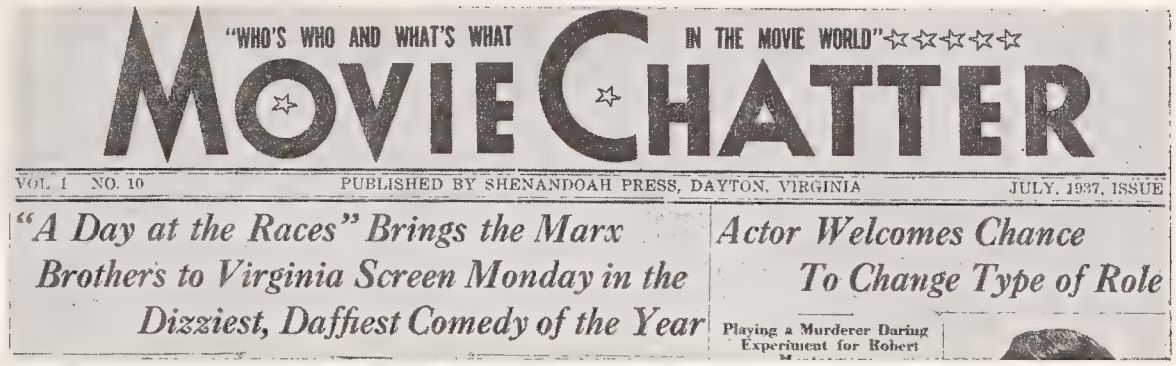
### Printer Publishes Paper

The theatre does not publish the monthly. From the very beginning, Frank was able to secure the cooperation of a printer to undertake the cost, who in turn and with the manager's assistance was able to secure a sufficient number of merchants' ads to take care of the print bill for 2,500 copies printed monthly, which Shaffer receives free of charge and distributes as he sees fit. Ads are contracted for on a yearly basis wherever possible and advertisers allowed so many changes in copy. The theatre is not responsible for the cost of any advertising, since the printer takes it upon himself to collect on all contracts. Frank digs up the leads and aids the good cause generally. The only cost to the house is the mailing list.

Standard size of each page is 12 by 18 inches. In number, the outside advertisements run from 18 to 23 in each issue, mostly small sized and one-column. Eighty-five per cent of these insertions are on yearly contract and the prices vary, according to copy changes, from $1.50 to $3.50. All ads are local and no preferred position is guaranteed, though exclusive ads bring in more revenue than the others.

### Mailing List Doubled

Methods of distribution are various. The monthly's mailing list includes names which go mostly to out-of-town patrons. Others are stuffed in Sunday edition of Washington papers, prior to opening date of attraction featured on front page of *Chatter*. Remainder is distributed at the local state teacher's college for girls and in other strategic spots. The mailing list has doubled in a year's time and a blank on the back page is run regularly to invite added names. Publication of each issue is also called to patrons' attention by trailer copy.


"WHO'S WHO AND WHAT'S WHAT IN THE MOVIE WORLD"

MOVIE CHATTER

VOL. I NO. 10 PUBLISHED BY SHENANDOAH PRESS, DAYTON, VIRGINIA JULY, 1937, ISSUE

*"A Day at the Races" Brings the Marx Brothers to Virginia Screen Monday in the Dizziest, Daffiest Comedy of the Year*

*Actor Welcomes Chance To Change Type of Role*

Playing a Murderer Daring Experiment for Robert


Watch For The Life of Emile Zola

THE PICTURE SIMPLY THRILLED ME LAST NIGHT!

YES, MABLE AND I STAYED FOR THAT LOVE SCENE THE SECOND SHOW!

MOVIE CHATTER

Watch For The Life of Emile Zola

VOL. II NO. 2 PUBLISHED BY SHENANDOAH PRESS, DAYTON, VIRGINIA NOVEMBER, 1937

PREVIEW!

What's your choice for the 1937 Award

IT'S THE NEW SHOW SEASON and here are some highlights from the new 1937-38 movies as glimpsed by Hollywood's ace cameramen! Every year at this time the Motion Picture Industry launches the New Season with a series of their proudest new films. This year the New Show Season brings the attractions on this page to the VIRGINIA THEATRE in NOVEMBER. Look them over. Anyone may be a prize winning film.

*TWO OF THE MASTHEADS CREATED BY SHAFFER*

Picture material is obtained from various sources. Through Frank La Falce, Warner Washington zone advertising director, Shaffer secures special features and are on Warner and other productions. The theatre is also on the mailing list for RKO Radio's weekly editor's service which includes gratis mats. News matter and mats are also forwarded regularly from Metro-Goldwyn-Mayer's publicity department. In addition, Frank picks up extra copy from the drama pages of the New York, Washington and Baltimore papers; from various motion picture publications.

In layout, *Chatter's* front page is confined mostly to the first big coming show of the month or, as in the case of the November issue, to a number of cuts and captions on top pictures booked for that month. Ads are also carried on this page. Inside spread carries publicity on individual dates to come later in the month, features, cartoons, etc., plus advertising which also is spotted on back page.

Major productions from the different companies are given an equal break in stories and mats. And since Shaffer is able to secure special material from the above sources he is in a position to run features not usualy contained in press books and mats that do not appear in other publications.

*Chatter* features two mastheads, both created by Shaffer and which he alternates with each issue. Mastheads and front page heads of recent issues are reproduced on this page.

*"Tell Us What You Did"*

## Candid Camera

On "Stand In" at the State Theatre, Oklahoma City, Okla., T. B. Noble, Jr., promoted candid camera from local drug store and sent usher out each day to snap pedestrians. Pictures were displayed in lobby, card announcing that those identifying themselves would be admitted free. By giving photo developing company and druggist mention on board, service and camera were secured gratis.

*"Tell Us What You Did"*

## Good-Will

When Joe Rosenfield, Modjeska Theatre, Milwaukee, Wis., discovered that he had a supply of tablets left over from his preschool opening giveaway, he contacted local hospital. Story and photo ran in dailies showing the manager presenting the pads to the medical social service matron for use of convalescent youngsters.

# *Declares Theatre Offers More Than Just Picture Fare*

The place of institutional advertising in the theatre, discussed editorially in the Round Table some weeks back, is the subject of the following letter from Manager E. N. Olsen, of the Time Theatre, Sioux Falls, So. Dakota, a unit of the Minnesota Amusement Co. Mr. Olsen feels that this particular type of advertising is being neglected by theatremen throughout the country. It is his opinion that every theatre offers something in addition to the entertainment on the screen.

The newspaper ads referred to by the Round Tabler and reproduced on this page are two-column and run about five inches deep.

DEAR MIKE:

Feeling that a definite purpose can be served at this time by a radical departure in theatre advertising, I enclose herewith some institutional ads which attempt to present the theatre and its merchandise in a different light. Perhaps this angle isn't radical. An editorial in the MOTION PICTURE HERALD cited the need for it, as well as our Minneapolis advertising department.

The ultimate objective is to induce people to attend the theatres for reasons other than those we ordinarily employ. From an advertising standpoint the emotions which these layouts attempt to appeal to are well tested and fundamentally sound. These same emotions are subject to attack by every type and kind of merchandizer, from annuity companies to automobile manufacturers. It is logical to assume that the methods tested and proven sound by other advertisers can be used to an advantage by us.

The vulnerable human weaknesses through which these layouts work by no means exhaust the mediums of appeal. There are as many mediums of approach as there are personal and sympathetic affections and moral sentiments. It must be noted, however, that regardless of the approach the objective remains the same. The copy should be so arranged that the opening wedge leads smoothly and effectively to the main objective—that of presenting the theatre or the idea of attending the theatre in a light that is original to the reader.

These ads do not supplant the regular forms of advertising. Individual pictures must receive their usual relative attention. Looking at these from the standpoint of an auxiliary or supplementary campaign, I am sure you will realize their true worth. —E. N. OLSEN, Manager, Time Theatre, Sioux Falls, So. Dak.

*"Tell Us What You Did"*

## Pirate Stuff

Made up to represent a ferocious looking pirate was man used for street bally on "Pirate" at the Globe, New York City. Hands manacled, ball and chain attached to both legs and wearing sweater to which were appliqued skull and cross bones, man stood in front of theatre where a steady stream of curiosity-seekers stopped, sizeable crowd entering to witness the picture.

# INSTITUTIONAL ADS



# ANNUAL "MOREAU WEEK" CAMPAIGNS BRING PRIZES TO M & P MANAGERS

## Theatremen in Vermont Zone Compete in Celebration to Honor District Head; Circuit Executives Aid Yearly Drive

In celebration of the annual competition to honor their sectional chief, the M & P theatremen in the Vermont district have recently completed the third annual A. J. Moreau Week, participated in by all houses in the zone. Four prizes were given, the winners selected by a committee of home office executives, as follows:

First prize was awarded M. P. Morrison, Strand, Dover, N. H.; second to J. P. Hassett, Paramount, Barre, Vt.; third to Harry Botwick, State, Portland, Maine, and fourth to C. J. Russell, Jr., Opera House, Bangor, Maine.

To aid the competing theatremen, a drive manual was prepared by Morrison and Botwick, who did a lot of the work behind the scenes. Bookings were handled by C. W. Dovan of the Boston home office. Further details were handled by Miss Barbara Casey, secretary to Mr. Moreau.



*A. J. MOREAU, IN WHOSE HONOR DRIVE WAS HELD*

### Morrison Titles Drive 'Blue Ribbon Week'

Special activities heading the winner's entry included a big high school night held during the showing of "Big City," at the Strand, Dover, N. H. Local columnist was promoted to act as em see to present gold footballs to individual members of the team. Cheer leading and band selections were also scheduled. Second gridiron idea that clicked was tiein with leading clothing company to present free trip to the Harvard-Army game. Students only were eligible, entire student body voting for their choice on specially prepared heralds that carried theatre copy. School officials cooperated by allowing blanks to be passed out in classes and gave permission for posters on the bulletin boards. A further Morrison activity was a special morning show for children where gift boxes of ice cream were distributed.

All advertising for a month ahead stressed the Blue Ribbon Week, and all individual picture bookings during the week were tied in with it. This was stressed in all newspaper advertising and publicity, with Morrison landing stories in important out-of-town papers as well as the local sheets. Tieins included classified ad contest wherein individual names were run in the want ad columns for guest tickets, in return for which the paper contributed some 200 inches of free space.

Lucky number herald gag was worked with local daily which netted further free displays. Morrison also found occasion to promote a co-op page on "Bride Wore Red," one of the attractions, copy further stressing the entire drive. Winner also promoted Woolworth store to stuff all outgoing packages with advertising and tied in with Western Union to display blowup wire from Joan Crawford. Smart window showings were obtained in the better spots.

Radio dramatizations were also found of benefit, heralds distributed at filling stations, and among other ideas that benefited was the assistance of phone operators in spots outside the city to plug attractions at the Strand while completing calls.

### Hassett Ties Week To Anniversary

Since the Moreau testimonial came during his anniversary week, J. P. Hassett at the Paramount, Barre, Vt., was able to put a lot of extra steam behind the celebration. Ably assisted by suggestions from the home office birthday manual, Hassett executed a number of ideas including a mammoth birthday cake which he promoted and used in a weight-guessing contest. Daily fresh floral displays for the lobby was another promotion, and to engage attention of children theatremen worked out tieins to distribute free photos of Shirley Temple in conjunction with his showing of "Heidi." Newspapers reported tough on theatre publicity used a number of effective stories on the occasion and Hassett was also able to promote co-op ads for further buildup.

Radio station contributed to the cause by daily announcements of the week's features and highlights of the celebration and to encourage further attendance on "Heidi" Hassett contacted teachers of all rural schools within a wide area to bring children in to see the picture at a special Saturday matinee.

### Newspaper Publicity Stressed By Botwick and Russell

That the picture itself and the players had received an unusual amount of newspaper publicity and radio mention led Harry Botwick to build up his campaign on "This Way Please" around the leading players, the results of which earned for him the third "Moreau Week" prize. Botwick concentrated on the four names in the picture, Mary Livingston, Fibber McGee and Molly, Betty Grable and Buddy Rogers, figuring that their appearances on the air and in the news would bring the curious to see what they looked like on the screen.

Radio tieups included 15-minute transcription of "This Way Please" used twice over WCSH, records were also furnished the station in advance of playdates, theatre credit given and on Botwick's sidewalk broadcasts, picture was plugged heavily. Standees of the team Fibber McGee and Molly were spotted in city's largest furniture stores by Johnson's Wax salesmen and special tieup stills of Mary Livingston and Betty Grable were placed in jewelry store windows.

### Ties In Gang Shooting

Discovering that the owner of the store held up by the Brady gang in the recent Bangor shooting possessed a lot of newsreel shots of the fracas, Manager C. J. Russell, Jr., of the Opera House, in that spot, succeeded in borrowing the film from the merchant for showings at the theatre. Russell also secured permission to plant poster in window covering bullet hole made during the shooting, card copy calling attention to the reel at the theatre.

Numerous window displays were secured on "Stella Dallas," including cutout of John Boles endorsing typewriter, 40 by 60's in libraries tying up the book with Mrs. Olive Higgins Prouty, cards placed in all Postal Telegraph windows and stills of Anne Shirley riding bicycle used in leading toy window. All employees called to meeting week ahead were explained importance of the week and urged each to try to bring in extra admissions. Cashier called up selected list, plugging the opening, special announcements, stories and stills were planted in papers in advance and during the week and special attention was also paid to short subjects. Campaign won the fourth prize.

# personalities

HARVEY COCKS
general manager, Quimby Theatres, Ft. Wayne, Ind., paid us his yearly anticipated visit.

▽

MAURICE SIDMAN
former manager of the Holyoke Theatre, Holyoke, Mass., has been named manager of the Strand in Haverhill. Replacing him is ALDEN SMITH, who has been at the Strand in Haverhill.

▽

OLE LARSON
former operator of the Lyric at Peshtigo, Wis., has taken over the Iola in Iola.

▽

MARTIN POLSTER
is now managing both the University and Circle Theatres, Cleveland, succeeding DAVE MARMORSTEIN, resigned.

▽

J. V. BENEFIELD
has taken over the Lyric at Granite Falls, N. C.

▽

EDDIE DIETZ
former Metro booker, has resigned to manage the State Theatre, Cincinnati, Ohio.

▽

GEORGE FRASER
has been promoted from assistant at Warners' Uptown, Cleveland, to manager of the Lake, succeeding A. K. VEACH, resigned, to manage three houses in Uhrichsville for Irving Candall.

▽

ERNEST KAMMRER
is now managing the Princess, Oskaloosa, Iowa.

▽

LEO GREENWOOD
is managing the Gates Theatre, Portsmouth, Va., succeeding SIDNEY GATES, resigned.

▽

FRANK COOPER
has purchased the Uptown Theatre, Jasper, Texas.

▽

S. K. HENDERICKS
has opened the new Strand Theatre at Damascus, Va.

▽

PAUL CORNWELL
has been transferred from the Orpheum at Okmulgee, Okla., to the Melba, at Guthrie. Other Griffith Amusement Co. changes include JIM O'DONNELL from the Melba to the Rivoli at Blackwell, Okla.; FRED BREWER from the Rivoli to the Tall Chief at Fairfax, Okla., and THURSTON HOMAN from the Tall Chief to the Aztec at Enid.

▽

FRANCIS E. O'NEIL
has been made manager of the Maine Theatre, Portland, Maine.

▽

BENJAMIN T. PITTS
has opened his new Victoria Theatre, Fredericksburg, Va.

▽

CLYDE YOUNG
has been placed in charge of the new Greer Theatre, Mangum, Okla.

## *THE BUREAU OF MISSING PERSONS*

*For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:*

F. R. Sanphy
Frank Sargent
James J. Sartell
Harry Savett
Murray Schatten
William Schleuter
Robert Schmertz
Otto W. Schmit
Bernard E. Schnaper
Fred W. Schroeder
E. Schulman
Harry Schulman
Kenneth G. Schultz
Howard Schuster
Urban J. Schwartz
P. F. Schwie
Joe W. Seabold
David Seaman
Sidney Seckler
W. H. Seth
Silvert Setron
J. Warren Sever
David G. Shade
Clarence Shadowine
Joseph Shanahan
A. E. Shanley
A. J. Sharick
Asher B. Shaw
H. Paul Shay
M. Shekleton
A. J. Sheldon
J. J. Shelley
B. O. Shelton
Harry Shepard
Frank Shepherd
S. E. Shipley
Vinton H. Sholl
William Sholl
L. B. Shuler
Morris Shulman
S. H. Shwidelson
Paul Sigler
Harry Silver
David Silverman
Irving Silverman
Samuel Silverman
Nat Simon
Lloyd E. Sinclair
Harry Sklarin
William Slater
Jack Smallwood
Cress E. Smith
George A. Smith
Jay B. Smith
John J. Smith
Milton W. Smith
Sidney Smith
Walter A. Smith
Walter S. Smith
B. H. Snyder
James Snyder
Alvin Spainhaur
Edward C. Spengeman
Benjamin H. Sperber

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

**Rockefeller Center, N. Y.**

*Name* .....
(PRINT)

*Position* .....

*Theatre* .....

*Address* .....

*City* .....

*State* .....

*Circuit* .....

*Absolutely No Dues or Fees!*

LAWRENCE CAPLANE
from the RKO 105th Street Theatre, Cleveland, has been named assistant of the RKO Majestic at Columbus replacing FRANK THROOP who has been transferred to a similar post at the RKO Grand.

▽

ORVILLE WOOD
who owns and operates the Dover at Camden, Ohio, has purchased the Majestic Theatre there which was formerly operated by MRS. ANNA DEARTH.

▽

DOUGLASS HANEY
has reopened the Albio Theatre, Albion, Ind.

▽

C. E. KENNER
is the new manager of the Empire Theatre, Montgomery, Ala., replacing F. J. NICKENS, recently transferred to Birmingham.

▽

JOHN WOLFBERG
has taken over the Strand Theatre, Kansas City, Mo.

▽

ALTON F. CARNES
has been transferred from the Schine Holland Theatre, Bellefontaine, Ohio, to the assistant's job at the Rialto and Regent in Amsterdam, N. Y.

▽

DAVE COCKRILL
has appointed JOE GUNDY assistant to HARRY HUFFMAN as manager of the Plaza to succeed LLOYD KIRBY, the latter going to Cockrill's Alpine.

▽

LAMAR SWIFT
formerly of Atlanta, has become manager of the Rialto, Macon, Ga.

▽

ORVILLE WOOD
owner and operator of the Dover, Camden, Ohio, has purchased the Majestic from MRS. ANNA DEARTH.

▽

J. J. MALONEY
has been advanced to the management of the Cosmo Theatre, Chicago. Other Warner changes in J. E. Coston's zone include: C. C. FARMER goes to the Symphony as assistant manager; M. M. CONOR moves to the new Rhodes as managing director, assisted by J. C. EBERSBERGER, formerly of the Shore. S. P. FITZGERALD becomes manager of the Grove; T. D. RANDALL is assistant of the Shore and J. W. REAL assistant of the Oakland. WALDRON RYAN goes into the Grove as assistant and FRANCIS BUCKLES of the Jeffrey is named chief of staff of the new Rhodes.

▽

JAMES McNAMARA
is promoted from chief of service at Warner's Ogden, Chicago, to assistant at the Lexington; J. T. MAHON is chief of service at the Shore, while F. L. POWELL is named chief of service at the Lexington; SANDER RODKIN, doorman at Shore, promoted to service department of the Avalon and S. E. STANIS goes from the Avalon to chief of service at the Hamilton, while J. R. CHEVALIER is promoted to service management at the Cosmo.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |

## AMBASSADOR-CONN

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-June Gale | June 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Roaring Six Guns | Kermit Maynard-Beryl Wallace | Oct. 15,'37† | | |
| Rough Riding Rhythm | Kermit Maynard-Mary Hayes | Aug. 15,'37† | | |
| Sing While You're Able | Pinky Tomlin-Toby Wing | Mar. 20,'37 | 66 | |
| Swing It, Professor (G) | Pinky Tomlin, Paula Stone | Nov. 15,'37† | *60. Nov. | 13,'37 |
| Thanks for Listening | Pinky Tomlin-Aileen Pringle | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| Young Dynamite | Frankie Darro-Charlotte Henry | Sept. 15,'37† | | |
| *Coming* | | | | |
| Calling All Marines | Gene Austin-Candy 'n' Coco | | | |
| Fighting Cadet | Frankie Darro-Kermit Maynard | | | |
| Song of the Vigilantes | Kermit Maynard | | | |
| Strong Arm Squad | Lyle Talbot-Wynne Gibson | | | |
| Sweethearts in Swingtime | Donald Novis-Grace Bradley | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Feresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All American Sweetheart (See "In the Cutting Room," Sept. 18,'37.) | Scott Colton-Patricia Farr | Nov. 30,'37† | 62 | |
| Awful Truth, The (G) (Exploitation: Dec. 4,'37, p. 76.) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92. Oct. | 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62. Oct. | 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61. Nov. | 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | Richard Dix-Joan Perry | June 25,'37 | 68. July | 24,'37 |
| Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.) | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| Frame Up, The (See "Right Guy," "In the Cutting Room," May 1,'37.) | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64. Oct. | 23,'37 |
| I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65. Feb. | 27,'37 |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68. Aug. | 14,'37 |
| It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| It's All Yours (G) (Exploitation: Nov. 13,'37, p. 62.) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80. Aug. | 7,'37 |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65. July | 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69. May | 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68. Oct. | 9,'37 |
| Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p.80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94.) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118. Feb. | 27,'37 |
| Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68. Nov. | 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 6,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62. Apr. | 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67. Apr. | 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65. Aug. | 28,'37 |
| Shadow, The (G) | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | 59. Dec. | 4,'37 |
| She Married an Artist (See "In the Cutting Room," Oct. 9,'37.) | John Boles-Luli Deste | Nov. 25,'37† | 78 | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Speed to Spare (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76. Feb. | 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65. Nov. | 13,'37 |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62. Mar. | 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.) | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104. Feb. | 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68. Feb. | 13,'37 |
| *Coming* | | | | |
| Campus Mystery | Scott Colton-Mary Russell | | | |
| Headin' East (G) | Buck Jones-Ruth Coleman | Dec. 13,'37† | *60. Nov. | 27,'37 |
| I'll Take Romance (See "In the Cutting Room," July 24,'37.) | Grace Moore-M. Douglas | Dec. 25,'37† | 85 | |
| Little Miss Roughneck (See "In the Cutting Room," Dec. 4,'37.) | Edith Fellows-Lee Carrillo | | | |
| Lone Rider | Chas. Starrett-Iris Meredith | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Dec. 23,'37† | | |
| Outlaws of the Prairie | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Paris on Broadway | Lanny Ross | | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.) | Don Terry-Mary Russell | | | |
| Start Cheering (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | Jimmy Durante-Jean Perry | | | |
| There's Always a Woman | Loretta Young-Randolph Scott | | | |
| Under Suspicion (G) | Jack Holt-Kath. DeMille | Dec. 16,'37† | *65. Nov. | 20,'37 |
| Who Killed Gail Preston? | Wyn Cahoon-Robert Paige | | | |
| Wide Open Faces | Joe E. Brown | | | |
| Women in Prison | Wyn Cahoon-Scott Colton | | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60. June | 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64. Mar. | 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radai | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |
| Once a Week | Kabos-Perezel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. Oct. | 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70. | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55. | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie, Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| (Exploitation: Nov. 27,'37, p. 79.) | | | | |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men in Exile 174 | Richard Purcell-June Travis | Apr. 4,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. 11,'37† | 61. | Oct. 30,'37 |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| Sh! the Octopus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. 11,'37† | *60. | Nov. 13,'37 |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105. | Nov. 13,'37 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254 | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

### *Coming*

| | | | |
|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | |
| Girls on Probation | Bonita Granville-Dolores Costello | | |
| Gold Is Where You Find It 255 | George Brent-O. de Havilland | Feb. 12,'38† | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | |
| Highway Pirates 279 | Dick Purcell-Beverly Roberts | Feb. 19,'38† | |
| Hollywood Hotel 253 | Dick Powell-Frances Langford | Jan. 22,'38† | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | |
| Larger Than Life | Frank McHugh-Ann Sheridan | | |
| Sergeant Murphy | Ronald Reagan-Mary Maguire | | |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57. Oct. 16,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | |
| Women Are Like That | Kay Francis-Pat O'Brien | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90. | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82. | |
| Ftohea Toy Mpeam | Vasoula Manolidoy | Sept. 5,'37† | 96. | |
| Kainourgea Zoe | Rita Karmen | Nov. 7,'37† | 115. | |
| Reborn | Elene Papadake | Dec. 5,'37† | 90. | |
| True Love | Sophea Damogloy | Oct. 3,'37† | 85. | |

### *Coming*

| | | | |
|---|---|---|---|
| Greece of 1938 | Newsreels | Jan. 9,'38† | 90. |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65. | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels in Love (G) 3604 | Jessie Matthews-Louis Borrell | Feb. 29,'37 | 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 70. | Oct. 2,'37 |
| Sez O'Reilly to MacNab (G) 3602 | Will Fyffe-Will Mahoney | Nov. 20,'37 | 83. | July 17,'37 |
| (Reviewed under the title, "Said O'Reilly to McNab.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64. | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74. | |
| You're in the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

### *Coming*

| | | | |
|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | |
| Girl Was Young, The | Nova Pilbeam | Feb. 17,'38† | |
| (See production article, Oct. 30,37, p. 16.) | | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20, '38† | |
| Show Goes On, The | Anna Neagle-T. Carminati | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63. | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56. | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60. | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77. | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 65½. | May 1,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 10,'36 |
| (Reviewed under the title, "Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58. | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mr. Boggs Steps Out (G) 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | *65. | Nov. 20,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 8,'37 | 60. | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56. | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 16,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 66. | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy (G) 205 | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61. | Dec. 4,'37 |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 203 | Eric Linden-Cecilia Parker | June 8,'37† | 61. | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. 5,'37† | *65. | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57. | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 6,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61. | |

### *Coming*

| | | | |
|---|---|---|---|
| Death Takes a Cruise | | | |
| Don't Lead with Your Heart | Anna Sten | | |
| Gorgeous | Anna Sten | | |
| Honolulu Honeymoon | | | |
| King of the Sierras 207 | Rex-Shiek | | |
| Law of the Golden West | Tex Ritter | | |
| Love Me Again | Anna Sten | | |
| Love Runs Into Money | | | |
| Murder at the Ranche | Ken Maynard | | |
| Orchid Girl | Anna Sten | | |
| Painter in the Sky | | | |
| Rollin' Plains 217 | Tex Ritter | | |
| Shadow Speaks | Rod La Rocque-Astrid Allwyn | | |
| Snow Covered Wagons | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. Oct. 10,'36 |
| Utah Trail | Tex Ritter | | |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63. | |
| Luck of the Irish | Richard Hayward | Feb. 1,'37 | 68. | |
| This Is China | | Dec. 1,'37† | 68. | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69. | |

### *Coming*

| | | |
|---|---|---|
| Early Bird, The | Richard Hayward | |
| Irish and Proud of It | Richard Hayward | |
| Jeanne | Gaby Morlay | |

# (THE RELEASE CHART--CONT'D)

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. | 15,'37† 82 | |
| Business in Distress | Czech Film | Oct. | 15,'37† 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. | 10,'37 62 | Jan. 26,'35 |
| I Give My Heart | Gitta Alpar | Nov. | 5,'37† 78 | |
| Invitation to the Waltz | Lilian Harvey | Nov. | 10,'37† 74 | |
| Kathleen Mavourneen | Sally O'Neil-Irish Cast | Dec. | 5,'37† 75 | |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. | 1,'37† 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. | 10,'37 82 | |
| Song of the Lark | Czech Film | Dec. | 8,'37† 90 | |
| Student's Romance, The (G) | Patric Knowles | Oct. | 10,'37† 78 | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. | 1,'37† 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. | 1,'37 85 | Mar. 20,'37 |

*Coming*

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|---|---|---|---|---|
| Old Curiosity Shop, The (G) | Charles Dickens Story | Dec. | 12,'37† 74 | Feb. 2,'35 |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. | 11,'37† 9 rls | |
| All Men Are Wild | Paul Javor | Oct. | 21,'37† 9 rls | |
| Anniversary | Imre Raday-Ida Turay | Dec. | 10,'37† 10 rls | |
| Bride from Toreske | Paul Javor | Oct. | 1,'37† 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. | 19,'37† 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June | 11,'37 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. | 20,'37 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. | 6,'37 8 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. | 30,'37† 10 rls | |
| I Picked You for My Husband | Paul Javor | Nov. | 4,'37† 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. | 21,'37† 9 rls | |
| Pay, Madame | Paul Javor | May | 30,'37 8 rls | |
| Two Prisoners | Paul Javor | Oct. | 12,'37† 10 rls | |

*Coming*

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|---|---|---|---|---|
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. | 24,'37† 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. | 15,'37† 73 | Sept. 11,'37 |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. | 1,'37 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. | 15,'37 90 | |

*Coming*

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
I Demand Payment — Betty Burgess-Jack LaRue
Night of Crime
Sky Girl

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. | 27,'37 69 | Aug. 28,'37 |
| Beg, Borrow or Steal (G) 814 | Frank Morgan-Florence Rice | Dec. | 3,'37† 72 | Dec. 4,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July | 9,'37 89 | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. | 3,'37† 80 | Sept. 4,'37 |
| (Exploitation: Dec. 4,'37, p. 72.) | | | | |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. | 8,'37† 103 | Oct. 2,'37 |
| (Exploitation: Nov. 13,'37, p. 62.; Nov. 20,'37, p. 92.) | | | | |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. | 20,'37 110 | Aug. 21,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June | 25,'37 116 | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. | 22,'37† 112 | Oct. 30,'37 |
| (Exploitation: Dec. 4,'37, p. 70.) | | | | |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June | 11,'37 111 | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. | 15,'37† 87 | Sept. 25,'37 |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July | 2,'37 89 | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. | 26,'37 67 | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. | 12,'37 69 | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. | 5,'37† 138 | July 24,'37 |
| (Exploitation: Dec. 4,'37, pp. 71, 76.) | | | | |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. | 11,'36 72 | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. | 6,'37 139 | Feb. 6,'37 |
| (See production article, July 11,'36 p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. | 23,'37 76 | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June | 4,'37 109 | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. | 12,'37† 81 | Nov. 13,'37 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. | 19,'37 98 | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. | 29,'37† 78 | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July | 30,'37 69 | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. | 1,'37† 72 | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. | 5,'37 65 | Feb. 6,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July | 2,'37 90 | Apr. 28,'34 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June | 18,'37 70 | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. | 26,'37 132 | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. | 17,'37† 73 | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. | 6,'37 105 | Mar. 2,'35 |
| Navy, Blue and Gold (G) 811 | Lionel Barrymore-Robt. Young | Nov. | 19,'37† 94 | Nov. 20,'37 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. | 30,'37 117 | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. | 23,'37 67 | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June | 4,'37 119 | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. | 19,'37 84 | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May | 21,'37 70 | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. | 16,'37 127 | July 18,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July | 23,'37 94 | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. | 18,'36 74 | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. | 2,'37 69 | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May | 14,'37 94 | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May | 7,'37 66 | May 8,'37 |
| Thoroughbreds Don't Cry (G) 813 | Mickey Rooney-Judy Garland | Nov. | 26,'37† 80 | Nov. 20,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July | 16,'37 97 | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 92.) | | | 6 6 | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May | reissue 126 | Jan. 24,'31 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. | 16,'37 64 | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. | 10,'37† 61 | Sept. 11,'37 |
| You're Only Young Once (G) 815 | Lewis Stone-Mickey Rooney | Dec. | 10,'37† 77 | Nov. 27,'37 |

*Coming*

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|---|---|---|---|---|
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. | 11,'38† | |
| Bad Man of Brimstone 812 | Wallace Beery-V. Bruce | Dec. | 17,'37† | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Benefits Forgot | Walter Huston-James Stewart | Dec. | 31,'37† | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. | 21,'38† | |
| See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | | | |
| Love Is a Headache | Gladys George-Franchot Tone | | | |
| Mannequin | Joan Crawford-Spencer Tracy | Jan. | 28,'38† | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Man-Proof | Myrna Loy-Franchot Tone | Jan. | 7,'38† | |
| (See "The Four Marys," "In the Cutting Room," Nov. 13,'37.) | | | | |
| Merrily We Live | Constance Bennett-Brian Aherne | | | |
| Rosalie 816 | Eleanor Powell-Nelson Eddy | Dec. | 24,'37† 122 | |
| (See production article, Nov. 6,'37, p. 34.) | | | | |
| Test Pilot | C. Gable-M. Loy-S. Tracy | | | |
| Three Men in the Snow | Frank Morgan-Robt. Young | Jan. | 14,'38† | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. | 18,'38† | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. | 25,'37† 59 | Sept. 25,'37 |
| Blazing Barriers (G) | Edw. Arnold, Jr.-F. McKinney | July | 4,'37† 65 | Nov. 20,'37 |
| Boy of the Streets | Jackie Cooper-Maureen O'Connor | Dec. | 8,'37† 76 | |
| Bride for Henry, A (G) | Anne Nagel-Neil Hamilton | Sept. | 29,'37† 58 | Oct. 2,'37 |
| County Fair (G) | John Ariedge-Mary Lou Lender | Nov. | 24,'37† 72 | Nov. 20,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. | 3,'37† 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. | 30,'37† 61 | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. | 2,'37† 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July | 7,'37† 62 | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July | 28,'37† 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. | 17,'37† | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. | 4,'37† 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July | 21,'37† 73 | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July | 14,'37† 55 | Aug. 21,'37 |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. | 18,'37† 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. | 22,'37† 62 | Sept. 25,'37 |
| Telephone Operator | Judith Allen-Grant Withers | Dec. | 8,'37† | |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June | 30,'37† 70 | |
| Where Trails Divide | Tom Keene | Oct. | 13,'37† 59 | |

*Coming*

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|---|---|---|---|---|
| Code of the Range | Tim McCoy | | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. | 15,'37† | |
| Rose of the Rio Grande | Movita | | | |

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. | 29,'37† 98 | Sept. 25,'37 |
| Artists and Models (G) 3702 | Jack Benny-Gail Patrick | Aug. | 13,'37† 97 | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.) | | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Barrier, The (G) | Lee Carrillo-Jean Parker | Nov. 12,'37† | *93. | Nov. 6,'37 |
| (See production article, Sept. 18,'37, p. 14.) | | | | |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67. | Aug. 7,'37 |
| Blossoms on Broadway (G) | Edward Arnold-Shirley Ross | Nov. 19,'37† | *85. | Nov. 20,'37 |
| (See production article, Sept. 25,'37, p. 16.) | | | | |
| Borderland (G) 3668 | William Boyd-Jimmy Ellison | Feb. 26,'37 | 82. | Feb. 13,'37 |
| Born to the West | John Wayne-Marsha Hunt | Dec. 10,'37† | | |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64. | Sept. 11,'37 |
| Clarence 3632 | Roscoe Karns-Charlotte Wynters | Feb. 12,'37 | 65 | |
| (See "In the Cutting Room," Dec. 26,'36.) | | | | |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60. | Apr. 17,'37 |
| Double Or Nothing (G) 3707 | Bing Crosby-Martha Raye | Sept. 17,'37† | 95. | Aug. 21,'37 |
| (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.) | | | | |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37 | 88. | July 10,'37 |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94. | Oct. 2,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85. | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56. | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70. | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76. | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 142. | July 24,'37 |
| (Exploitation: Dec. 4,'37, p. 70.) | | | | |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79. | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65. | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67. | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66. | May 22,'37 |
| I Met Him in Paris (G) 3644 | Claudette Colbert-M. Douglas | May 28,'37 | 86. | May 29,'37 |
| (Exploitation: Oct. 9,'37, p. 67.) | | | | |
| Internes Can't Take Money (A) 3639 | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79. | Apr. 17,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| John Meade's Woman (A 3630 | Edw. Arnold-Francine Larrimore | Feb. 26,'37 | 87. | Feb. 27,'37 |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78. | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77. | June 12,'37 |
| Love on Toast | Stella Ardler-John Payne | Dec. 3,'38† | | |
| Maid of Salem (G) 3634 | C. Colbert-Fred MacMurray | Feb. 19,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.) | | | | |
| Make Way for Tomorrow (G) 3641 | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92. | May 1,'37 |
| (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.) | | | | |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65. | June 12,'37 |
| Mountain Music (G) 3647 | Bob Burns-Martha Raye | June 18,'37 | 77. | June 19,'37 |
| (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p.86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.) | | | | |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71. | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70. | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75. | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70. | June 26,'37 |
| On Such a Night (A) 3704 | Karen Morley-Grant Richards | Aug. 27,'37† | 73. | Aug. 21,'37 |
| (Exploitation: Nov. 6,'37, p. 66.) | | | | |
| Outcast (G) 3629 | Warren William-Karen Morley | Feb. 5,'37 | 79. | Feb. 6,'37 |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113. | Nov. 28,'36 |
| (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | | | | |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60. | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Heyward | Sept. 17,'37† | 68. | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62. | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65. | Sept. 4,'37 |
| Souls at Sea (G) 3705 | Gary Cooper-George Raft | Sept. 3,'37† | 92. | Aug. 14,'37 |
| (See production article, Jan. 30,'37, p. 16.) | | | | |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97. | Mar. 20,'37 |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62. | Oct. 9,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63. | Sept. 18,'37 |
| Thunder Trail (G) 3713 | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58. | Oct. 2,'37 |
| (Exploitation: May 29,'37, p. 67.) | | | | |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80. | May 29,'37 |
| Waikiki Wedding (G) 3637 | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89. | Apr. 3,'37 |
| (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | | | | |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Jan. 14,'38† | | |
| (See production article, Nov. 20,'37, p. 14.) | | | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Buccaneer, The | Fredric March-Franciska Gaal | | | |
| (See production article, Oct. 23,'37, p. 14.) | | | | |
| Bulldog Drummond Interferes | J. Barrymore-Louise Campbell | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55. | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| College Swing | Martha Raye-Burns & Allen | | | |
| Dangerous to Know | Anna May Wong-Akim Tamiroff | | | |
| Daughter of Shanghai | Anna May Wong-Chas. Bickford | Dec. 17,'37† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 14,'38† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Partners of the Plains | Wm. Boyd-George Hayes | Jan. 28,'38† | | |
| Professor Beware | Harold Lloyd-Phyllis Welch | | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Jan. 21,'38† | *75. | Nov. 13,'37 |
| True Confession (A) | C. Lombard-Fred MacMurray | Dec. 24,'37† | *84. | Nov. 20,'37 |
| Wells Fargo | Joel McCrea-Frances Dee | Dec. 31,'37† | | |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Rogue | Bobby Nelson-Donald Reed | Jan. 3,'37† | | |
| El Justiciero | Ernesto Guillen | Jan. 3,'37† | | |
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56. | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61. | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Beware of Ladies (G) 6011 | Donald Cook-Judith Allen | Dec. 21,'36 | 61. | Feb. 13,'37 |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59. | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59. | Nov. 13,'37 |
| Border Phantom 6333 | Bob Steele-Harley Wood | Dec. 28,'36 | 58 | |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62. | July 31,'37 |
| Circus Girl 6014 | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| (See "In the Cutting Room," Feb. 13,'37.) | | | | |
| Colorado Kid 7123 | Bob Steele-Marian Weldon | Dec. 6,'37† | | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57. | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57. | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Duke Comes Back, The 7018 | Allan Lane-Heather Angel | Nov. 29,'37† | 64 | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64. | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62. | Apr. 3,'37 |
| Glamorous Night (G) 7017 | Mary Ellis-Victor Jory | Dec. 6,'37† | 80. | May 15,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 | Frances Langford-Phil Regan | Apr. 26,'37 | 83. | Apr. 10,'37 |
| (Exploitation: July 10,'37, p. 86.) | | | | |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| (See "In the Cutting Room," May 15,'37.) | | | | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67. | Mar. 27,'37 |
| Join the Marines (G) 6003 | June Travis-Paul Kelly | Jan. 25,'37 | 67. | Feb. 6,'37 |
| Larceny on the Air (G) 6030 | Grace Bradley-Bob Livingston | Jan. 11,'37 | 60. | Jan. 18,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56. | Jan. 16,'37 |
| Manhattan Merry-Go-Round (G) 7001 | Phil Regan-Ann Dvorak | Nov. 13,'37† | 84. | Nov. 13,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63. | July 31,'37 |
| Michael O'Halloran (Spec.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68. | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58. | Mar. 13,'37 |
| Portia on Trial 6001 (A) | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72. | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59. | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56. | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62. | July 3,'37 |
| Riders of the Whistling Skull 6314 | Bob Livingston-Ray Corrigan | Jan. 4,'37 | 55 | |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |
| Rootin' Tootin Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60. | May 8,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64. | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006 | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66 | |
| Springtime in the Rockies (G) 7101 | Gene Autry-Polly Rowles | Nov. 15,'37† | 60. | Nov. 27,'37 |
| Trail of Vengeance 6325 | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54 | |
| Trigger Trio 7112 | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56 | |
| Two Wise Maids (G) 6004 | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68. | Feb. 6,'37 |
| Wild Horse Rodeo 7113 | Three Mesketeers | Dec. 6,'37† | | |
| Wrong Road, The (G) 7016 | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62. | Sept. 25,'37 |
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022 | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |
| *Coming* | | | | |
| Exiled in Shanghai 7019 | June Travis-Wallace Ford | Dec. 20,'37† | | |
| Lady Behave! (See "The Lady Misbehaves," "In the Cutting Room," Nov. 20,'37.) | Sally Eilers-Neil Hamilton | Dec. 27,'37† | | |
| Lone Ranger | Lee Powell-Lynn Roberts | | | |
| Mama Runs Wild | Mary Boland-Ernest Truex | Jan. 3,'38† | | |
| Old Barn Dance, The | Gene Autry-Smiley Burnette | Dec. 29,'37† | | |
| Outside of Paradise | Phil Regan-Dorothy McNulty | Jan. 10,'38† | | |
| Paroled to Die 7124 | Bob Steele-Kathleen Elliott | Jan. 24,'38† | | |
| Purple Vigilantes 7114 | Three Mesquiteers | Jan. 10,'38† | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802 | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. | Aug. 21,'37 |
| Behind the Headlines (G) 727 | Lee Tracy-Diana Gibson | May 14,'37 | 58. | June 12,'37 |
| Big Shot, The (G) 735 | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. | July 31,'37 |
| Border Cafe (G) 730 | John Beal-Armida | June 4,'37 | 67. | May 29,'37 |
| Breakfast for Two (G) 737 | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. | Oct. 9,'37 |
| China Passage (G) 718 | Constance Worth-V. Haworth | Mar. 12,'37 | 65. | Apr. 24,'37 |
| Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.) | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. | Apr. 10,'37 |
| Damsel in Distress, A (G) | Fred Astaire-Burns & Allen | Nov. 19,'37† | 98. | Nov. 27,'37 |
| Danger Patrol (G) | John Beal-Sally Eilers | Dec. 3,'37† | 80. | Nov. 20,'37 |
| Don't Tell the Wife (G) 720 | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. | Feb. 27,'37 |
| Fight for Your Lady (G) 808 | John Boles-Ida Lupino | Nov. 5,'37† | 67. | Oct. 2,'37 |
| Fit for a King (G) 848 | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. | Sept. 4,'37 |
| Flight from Glory (G) 736 | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. | Aug. 14,'37 |
| Forty Naughty Girls (G) 803 | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. | Sept. 4,'37 |
| Hideaway (G) 733 | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. | July 31,'37 |
| High Flyers (G) | Wheeler and Woolsey | Nov. 26,'37† | 70. | Nov. 20,'37 |
| Hollywood Cowboy (G) 733 | George O'Brien-Cecilia Parker | May 28,'37 | 64. | July 31,'37 |
| Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. | Aug. 28,'37 |
| Living on Love (G) | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. | Oct. 30,'37 |
| Make a Wish (G) 745 | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. | Sept. 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Jean Fontaine | Apr. 2,'37 | 67. | Mar. 13,'37 |
| Meet the Missus (G) 729 | Victor Moore-Helen Broderick | June 4,'37 | 60. | May 29,'37 |
| Music for Madame (G) 804 | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. | Sept. 18,'37 |
| New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July 2,'37 | 100. | July 10,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. | July 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. | Mar. 20,'37 |
| Park Avenue Logger (G) 787 | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. | Jan. 30,'37 |
| Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.) | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. | Jan. 2,'37 |
| Quality Street (G) 709 | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. | Mar. 30,'37 |
| Quick Money (G) | Fred Stone-Dorothy Moore | Dec. 10,'37† | 59. | Nov. 27,'37 |
| Racing Lady (G) 707 | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. | Dec. 12,'36 |
| Riding On Air (G) 771 | Joe E. Brown-Florence Rice | June 18,'37 | 71. | June 12,'37 |
| Saturday's Heroes (G) 805 | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. | Sept. 18,'37 |
| Sea Devils (G) 714 | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. | Feb. 20,'37 |
| Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May 7,'37 | 116. | May 8,'37 |
| Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. | Feb. 27,'37 |
| Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.) | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. | Sept. 18,'37 |
| Super Sleuth (G) 734 | Jack Oakie-Ann Sothern | July 16,'37 | 70. | July 17,'37 |
| That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. | Dec. 19,'36 |
| There Goes My Girl (G) 728 | Ann Sothern-Gene Raymond | May 21,'37 | 74. | June 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. | Oct. 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. | Dec. 26,'36 |
| Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 8*; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27,'37, p. 80.) | Edward Arnold-Frances Farmer | July 30,'37 | 109. | July 17,'37 |
| Too Many Wives (G) 723 | Anne Shirley-John Morley | Apr. 9,'37 | 61. | Apr. 17,'37 |
| Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Nov. 12,'37† | 113. | Sept. 25,'37 |
| We're on the Jury (G) 716 | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. | Jan. 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 8,'37 | 82. | Oct. 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. | Feb. 20,'37 |
| Windjammer 783 (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. 6,'37 | 58 | |
| Woman I Love, The (G) 721 | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. | Apr. 24,'37 |
| You Can't Beat Love (G) 731 | Preston Foster-Joan Fontaine | June 25,'37 | 62. | June 5,'37 |
| You Can't Buy Luck (G) 726 | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. | May 1,'37 |

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | | | |
| Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.) | Lee Tracy-Joan Woodbury | | | |
| Everybody's Doing It (See "Easy Millions," "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | | | |
| Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | | | |
| Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.) | Bobby Breen-Juanita Quigley | | | |
| Hitting a New High (G) | Lily Pons-John Howard | Dec. 24,'37† | 85. | Dec. 4,'37 |
| Perfect Alibi, The | Preston Foster-Whitney Bourne | | | |
| Radio City Revels | Bob Burns-Jack Oakie | | | |
| Rat, The (A) | Ruth Chatterton-Anton Walbrook | | 78. | Nov. 27,'37 |
| She's Got Everything (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | Gene Raymond-Ann Sothern | | | |
| Wise Girl (See "Women Have a Way," "In the Cutting Room," Nov. 27,'37.) | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Heroes of the Alamo (G) | Earl Hodgins | Sunset | Aug. 19,'37 | *75. | Aug. 7,'37 |
| Melody of the Plains (G) | Fred Scott | Spectrum | Apr. 15,'37 | *55. | Apr. 10,'37 |
| Nation Aflame (G) | Noel Madison | Treasure | Oct. 16,'37 | 76. | Oct. 23,'37 |
| Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.) | Fred Scott | Spectrum | Jan. 15,'37 | | |
| Three Legionnaires (G) | Robt. Armstrong | General | June 15,'37 | *60. | Mar. 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. | June 12,'37 |
| Zamboanga (G) | Native Cast | | July 17,'37 | *65. | July 17,'37 |
| *Coming* | | | | | |
| Harlem on the Prairie (G) | Herbert Jeffries | Associated | Dec. 9,'37 | *55. | Nov. 27,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815 | Eddie Cantor-June Lang | Oct. 29,'37† | 81. | Oct. 23,'37 |
| Angel's Holiday (G) 754 | Jane Withers-Robert Kent | June 4,'37 | 71. | May 8,'37 |
| As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. | Sept. 19,'36 |
| Big Business (G) 759 | Jed Prouty-Spring Byington | June 18,'37 | 61. | Apr. 17,'37 |
| Big Town Girl (G) 822 | Claire Trevor-Donald Woods | Dec. 3,'37† | *65. | Nov. 13,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758 | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. | June 26,'37 |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. | Oct. 30,'37 |
| Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May 7,'37 | 83. | May 8,'37 |
| Californian, The (G) 753 | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. | July 10,'37 |
| Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May 21,'37 | 71 | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. | Nov. 20,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. | Aug. 7,'37 |
| Crack-Up (G) 727 | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. | Jan. 16,'37 |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. | Oct. 2,'37 |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. | Sept. 25,'37 |
| David Harum (G) 769 (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. | Mar. 3,'34 |
| Dinner at the Ritz (G) 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. | Nov. 13,'37 |
| Doctor Bull (G) 768 (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. | Oct. 14,'33 |
| Fair Warning (G) 740 | Betty Furness-John Payne | Mar. 5,'37 | 68. | Jan. 23,'37 |
| Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. | Apr. 3,'37 |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. | Oct. 23,'37 |
| Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May 14,'37 | 59. | Mar. 6,'37 |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. | May 5,'34 |
| Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.) | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. | Oct. 16,'37 |
| Holy Terror, The (G) 734 | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. | Jan. 9,'37 |
| Hot Water (G) | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. | July 17,'37 |
| Judge Priest (reissue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. | Sept. 28,'34 |
| It Happened Out West 745 | Paul Kelly-Judith Allen | May 7,'37 | 56 | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28 | |
| Lady Escapes, The (G) 747 | Gloria Stuart-Michael Whalen | July 23,'37 | 63. | June 5,'37 |
| Lancer Spy (G) 809 | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. | Oct. 9,'37 |
| Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. | Oct. 2,'37 |
| Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. | Nov. 26,'36 |
| Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. | Feb. 27,'37 |
| Love Under Fire (G) 803 | Loretta Young-Don Ameche | Aug. 20,'37† | 75. | Aug. 14,'37 |
| Midnight Taxi (G) 744 | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. | Mar. 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. | Mar. 20,'37 |
| Off to the Races (G) 736 | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. | Jan. 16,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| On the Avenue (G) 732 | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. | Feb. 13,'37 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | | | | |
| One in a Million (G) 722 | Sonja Henie-Adolphe Menjou | Jan. 1,'37 | 94. | Dec. 26,'36 |
| (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | | | | |
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Bellew-Cecilia Parker | Oct. 8,'37† | 75 | |
| Second Honeymoon (G) 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | 79. | Nov. 13,'37 |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| (Exploitation: June 5,'37, p. 64.) | | | | |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 | Anthony Martin-Dixie Dunbar | June 25,'37 | 64 | |
| (See "In the Cutting Room," May 1,'37.) | | | | |
| Slave Ship (G) 748 | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| (See production article, Mar. 13,'37, p. 16.) | | | | |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| (Exploitation: Oct. 9,'37, p. 66.) | | | | |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99 | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 749 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | | | | |
| Wee Willie Winkie (G) 760 | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| (Expoitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | | | | |
| Western Gold (G) 761 | Smith Bellew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |

### *Coming*

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|---|---|---|---|---|
| Baroness and the Butler | Annabella-William Powell | Feb. 25,'38† | | |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Feb. 4,'38† | *65. | Nov. 6,'37 |
| Checkers | Jane Withers-Stuart Erwin | Feb. 18,'38† | | |
| (See "In the Cutting Room," Nov. 20,'37.) | | | | |
| City Girl | Ricardo Cortez-Phyllis Brooks | Mar. 18,'38† | | |
| Happy Landing 830 | Sonja Henie-Don Ameche | Feb. 11,'38† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Hawaiian Buckaroo 828 | Smith Bellew-Evalyn Knapp | Jan. 14,'38† | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Jan. 14,'38† | | |
| In Old Chicago | Tyrone Power-Alice Faye | | | |
| (See production article, Sept. 4,'37, p. 48.) | | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | Apr. 28,'38† | *60. | Oct. 30,'37 |
| Love and Hisses 825 | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Love on a Budget | Jed Prouty-Spring Byington | Mar. 14,'38† | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Mar. 11,'37† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Sally, Irene and Mary 827 | Alice Faye-Fred Allen | Jan. 21,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Shanghai Deadline 826 | Dolores Del Rio-George Sanders | Jan. 7,'37† | | |
| Six Girls | Claire Trevor-Virginia Field | Jan. 28,'38† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Jan. 14,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Thank You, Mr. Moto (G) | Peter Lorre-Jane Regan | Dec. 24,'37† | *65. | Nov. 27,'37 |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88.) | | | | |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.) | | | | |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| (Exploitation: Mar. 27,'37, p. 79.) | | | | |
| History Is Made at Night (G) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.) | | | | |
| Knight Without Armor (G) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | | | | |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G) | Edmund Lowe-Ann Todd | Dec. 10,'37† | 77. | Sept. 11,'37 |
| (Reviewed under the title, "The Squeaker.") | | | | |
| Nothing Sacred (G) | Carole Lombard-Fredric March | Nov. 26,'37† | 75. | Nov. 27,'37 |
| (See production article, Aug. 21,'37, p. 16.) | | | | |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| (Exploitation: Nov. 27,'37, p. 78.) | | | | |
| Star Is Born, A (G) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.) | | | | |
| Stella Dallas (A) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.) | | | | |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44 | |
| Walter Wanger's Vogues of 1938 (G) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | | | | |
| When Thief Meets Thief (A) | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| (Reviewed under the title, "Jump for Glory.") | | | | |
| Woman Chases Man (G) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | | | | |
| You Only Live Once (A) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | | | | |

### *Coming*

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|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Jan. 14,'38† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | Jan. 21,'38† | | |
| Adventures of Tom Sawyer | Tommy Kelly-Walter Brennan | Feb. 4,'38† | | |
| (See production article, Oct. 9,'37, p. 16.) | | | | |
| Gaiety Girls, The | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| (Reviewed under the title, "Paradise for Two.") | | | | |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | Mar. 4,'38† | | |
| (See production article, Nov. 13,'37, p. 14.) | | | | |
| Hurricane, The (G) | Dorothy Lamour-Jon Hall | Dec. 24,'37† | *103. | Nov. 13,'37 |
| (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | | | | |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | | 90. | Nov. 18,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Feb. 25,'38† | 86. | June 12,'37 |
| Untitled | Joan Bennett-Henry Fonda | | | |
| (See "I Met My Love Again," "In the Cutting Room," Sept. 18,'37.) | | | | |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63. | Nov. 13,'37 |
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68 | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58 | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59 | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66 | |
| Courage of the West | Bob Baker-Lois January | Dec. 5,'37† | 57 | |
| (See "In the Cutting Room," Sept. 11,'37.) | | | | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½. | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½. | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59 | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr.-Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| Oh, Doctor! (G) 1013 | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| 100 Men and a Girl (G) 2001 | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | | | | |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | | | | |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68 | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59 | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| That's My Story 2034 | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62 | |
| (See "In the Cutting Room," July 3,'37.) | | | | |
| Top of the Town (G) 1007 | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | | | | |
| Trouble at Midnight (G) 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | Nov. 20,'37 |
| We Have Our Moments (G) 1017 | Sally Eilers-James Dunne | Mar. 28,'37 | 67. | Apr. 3,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66 | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virgini Bruce-Kent Taylor | Apr. 4,'37 | 58 | |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 76. | Apr. 24,'37 |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |

*Coming*

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|---|---|---|---|---|
| Black Doll | Nan Grey-Donald Woods | | | |
| Border Wolves | Bob Baker-Connie Moore | | | |
| Deadlocked | Fay Wray-Kent Taylor | | | |
| International Spy | Wm. Hall-Jane Wyman | | | |
| Mad About Music | Deanna Durbin-Herbert Marshall | | | |
| Mountains Are My Kingdom | Noah Beery, Jr.-F. Robinson | | | |
| Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.) | Wendy Barrie-Kent Taylor | Dec. 12,'37† | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | Jan. 23,'38† | 56 | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | Alice Faye-George Murphy | Dec. 26,'37† | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Fued of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Million Dollar Racket (G) | Herman Brix-Joan Barclay | Oct. 1,'37† | 62. | Nov. 20,'37 |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Orphan of the Pecos | Tom Tyler-Jeanne Martel | Dec. 30,'37† | | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |

*Coming*

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|---|---|---|---|---|
| Lost Ranch | Tom Tyler-Jeanne Martel | Nov. 30,'37† | | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.) | Kay Francis-Errol Flynn | June 26,'37 | 73. | Apr. 10,'37 |
| Black Legion (A) 108 (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83. | Jan. 9,'37 |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89. | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 (See "In the Cutting Room," Apr. 10,'37.) | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62. | Sept. 11,'37 |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60. | June 12,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82. | Sept. 11,'37 |
| Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.) | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| God's Country and the Woman (G) 105 (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | George Brent-Beverly Roberts | Jan. 16,'37 | 85. | Dec. 26,'36 |
| Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.) | George Brent-Anita Louise | May 22,'37 | 92. | June 19,'37 |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | *95. | Oct. 2,'37 |
| Great O'Malley, The (G) 110 (Exploitation: Apr. 10,'37, p. 91.) | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71. | Dec. 12,'36 |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90. | July 31,'37 |
| Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | Edw. G. Robinson-Bette Davis | May 29,'37 | 101. | May 8,'37 |
| King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95. | Mar. 6,'37 |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84.) | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116. | July 10,'37 |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68. | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60. | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60. | Mar. 13,'37 |
| Public Wedding 128 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 (Exploitation: May 1,'37, p. 76.) | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93. | Feb. 6,'37 |
| Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | Dick Powell-Doris Weston | July 3,'37 | 105. | July 10,'37 |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80. | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59. | Dec. 5,'36 |
| Varsity Show (G) 202 (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77.) | Dick Powell-Fred Waring | Sept. 4,'37† | 121. | Aug. 21,'37 |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60. | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64. | July 24,'37 |

*Coming*

| | | | | |
|---|---|---|---|---|
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Everybody Was Very Nice | Wayne Morris-Priscilla Lane | | | |
| Evidence | Dick Foran-June Travis | | | |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers in Paris | | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| Kid Comes Back, The (G) 123 (Reviewed under the title, "Don't Pull Your Punches.") | Wayne Morris-June Travis | Feb. 19,'38† | *60. | Jan. 30,'37 |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| Patient in Room 18, The 274 | Ann Sheridan-Patric Knowles | Jan. 15,'37† | | |
| Penrod and His Twin Brother 226 (See "In the Cutting Room," Oct. 30,'37.) | Billy and Bobby Mauch | Feb. 26,'38† | | |
| Swing Your Lady 211 (See "In the Cutting Room," Oct. 30,'37.) | H. Bogart-Dorothy McNulty | Jan. 8,'38† | | |
| Tovarich (G) 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | *92. | Dec. 4,'37 |
| Without Warning (G) 224 | Boris Karloff-Marie Wilson | Jan. 29,'38† | *56. | Oct. 23,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Tibe Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78. | July 8,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95. | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Life and Loves of Beethoven (G) | Harry Baur | Dec. 15,'37† | 82. | Dec. 4,'37 |
| Love on Skils | Walter Rimil | | | |
| Monastery | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Jan. 15,'38† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Adventures of Chico (G) | | Woodward Bros | | 60. | Nov. 27,'37 |
| Angel's Pit, The (A) | Amedo Nazzari | | | | June 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103. | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90. | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73. | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | | Oct. 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer Burstyn | Oct. 19,'37 | 89. | Oct. 23,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80. | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90. | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55. | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74. | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88. | Mar. 27,'37 |
| In the Far East (G) | N. Bogoliubov | Amkino | Oct. 19,'37 | 81. | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90. | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77. | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73. | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70. | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120. | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90. | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80. | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95. | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78. | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105. | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Asso. British | | 70. | July 10,'37 |
| Mayerling (A) (Exploitation: Nov. 6,'37, p. 56.) | Charles Boyer | Pax Films | Sept. 13,'37 | 91. | Sept. 25,'37 |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77. | June 5,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90. | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77. | Sept. 18,'37 |
| Ora Ponciano (G) | Chucho Solozano | Prod. Soria | | 105. | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77. | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75. | May 8,'37 |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115. | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100. | Mar. 20,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95. | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120. | Oct. 30,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70. | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | Scandinavian | Apr. 13,'37 | 73. | Apr. 24,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58. | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85. | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85. | July 17,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l. | Mar. 6,'37 | 68. | Mar. 27,'37 |
| Uncivilized (A) | Dennis Hoey | Box Office | Nov. 23,'37 | 77. | Nov. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60. | May 1,'37 |
| Wild Innocenee (G) | Wendy Munro | Cinesound | | 90. | May 29,'37 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 65. | Nov. 20,'37 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]*

### COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Back to the Woods.....May 14,'37.19½..
(3 Stooges)
Big Squir The (10-2-37)..Sept.17,'37†18....
Charlie Chase
Bury the Hatchet (8-21-37).Aug. 6,'37.19....
Calling All Curtains.....Oct. 1,'37†16....
Calling All Doctors.....July 22,'37.19½..
Cash and Carry (9-11-37)..Sept. 3,'37†18½..
(3 Stooges)
Dizzy Doctors (4-17-37)... Mar. 19,'37.17½..
(3 Stooges)
Fiddling Around .....Jan. 21,'38†.2 rls.
From Bad to Worse.....June 4,'37.17....
Charlie Chase
Goofs and Saddles.....July 2,'37.17½..
Grasie at the Bat.....Oct. 29,'37†17½..
Andy Clyde
Grand Hooter (6-5-37).....May 7,'37.19½..
Charlie Chase
Grips, Grunts and Groans
(3-27-37) (3 Stooges)....Jan. 15,'37.19....
He Done His Duty.....Dec. 10,'37†17½..
Andy Clyde
Knee Action (2-27-37).....Jan. 9,'37.17....
Andy Clyde
Lodge Night .....June 11,'37.18....
Andy Clyde
Man Bites Love Bug.....Dec. 24,'37†18...
Charlie Chase
My Little Feller.....May 21,'37.18....
Andy Clyde
New News (4-17-37).....Apr. 1,'37.17½..
(Collins-Kennedy)
Oh What a Knight.....Nov. 22,'37†16½..
Playing the Ponies
(10-23-37) .....Oct. 15,'37†17....
(3 Stooges)
Sailor Maid .....Feb. 12,'37.19....
Polly Moran
Sitter Downers, The
(11-27-37) .....Nov. 26,'37†16½..
(3 Stooges)
Stuck in the Sticks.....Mar.26,'37.18....
Andy Clyde
Super Snooper, The.....Feb. 25,'37.19½..
El Brendel
Termites of 1938.....Jan. 7,'38†.2 rls.
Three Dumb Clucks.....Apr. 17,'37.17....
(3 Stooges)
Wrong Miss Wright, The...June 18,'37.17....
Charlie Chase

BROADWAY FOLLIES

Brokers Follies .....Dec. 3,'37†10½..
Drug Store Follies
(9-11-37) .....Sept. 3,'37†.9½..
Rooftop Frolics (10-16-37)..Oct. 1,'37†11....
Timberland Revels
(11-27-37) .....Nov. 5,'37†10....

COLOR RHAPSODIES

Air Hostess, The.....Oct. 22,'37†.8....
Foxy Pup, The (6-5-37)...May 21,'37..6½..
Gifts from the Air.....Dec. 18,'37†.7½..
(re-issue)
Indian Serenade .....July 16,'37..8....
Let's Go (4-17-37).....Apr. 10,'37..7½..
Little Match Girl
(11-27-37) .....Nov. 5,'37†.8½..
Merry Mannequins .....Mar. 19,'37..6½..
Mother Hen's Holiday.....May 7,'37..7....
Sad Little Guinea Pigs.....Dec. 18,'37†.1 rl..
Scary Crows (9-11-37).....Aug.20,'37..8....
Skeleton Frolic (2-20-37)..Jan. 29,'37..7½..
Spring Festival (8-21-37)..Aug. 6,'37..8....
Stork Takes a Holiday, The.June 11,'37..8....
Swing, Monkey, Swing
(10-2-37) .....Sept.10,'37..7½..

COLUMBIA TOURS

Gold Quest of the Ages
(2-27-37) .....Jan. 28,'37.18....
Fifty Years of Barter.....May 28,'37..9½..
Haiti's Black Napoleon
(8-21-37) .....Aug. 6,'37..9....
Pirate Ports of the Caribbean .....July 2,'37..9....
When the West Was Young
(3-20-37) .....Mar.12,'37..9....

Title — Rel. Date — Min.

COMMUNITY SING
(1st Series)

Community Sing (No. 1)
(2-27-37) .....Jan. 17,'37.10....
Community Sing (No. 2)..Feb. 19,'37.11....
Community Sing (No. 3)
(6-5-37) .....May 20,'37.10....
Community Sing (No. 4)..June 18,'37.10½..
Community Sing (No. 5)
(9-11-37) .....July 24,'37.10½..
(2nd Series)
No. 1 (9-11-37) .....Aug.20,'37†10....
No. 2 (10-16-37) .....Sept.17,'37†10....
No. 3 (10-16-37) .....Oct. 15,'37†10½..
No. 4— .....Nov. 28,'37†11....

COURT OF HUMAN RELATIONS

Wedding Deal, The.....Feb. 26,'37.11½..

FEATURETTES

Herald of the Skies.....Apr. 2,'37..9½..

HAPPY HOUR

Goose Girl, The.....May 30,'37..3 rls.
Old Woman in the Woods,
The .....Apr. 23,'37..3 rls.

KRAZY KAT CARTOONS

17. Lyin' Hunter, The
(3-27-37) .....Feb. 12,'37..7....
18. Krazy's Race of Time
(6-26-37) .....May 8,'37..7....
19. Masque Raid, The.....June 25,'37..7....
20. Railroad Rhythm .....Nov. 20,'37†.1 rl..

SCRAPPY CARTOONS

Canine Capers .....Sept.18,'37†.6½..
Clock Goes 'Round and
'Round (11-20-37) .....Oct. 16,'37†.6....
Dizzy Ducks (12-19-36)...July 18,'37..6½..
Fire Plug, The (11-13-37)..Oct. 16,'37†.6....
Puttin' Out the Kitten.....Mar.26,'37..7....
Scrappy's Band Concert....Apr. 29,'37..7....
Scrappy's Music Lesson.....June 4,'37..7....
Scrappy's News Flashes.....Dec. 8,'37†.1 rl..

SCREEN SNAPSHOTS

No. 5—(2-27-37) .....Jan. 22,'37.10....
No. 6— .....Feb. 19,'37.10....
No. 7— .....Mar.23,'37..9½..
No. 8—(5-29-37) .....Apr. 30,'37..9½..
No. 9— .....May 22,'37.10....
No. 10— .....June 4,'37..9....
No. 11— .....June 25,'37.10½..
No. 12—(10-16-37) .....Aug.13,'37.10....
No. 13—(10-16-37) .....Sept.10,'37.10....
(New Series)
No. 1—(10-16-37) .....Sept.17,'37†10....
No. 2—(11-20-37) .....Oct. 15,'37†.9½..
No. 3— .....Nov. 18,'37†10....

SPECIAL SPORT THRILLS

Cadet Champions .....Nov. 26,'37†.9½..
Fit to Win (6-12-37).....May 7,'37..8½..
Fleet Hoofs (4-17-37).....Mar. 5'37.10....
Fun in the Water
(4-17-37) .....Apr. 10,'37.10....
Future Stars .....Aug.30,'37.....
Golf Magic (9-11-37).....Aug. 16,'37..9....
Riding the Waves.....June 4,'37.10....
Scrambled Legs (3-27-37)..Feb. 22,'37..9....
Set 'Em Up.....Oct. 29,'37†.1 rl..
Sport of the Seasons.....June 25,'37..8....
Sport's Greatest Thrills
(8-21-37) .....Aug. 3,'37..9....
Trotting Thoroughbreds
(10-16-37) .....Sept. 30,'37†.9½..

STRANGE AS IT SEEMS

Little Jack Horner
(10-2-37) .....Sept.16,'37†.6½..
Silver Threads .....Nov. 12,'37†10½..

WORLD IN COLOR

Beautiful Bermuda .....Sept.10,'37†.....
City of the Golden Gate
(11-20-37) .....Oct. 10,'37†.9½..

### EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol (10-23-37)..Oct. 8,'37†11....
Big Apple, The (10-2-37)..Sept.17,'37†.9....
Calling All Crooners
(12-4-37) .....Nov. 19,'37†10½..
Dental Follies (4-10-37)...Feb. 26,'37.11....
Love Goes West.....Dec. 17,'37†.1 rl..
Miss Lonely Hearts
(10-30-37) .....Sept.24,'37†10½..
Pot Luck (8-14-37).....Aug. 6,'37†11....
Rhythm Saves the Day
(12-4-37) .....Oct. 29,'37†11....
Trailer Paradise .....Nov. 26,'37†.9....

TERRY-TOONS

Barnyard Boss, The.....Dec. 24,'37†.1 rl..
Big Game Hunt, The.....Feb. 19,'37..7....
Billy Goat's Whiskers, The..Dec. 10,'37†.6½..
Book Shop, The (1-30-37)..Feb. 5,'37..6....
Bug Carnival (4-17-37)... .Apr. 16,'37..7....

Title — Rel. Date — Min.

Close Shave, A.....Oct. 1,'37†.6½..
Dancing Bear, The
(11-6-37) .....Oct. 15,'37†.6½..
Dog and the Bone, The
(11-27-37) .....Nov.12,'37†.8....
Farmer Al Falfa in Trailer
Life .....Aug. 20,'37†.5½..
Flying South .....Mar.19,'37..7....
Hay Ride, The.....Apr. 2,'37..6....
Homeless Pup, The.....July 23,'37..7....
Kike's Cleaning Day
(10-2-37) .....Sept.17,'37†.6½..
Mechanical Cow, The.....June 25,'37..7....
Ozzie Ostrich Comes to
Town .....May 28,'37..7....
Paper Hangers, The
(8-14-37) .....July 30,'37..7....
Pink Elephants .....July 9,'37..7....
Play Ball .....June 11,'37..6....
Puddy's Coronation .....May 14,'37..7....
Red Hot Music.....Mar. 5,'37..6....
Saw Mill Mystery, The.....Oct. 29,'37†.6½..
School Birds .....Apr. 30,'37..7....
Timid Rabbit, The.....Nov. 26,'37†.6½..
Tin Can Tourist, The
(2-6-37) .....Jan. 22,'37..7....
Villain Still Pursued Her,
The .....Sept. 3,'37†.6½..

TREASURE CHEST

Crystal Ballet .....May 28,'37.11....
How to Ski .....Aug.20,'37†11....
Not So Dumb.....Dec. 10,'37†.1 rl..
Ornamental Swimming ....June 4,'37.10....
Private Life of the Gannets
(9-25-37) .....Sept.10,'37†11....
Songs of the Danube.....May 7,'37..9....
Top Days .....Dec. 24,'37†.1 rl..

TWO-REEL COMEDIES

Affairs of Pierre, The
(7-31-37) .....Aug. 6,'37†19....
Bashful Ballerina
(10-2-37) .....Sept.17,'37†20....
Bashful Buckaroo, The.....Dec. 3,'37†.2 rls.
Big Courtship, The.....Feb. 19,'37.17....
Comic Artist's Home Life
(4-3-37) .....Apr. 9,'37.18....
Dates and Nuts.....Dec. 24,'37†.....
Dime a Dance.....Dec. 17,'37†.2 rls.
Ditto .....Feb. 12,'37.17....
Freshies .....May 7,'37.17....
Fun's Fun (2-6-37).....Feb. 5,'37.19....
Girls Ahoy! .....June 11,'37.17....
Going, Going, Gone.....Oct. 8,'37†18....
Hamlet and Eggs.....June 18,'37.16....
Heir Today .....Nov. 5,'37†18....
Her Accidental Hero.....May 21,'37.17....
Hi-Ho Hollywood .....Dec. 31,'37†.....
His Pest Girl.....Apr. 30,'37.18....
Hi-ya Doc? .....Apr. 23,'37.20....
Holding the Bag.....May 14,'37.19....
Hurray for Hooligan
(12-4-37) .....Nov. 19,'37†17....
Kee-Kee Korrespondence
Skool, The .....Nov. 19,'37†.2 rls.
Love in Arms.....May 28,'37.18....
Love Nest on Wheels.....Mar.26,'37.18....
Man to Man.....Feb. 26,'37.17....
Meet the Bride.....Oct. 29,'37†17....
Melody Girl .....Apr. 16,'37.17....
Mentague the Magnificent
(8-14-37) .....Aug. 27,'37†18....
Off the Horses (4-10-37)...Mar. 5,'37.19....
Pixilated .....Mar.19,'37.18....
Playboy Number One
(12-4-37) .....Nov. 26,'37†17....
Ready to Serve (4-10-37)..Mar.12,'37.15....
Silly Night (10-23-37)....Oct. 1,'37†19....
Slacks Appeal .....Aug.13,'37†19....
Smart Way, The (10-30-37) .Oct. 15,'37†18....
Sweeties .....Sept. 3,'37†15....
That's the Spirit.....June 25,'37.17....
Timid Ghost, The.....Sept.24,'37†16....
Uncle Sol Solves It.....
Who's Crazy? .....Aug.20,'37†19....
Will You Stop! (10-2-37)..Sept.10,'37†17....
Who's Who? .....Oct. 22,'37†20....

### HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally
Simpson .....
Bamboo (5-29-37) .....July 16,'37.10....
Broadway Dance Parade....June 15,'37.10....
Busy Spots in Florida.....Jan. 20,'37.12....
Hollywood Magic (5-29-37).....10....
In Shanghai (6-5-37).....July 16,'37.12....
Isle of Paradise.....July 30,'37.20....
Spanish Interlude, A.....June 15,'37.....

MAGNACOLOR

Blow, Bugle, Blow.....
Catalina Island .....Nov. 12,'37†.....
Personalities on Parade.....
Skiing on Your Feet.....
Yellowstone Park .....

### IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood .....8....
Old Prospector, The.....8....

NOVELTIES

Nere .....8....
Hobo Here .....9....

PORT O' CALL

City of the Sun.....9....
Seventh Wonder .....9....

WORLD IN COLOR

Dream Harbor .....8....
Under the Southern Cross.....8....

### MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 10—It May Happen to
You (8-14-37) .....June 5,'37.21....
No. 11—Soak the Poor
(10-2-37) .....Aug.21,'37.16....
No. 12—Give Till It Hurts
(11-13-37) .....Sept.18,'37.20....
No. 13—Behind the
Criminal (12-4-37) .....Oct. 30,'37.21....

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm
(11-20-37) .....Oct. 30,'37†.9....
Colorful Bombay (5-8-37)..Apr. 3,'37..8....
Copenhagen .....Nov. 27,'37†.9....
Floral Japan .....July 24,'37..8....
Glimpses of Java and
Ceylon (4-10-37) .....Mar. 6,'37..9....
Glimpses of Peru
(10-2-37) .....Sept. 4,'37†.8....
Hong Kong, Hub of China
(6-26-37) .....May 1,'37..8....
Land of Incas.....
Rocky Mountain Grandeur .June 26,'37..8....
(7-24-37) .....May 29,'37..9....
Serene Siam (6-26-37)....
Stockholm, Pride of Sweden.Oct. 2,'37†.9....
(11-13-37) .....Dec. 25,'37†.9....

HARMAN-ISING
(Happy Harmonies)

29—Beske's Easter Eggs
(4-3-37) .....Mar.20,'37..8....
30—Beske and the Pirates
(5-8-37) .....May 1,'37..8....
31—Hound and the Rabbit,
The (6-26-37) .....May 29,'37..8....
32—Wayward Pups
(8-14-37) .....July 10,'37..9....
33—Beske and the
Cannibals .....Aug.28,'37.10....

HISTORICAL MYSTERIES

King Without a Crown, The
(11-20-37) .....Oct. 9,'37†.9....
Man in the Barn, The.....Nov. 20,'37†10....

M-G-M MINIATURES

Bess Didn't Say Good
Morning, The (10-2-37)..Oct. 1,'37.10....
Have Courage (7-24-37)...June 12,'37.10....
Pacific Paradise (10-16-37).Aug.28,'37.10....
Rainbow Pass (10-30-37)...Oct. 9,'37.10....
Romance of Digestion.....Mar.13,'37.11....

MUSICAL COMEDIES

Carnival in Paris (6-26-37).May 29,'37.21....
Girl's Best Years, A
(2-20-37) .....Dec. 25,'37.19....
Hollywood Party (5-8-37)..Apr. 3,'37.21....
Same Time Soon (4-10-37)..Mar. 6,'37.20....
Sunday Night at Trocadero
(10-23-37) .....Oct. 2,'37†20....

OUR GANG

Fishy Tales .....Aug.28,'37.11....
Framing Youth (10-2-37)..Sept.11,'37†11....
Hearts Are Thumps.....Apr. 3,'37.11....
Mail and Female.....Nov. 13,'37†11....
Night 'n' Gales.....July 24,'37.11....
Pigskin Palooka (11-27-37).Oct. 23,'37†11....
Roamin' Holiday (7-31-37).June 12,'37.11....
Rushin' Ballet (6-26-37)..Apr. 24,'37.11....
Three Smart Boys (5-8-37).Mar.13,'37.11....

PETE SMITH SPECIALTIES

Bar-Rac's Night Out.....Feb. 27,'37.10....
Decahtion Champion
(11-27-37) .....Nov. 20,'37†10....
Equestrian Acrobatics .....Aug.14,'37..8....
Golf Mistakes (6-26-37)....June 12,'37.10....
Grand Bounce, The
(6-26-37) .....May 22,'37.11....
Jungle Juveniles (11-6-37)..Oct. 2,'37†.9....
Olympic Ski Champions
(11-7-36) .....July 3,'37.10....
Penny Wisdom (5-8-37)....Apr. 10,'37.10....
(9-25-37) .....

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| **Pigskin Champions** | Aug. 14,'37 | 11 |
| (Exploitation: Oct. 30,'37, p. 87.) | | |
| **Romance of Radium** | | |
| (10-23-37) | Oct. 23,'37 | 10 |
| **Ski Skill** (4-10-37) | Oct. 23,'37 | 10 |
| (Reviewed under the title, "Ski Thrill") | | |
| **Sports on Ice** | July 24,'37 | 10 |
| **Tennis Tactics** (5-8-37) | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| **Beau Hunks** (9-5-31) | Sept.18,'37†37 | |
| **Blotto** (2-15-30) | Oct. 30,'37†26 | |
| **County Hospital** (4-23-32) | Jan. 22,'38†17 | |
| **Perfect Day, The** (3-18-27) | Dec. 11,'37†20 | |
| **ROBERT BENCHLEY** | | |
| **How to Start the Day** | | |
| (10-16-37) | Sept.11,'37†10 | |
| **Night at the Movies, A** | | |
| (11-20-37) | Nov. 6,'37†10 | |
| **SPECIAL** | | |
| **Jimmy Fidler's Personality Parade** | Jan. 8,'38†20 | |
| **Servant of the People** | | |
| (3-20-37) | Apr. 9,'37 | 21 |
| (Exploitation: Feb. 27,'37, p. 87.) | | |
| **TABLOID MUSICALS** | | |
| **Little Maestro** (4-17-37) | Mar. 27,'37 | 11 |
| **Song of Revolt** (7-24-37) | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| **Candid Candidate, The** | | |
| (9-25-37) | Aug. 27,'37†.7 | |
| **Ding Dong Doggie** | July 23,'37†.7 | |
| **Foxy Hunter, The** | Nov. 26,'37†.1 | ri.. |
| **Hot Air Salesman, The** | | |
| (3-20-37) | Mar. 12,'37..7 | |
| **Impractical Joker, The** | | |
| (7-3-37) | June 18,'37..7 | |
| **New Deal Show, The** | | |
| (10-16-37) | Oct. 22,'37†.7 | |
| **Pudgy Takes a Bow-Wow** | Apr. 9,'37..7 | |
| **Pudgy Picks a Fight** | | |
| (5-22-37) | May 14,'37..8 | |
| **Service With a Smile** | Sept.24,'37†.7 | |
| **Whoops! I'm a Cowboy** | Feb. 12,'37..7 | |
| **Zula Hawaii** | Dec. 24,'37† | |
| **COLOR CLASSICS** | | |
| **Bunny-Mooning** (3-13-37) | Feb. 12,'37..7 | |
| **Car-Tune Portrait, A** | | |
| (7-3-37) | June 25,'37..7 | |
| **Chicken a la King** | Apr. 16,'37..8 | |
| **Educated Fish** (11-13-37) | Oct. 29,'37†.7 | |
| **Foolish Fox, The** | Dec. 31,'37† | |
| **Peeping Penguins** (9-18-37) | Aug. 27,'37†.7 | |
| **HEADLINERS** | | |
| **Blue Velvet Music** | Apr. 9,'37 | 10 |
| Mark Warnow and Orch. | | |
| **Frimi Favorites** (7-3-37) | June 4,'37 | 11 |
| Rudolf Friml, Jr., and Orch. | | |
| **From the Minuet to the Big Apple** | Nov. 19,'37† | |
| **Hollywood Star Reporter, No. 2** (10-16-37) | Oct. 29,'37†11 | |
| **Hula Heaven** (10-16-37) | Oct. 1,'37†11 | |
| Eddie Peabody | | |
| **Installment Collector, The** | July 2,'37 | 10 |
| Fred Allen | | |
| **Let's Go Latin** (9-25-37) | Sept.10,'37†11 | |
| Xavier Cugat and Orch. | | |
| **Meet the Maestros** | Dec. 17,'37† | |
| **Music by Morgan** | Feb.12,'37 | 11 |
| Russ Morgan and Orch. | | |
| **Night in Manhattan** | July 30,'37 | 11 |
| **Oh Kay, Rhythm** | Dec. 17,'37† | |
| **Queens of Harmony** | Aug. 20,'37†11 | |
| Phil Spitalny and Girl Orch. | | |
| **Star Reporter, The, No. 2** (3-27-37) | Mar. 12,'37 | 11 |
| Vincent Lopez and Orch. | | |
| Boswell Sisters | | |
| **Swing, Hutton, Swing** | May 7,'37 | 11 |
| Ina Ray Hutton and Orch. | | |
| **MUSICAL ROMANCE** | | |
| (In Color) | | |
| **Schubert's Serenade** | July 23,'37..9 | |
| **Song of the Islands** (5-22-37) | May 21,'37 | 10 |
| **Trees** (3-20-37) | Mar. 19,'37..9 | |
| **PARAGRAPHICS** | | |
| **Aviator Shorty** | July 23,'37 | 10 |
| **Circus Comes to Town, The** (7-3-37) | June 25,'37 | 10 |
| **Cowboy Shorty** (10-16-37) | Oct. 8,'37†10 | |
| **Game Trails** | Apr. 30,'37 | 10 |
| **Inventor, The** (10-23-37) | Nov. 5,'37†11 | |
| **It's a Good Stunt** (9-25-37) | Sept.10,'37†10 | |
| **It's a Living** | Mar. 5,'37 | 11 |
| **Killer of the Tonto** | Aug. 13,'37†10 | |
| **Make Up and Live** | Dec. 31,'37† | |
| **Nobody Home** | Apr. 2,'37 | 10 |
| **Safety In the Air** (5-22-37) | May 28,'37 | 10 |
| **Tuna** | Dec. 3,'37† | |
| **Where Snow Is King** | Feb. 5,'37..9 | |
| **PARAMOUNT PICTORIAL** | | |
| **No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions** | Feb. 12,'37..9 | |
| **No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias** | Mar. 12,'37 | 10 |
| **No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie** | Apr. 9,'37 | 10 |
| **No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music** (5-22-37) | May 7,'37 | 10 |
| **No. 11—Fishing Highlights** | June 4,'37 | 11 |
| **No. 12—(7-3-37)** | July 2,'37 | 10 |
| **NEW SERIES** | | |
| **No. 1—Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man** | Aug. 6,'37†.1 | ri.. |
| **No. 2—Let's Count Horses —Novia Scotia Faces the Sea — Record Making** (9-18-37) | Sept. 3,'37†10 | |
| **No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style** (10-16-37) | Oct. 1,'37†10 | |
| **No. 4—Tropical Toppers — Huckleberry Harvest — Steel Never Dies** (11-6-37) | Nov. 5,'37†10 | |
| **No. 5—** | Dec. 3,'37 | |
| **POPEYE THE SAILOR** | | |
| **Football Toucher Downer** | Oct. 15,'37† | |
| **Fowl Play** | Dec. 17,'37† | |
| **Hospitaliky** | Apr. 16,'37†.7 | |
| **I Like Babies and Infants** (10-2-37) | Sept.17,'37†.7 | |
| **I Never Change My Altitude** | Aug. 20,'37†.7 | |
| **Lost and Foundry** | July 16,'37..7 | |
| **Morning, Noon and Night Club** (6-26-37) | June 18,'37..7 | |
| **My Artistical Temperature** | Mar. 19,'37..7 | |
| **Organ Grinder's Swing** (3-6-37) | Feb. 19,'37..7 | |
| **Paneless Window Washer, The** (2-27-37) | Jan. 22,'37..7 | |
| **Popeye the Sailor Meets Ali Baba and the Forty Thieves** | Nov. 26,'37†.2 | ris. |
| (Color Special) | | |
| **Protex the Weakerist** (11-20-37) | Nov. 19,'37†.7 | |
| **Twisker Pitcher, The** | May 21,'37..7 | |
| **PARAMOUNT SOUND NEWS** | | |
| **Two Editions Weekly** | | |
| **POPULAR SCIENCE** | | |
| (In Color) | | |
| **No. 3** | Dec. 25,'36 | 11 |
| **No. 4** (3-27-37) | Feb. 26,'37 | 11 |
| **No. 5** | Apr. 30,'37 | 11 |
| **No. 6** | July 2,'37 | 11 |
| **NEW SERIES** | | |
| **No. 1** (9-18-37) | Sept. 3,'37†10 | |
| **No. 2** (11-20-37) | Nov. 12,'37†10 | |
| **No. 3** | Jan. 14,'38† | |
| **SCREEN SONGS** | | |
| **Magic on Broadway** | Nov. 26,'37†.1 | ri.. |
| Jay Freeman and Orch. | | |
| **Never Should Have Told You** (3-6-37) | Jan. 29,'37..8 | |
| Nat Brandwynne and Orch. | | |
| **Please Keep Me In Your Dreams** (5-22-37) | May 28,'37..8 | |
| Henry King and Orch. | | |
| **Twilight on the Trail** | Mar. 26,'37..7 | |
| The Westerners | | |
| **Whispers In the Dark** (10-9-37) | Sept.24,'37†.7 | |
| **You Came to My Rescue** | July 30,'37..8 | |
| Shep Fields and Orch. | | |
| **GRANTLAND RICE SPORTLIGHTS** | | |
| **(NEW SERIES)** | | |
| **No. 33—An Underwater Romance** (3-6-37) | Jan. 29,'37 | 10 |
| **No. 34—On the Nose** (3-13-37) | Feb. 26,'37 | 10 |
| **No. 35—King Soccer** | Mar. 26,'37 | 10 |
| **No. 36—Wrestling (It's a Laugh)** | Apr. 23,'37 | 10 |
| **No. 37—Swing Stars** (5-22-37) | May 14,'37 | 10 |
| **No. 38—Pan-American Champions** (7-3-37) | June 11,'37 | 10 |
| **No. 39—Rhythm of the Game** (7-10-37) | July 9,'37 | 10 |
| **No. 40—Aquabats** | Aug. 13,'37†10 | |
| **No. 41—Picking Pets** (10-2-37) | Sept.10,'37†10 | |
| **No. 42—Four Smart Dogs** (10-16-37) | Oct. 8,'37†10 | |
| **No. 43—Pick Your Favorite** (11-6-37) | Nov. 5,'37† | |
| **No. 44—Ball Tossers** | Dec. 3,'37† | |
| **No. 45—Water, Water Everywhere** | Dec. 31,'37† | |
| **UNUSUAL OCCUPATIONS** | | |
| (In Color) | | |
| **No. 1** | Aug. 6,'37†.1 | ri.. |
| **No. 2** (10-16-37) | Oct. 8,'37†10 | |
| **No. 3** | Dec. 10,'37† | |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| **Frozen Affair, A** (8-28-37) | Sept.17,'37†10 | |
| **Murder In Swing Time** (9-4-37) | Sept.27,'37†10 | |
| **Prairie Swingeroo** | Oct. 15,'37†10 | |
| **LEON ERROL COMEDIES** | | |
| **Dummy Owner, The** | Jan. 7,'38†19 | |
| **Rented Riot, A** | Nov. 5,'37†17 | |
| **Should Wives Work** (10-9-37) | Sept.10,'37†19 | |
| **HEADLINER SERIES** | | |
| **2—Singing In the Air** | Feb. 19,'37.19 | |
| **3—Rhythm on the Rampage** (4-24-37) | Apr. 2,'37.18½ | |
| **4—Swing Fever** | July 25,'37.20 | |
| **1937-38** | | |
| **No. 1—Trailing Along** (10-16-37) | Oct. 8,'37†16 | |
| **EDGAR KENNEDY COMEDIES** | | |
| **Bad Housekeeping** (4-10-37) | Mar. 5,'37.19 | |
| **Dumb's the Word** | June 11,'37.18 | |
| **Ears of Experience** | Jan. 28,'38†18 | |
| **Edgar and Goliath** | Nov. 19,'37†17 | |
| **Locks and Bonds** | Apr. 16,'37.19 | |
| **Morning Judge** (10-16-37) | Sept.24,'37†18 | |
| **Tramp Trouble** | Aug. 6,'37.16 | |
| **MARCH OF TIME** | | |
| **No. 7** | Feb. 19,'37.21 | |
| **No. 8** | Mar. 19,'37.20 | |
| **No. 9** (4-17-37) | Apr. 16,'37.21 | |
| **No. 10** | May 14,'37.18 | |
| **No. 11** | June 11,'37.18 | |
| **No. 12** | July 9,'37.18 | |
| **No. 13** | Aug. 6,'37.18 | |
| **1937-38** | | |
| **No. 1** (9-11-37) | Sept. 3,'37†17 | |
| **No. 2** | Oct. 1,'37†20 | |
| **No. 3** | Oct. 29,'37†21 | |
| **No. 4** | Nov. 26,'37† | |
| **No. 5** | Dec. 24,'37† | |
| **No. 6** | Jan. 21,'38† | |
| **MICKEY MOUSE** | | |
| **Clock Cleaners, The** (8-28-37) | Oct. 15,'37†.8 | |
| **Donald's Ostrich** | Dec. 10,'37†.9 | |
| **Hawaiian Holiday** (9-4-37) | Sept.24,'37†.8 | |
| **Lonesome Ghosts** | Dec. 24,'37†.9 | |
| **Old Mill, The** | Nov. 5,'37†.9 | |
| **Pluto's Quintuplets** | Nov. 26,'37†.9 | |
| **NU-ATLAS PRODUCTIONS** | | |
| **Phoney Boy** | Nov. 19,'37†.9 | |
| **Rhythm in a Night Court** (9-4-37) | Sept.24,'37†.9 | |
| **Sweet Shoe** | Jan. 14,'38†11 | |
| **PATHE NEWS** | | |
| **Released twice a week** | | |
| **PATHE PARADE** | | |
| **No. 1** (10-16-37) | Sept.10,'37†13 | |
| **No. 2** | Nov. 5,'37† | |
| **No. 3** | Dec. 31,'37† | |
| **PATHE REVIEWS** | | |
| **Released once a month** | | |
| **PATHE TOPICS** | | |
| **Released seven times a year** | | |
| **RADIO FLASH COMEDIES** | | |
| **Horse Play** (4-3-37) | Mar. 13,'37.18 | |
| **Many Unhappy Returns** | Oct. 22,'37†17 | |
| **RADIO MUSICAL COMEDIES** | | |
| **Mississippi Moods** (7-31-37) | July 23,'37.17 | |
| **That Man Samson** | May 28,'37.19 | |
| **SMART SET** | | |
| **Inlawful** | Apr. 30,'37.17 | |
| **Rhythm Wranglers** | Dec. 17,'37†19 | |
| **SPECIAL** | | |
| **Day With the Dionne Quintuplets, A** (4-24-37) | Mar. 26,'37.18 | |
| **SPORTS WITH BILL CORUM** | | |
| **Beach Sports** | June 4,'37..9½ | |
| **Big League** | May 7,'37.11 | |
| **Foreign Sports** | Apr. 9,'37.10 | |
| **Golf Timing** (8-21-37) | July 23,'37.11 | |
| **Putting on the Dog** | Feb. 12,'37.11 | |
| **Royal Steeds** | July 2,'37.10 | |
| **Saratoga Summers** (3-27-37) | Mar. 12,'37.11 | |
| **STRUGGLE TO LIVE** | | |
| **Desert Land** | Apr. 5,'37..9 | |
| **SUPERBA COMEDIES** | | |
| **Bridal Grief** | Feb. 5,'37.19 | |
| **Wife Insurance** (8-14-37) | July 9,'37.16 | |
| **Wrong Romance, The** | May 14,'37.19 | |
| **WORLD ON PARADE** | | |
| **California Missions** (4-24-37) | Apr. 16,'37.11 | |
| **Circus Winter Quarters** | May 14,'37.11 | |
| **Florida Cowboy** | June 11,'37..9½ | |
| **Jungle Playmate** | July 30,'37..9 | |
| **Manhattan Waterfront** (3-27-37) | Feb. 19,'37.11 | |
| **Mt. Vernon** | Mar. 19,'37.10 | |
| **Workshops of Old Mexico** | July 9,'37.11 | |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **AMERICAN RED CROSS** | | |
| **Behind the Flood Headlines** (5-8-37) | | 11 |
| **ASTOR** | | |
| **Carmen** (5-29-37) | | 9 |
| **Halt! Who Goes There?** (5-29-37) | | 9 |
| **MATSON** | | |
| **Coronation Preview** (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| **Lest We Forget** (5-1-37) | | 1 ri.. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| **I Pledge My Heart** (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| **Bone Bender Parade** (8-14-37) | Aug. 6,'37.10 | |
| **Filming Nature's Wonders** | Dec. 3,'37† | |
| **Laughing at Fate** (11-27-37) | Nov. 5,'37†.6½ | |
| **Motor Maniacs** (9-25-37) | Sept. 3,'37†10 | |
| **Ski Parade, The** | Feb. 5,'37 | |
| **MAGIC CARPET SERIES** | | |
| **Land of Genghis Khan** (2-6-37) | Dec. 18,'36.10 | |
| **Mexican Mural** (10-16-37) | | 9½ |
| **Italian Libya** (12-4-37) | Nov. 12,'37†10 | |
| **Portraits of Portugal** (8-7-37) | Aug. 6,'37.10 | |
| **Western Grandeur** (4-3-37) | Feb. 5,'37..9½ | |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| **104. Mickey's Circus** (8-15-36) | Nov. 11,'36†.8 | |
| **105. Donald and Pluto** (11-14-36) | Dec. 12,'36†.8 | |
| **107. Mickey's Elephant** (11-14-36) | Feb. 19,'37†.8 | |
| **108. Don Donald** (1-16-37) | Feb. 26,'37..8½ | |
| **109. Worm Turns, The** (1-23-37) | Apr. 17,'37†.8½ | |
| **110. Magician Mickey** | June 17,'37†.8½ | |
| **111. Mickey's Amateurs** (6-19-37) | June 4,'37†.1 | ri.. |
| **112. Moose Hunters** | Aug. 5,'37†.9 | |
| **SILLY SYMPHONIES** | | |
| **106. Three Blind Mouseketers** (11-28-36) | Jan. 28,'37†.7 | |
| **109. Mother Pluto** (11-21-36) | Mar. 6,'37†.8½ | |
| **110. More Kittens** (1-9-37) | Mar. 27,'37†.8½ | |
| **111. Woodland Cafe** (6-26-37) | Mar. 15,'37†.1 | ri.. |
| **112. Little Hiawatha** (6-26-37) | May 11,'37† | |
| **113. Modern Inventions** (6-26-37) | June 17,'37† | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| **No. 33** (3-27-37) | Mar. 15,'37..9 | |

# (THE RELEASE CHART--CONT'D)

No. 34 (4-17-37) .....Mar. 22,'37..8....
No. 35 (4-17-37) .....Apr. 12,'37..7....
No. 36 (5-15-37) .....May 10,'37..9½..
No. 37 (5-15-37) .....June 7,'37..9½..
No. 38 (7-24-37) .....July 26,'37.10....
No. 39 (10-23-37) .....Oct. 18,'37†.9....
No. 40 (12-4-37) .....Nov. 1,'37†.9....
No. 41 .....Nov. 15,'37†.9....
No. 42 .....Nov. 22,'37†.9....
No. 43 .....Dec. 6,'37†.9....

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37).. Sept.20,'37†.6....
Big Race, The (3-13-37)...Mar. 3,'37..7....
Country Store (8-7-37).....July 5,'37..7....
Fireman's Picnic (10-16-37).Aug. 16,'37..6¼..
Golfers, The (2-13-37).....Jan. 11,'37..8½..
House of Magic (2-13-37)..Feb. 8,'37..8....
Lumber Camp (3-20-37)....Mar. 15,'37..7....
Ostrich Feathers (10-2-37)..Sept. 6,'37†.7....
Rest Resort (10-16-37).....Aug. 23,'37..7....
Steel Workers (5-15-37)....Apr. 26,'37..7....
Stevedores, The .....May 24,'37..7....

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37).....Dec. 1,'37†17....
Alpine Cabaret (8-14-37)...Aug. 4,'37.10....
Bargain Matinee (3-20-37)..Apr. 14,'37.10....
Cocktail Party, The
(5-15-37) .....May 12,'37.10....
Fun Begins at Home.....Feb. 17,'37.10....
Hawaiian Capers (9-18-37)..Sept. 8,'37†17....
It's on the Record.....Mar. 17,'37.10½..
Oh, Say Can You Hear?....Dec. 29,'37†15....
Rhapsody in Zoo.....Jan. 26,'38†15½..
Shoes with Rhythm
(5-15-37) .....June 9,'37.10....
Show for Sale (10-30-37)...Nov. 3,'37†21....
Singing Bandit, The
(7-3-37) .....July 7,'37.10....
Teddy Bergman's Bar-B-Q
(10-16-37) .....Oct. 6,'37†19....

OSWALD CARTOONS

Duck Hunt (3-13-37).....Mar. 8,'37..7....
Dumb Cluck .....Dec. 20,'37†.7....
Everybody Sings (1-30-37).Feb. 22,'37..7....
Football Fever (12-4-37)....Nov. 15,'37†.7....
Keeper of the Lions
(11-13-37) .....Oct. 18,'37†.7....
Love Sick (11-6-37) .....Oct. 4,'37†.8....
Mechanical Handy Man....
(10-30-37) .....Nov. 8,'37†.7....
Mysterious Jug, The.....Nov. 29,'37†.7....
Playful Pup, The
(7-31-37) .....July 12,'37..7....
Trailer Thrills (5-15-37)....May 3,'37..7....
Wily Weasel, The.....June 7,'37..7....

STRANGER THAN FICTION SERIES

No. 33—Novelty (2-13-37)..Mar. 1,'37..9....
No. 34—Novelty (4-17-37)..Mar. 29,'37..9....
No. 35—Novelty (4-17-37)..Apr. 26,'37..9....
No. 36—Novelty (4-17-37)..May 24,'37..8....
No. 37—Novelty (7-3-37)...June 21,'37..8½..
No. 38—Novelty (5-15-37)..July 19,'37..9....
No. 39—Novelty (7-24-37)..Aug. 16,'37..9....
No. 40—Novelty (9-18-37)..Sept. 6,'37†.9....
No. 41—Novelty .....Oct. 4,'37†.9....
No. 42—Novelty .....Nov. 1,'37†.9....
No. 43—Novelty (12-4-37)..Nov. 29,'37†.9....
No. 44—Novelty .....Dec. 27,'37†.9....

UNIVERSAL SPECIAL

Breathless Moments .....2 rls.
Hollywood Screen Test
(8-14-37) .....Aug. 30,'37†21....

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Bring On the Girls (Edgar Bergen) | Mar. 6,'37 | 11 |
| Vitaphone Diversions (Smith and Dale) | Apr. 3,'37 | 10 |
| Nickel Lowdown (Charles Kemper) | May 1,'37 | 10 |
| Vitaphone Funsters (Johnny Burke) | May 29,'37 | 11 |
| Vaude-Festival (Fritz and Jean Hubert) | June 26,'37 | |
| Vaudeville Hits (Elaine Arden) | July 17,'37 | |
| Vitaphone Broadwayites (Medley-Dupree) | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| Pretty Pretender, The (Bernice Claire) | Jan. 23,'37 | 21 |
| Joe Palooka in "Kick Me Again" (3-6-37) (Shemp Howard-Robert Norton) | Feb. 6,'37 | 21 |
| Captain Blueblood (Georgie Price) | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37) (Hal LeRoy) | Feb. 27,'37 | 22 |
| Under Southern Stars (Fred Lawrence-J. Bryan) | Feb. 20,'37 | 18 |
| Hotel a la Swing (Eddie Foy, Jr.) | Mar. 13,'37 | 20 |
| Mail and Female (Ken Murray) | Mar. 27,'37 | 21 |
| Play Street (4-10-37) (Preisser Sisters) | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37) (Owen King-Linda Perry) | Apr. 10,'37 | 16 |
| Lifers of the Party, The (Yacht Club Boys) | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count" (Shemp Howard-Robt. Norton) | Apr. 24,'37 | 21 |
| Movie Mania (Dave Apollon) | May 8,'37 | 20 |
| Musical Operation, A (Frank Gaby-Virginia Verrill) | May 15,'37 | 20 |
| Day at Santa Anita (Sybil Jason) | May 22,'37 | 18 |
| Sound Defects (6-12-37) (Rufe Davis) | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid" (Robt. Norton-Beverly Phalen) | June 12,'37 | 20 |
| Rhythm Roundup, The (Estelle Taylor) | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37) (Sybil Jason) | July 3,'37 | 19 |
| Newsboy's Nocturne (7-10-37) (Lane, Tree & Edwards) | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37) (Josephine Huston) | July 24,'37 | 22 |
| Cut Out for Love (Donald Novis-Dorothy Dare) | Aug. 2,'37 | |
| Du Barry Did All Right (Irene Bordoni) | Aug. 7,'37 | |
| Doctor Cupid (Ken Murray-Oswald) | Sept. 4,'37† | |
| Postal Union (Georgie Price) | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37) (Sybil Jason) | Sept. 25,'37† | 20 |
| Ups and Downs (Hal LeRoy) | Oct. 9,'37† | |
| Starlets (11-20-37) | Oct. 23,'37† | 20 |
| Toot Sweet (Fifi D'Orsay-Rufe Davis) | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids" | Nov. 20,'37† | 17 |
| Man Without a Country, The (John Litel) | Nov. 27,'37† | |
| Here's Your Hat (Cookie Bowers) | Dec. 11,'37† | .2 rls. |
| One on the House (Willie, West, McGinty) | Dec. 18,'37† | .2 rls. |
| Wedding Yells (Ken Murray—Oswald) | Jan. 1,'38† | 20 |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| Land of the Kangaroo (11-20-37) | Dec. 18,'37† | 10 |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger (11-20-37) | Oct. 30,'37† | 13 |
| Danger—High Voltage | Dec. 4,'37† | .1 rl. |
| Alibi Mark | Dec. 25,'37† | .1 rl. |
| **LOONEY TUNES** | | |
| No. 32—Picador Porky (2-27-37) | | 8 |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble (11-20-37) | Nov. 13,'37† | 7 |
| No. 45—Porky's Hero Agency | Dec. 4,'37† | 7 |
| **MELODY MASTERS** | | |
| George Hall and Orch. | Jan. 9,'37 | 10 |
| Louisiana Kings | Jan. 23,'37 | 10 |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The (Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Elisco Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| Jan Rubini and Orch. | Dec. 4,'37† | .1 rl. |
| Henry King and Orch. | Dec. 25,'37† | .1 rl. |
| **MERRIE MELODIES (In Color)** | | |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes for You ((3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| No. 48—Woods Are Full of Cuckoos | Dec. 4,'37† | .1 rl. |
| No. 49—September in the Rain | Dec. 18,'37† | .1 rl. |
| **PICTORIAL REVIEWS** | | |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records —Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling —Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10 |
| No. 4—Boxers—Dolls | Dec. 11,'37† | |
| **VITAPHONE NOVELTIES** | | |
| Whale Ho (7-14) | Feb. 13,'37 | 10 |
| Medium Well Done (Hardeen) | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A (Radio Ramblers) | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37) (Babe Ruth) | Apr. 24,'37 | 9 |
| Check Your Cash (Louis Zingone) | May 22,'37 | 10 |
| Double Talk (6-5-37) (Edgar Bergen—"Charlie McCarthy") | June 26,'37 | 10 |
| Palm Beach Knights (Charles Ahearn) | July 31,'37 | |
| Lyin' Tamer, The (7-11-36) (George Jessel) | Aug. 28,'37 | 10 |
| All American Drawback (11-20-37) (Edgar Bergen—"Charlie McCarthy") | Nov. 6,'37† | 11 |
| **VITAPHONE VARIETIES** | | |
| Neekin' Party, A (9-11-37) (Edgar Bergen-"Charlie McCarthy") | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37) (Salici's Puppets) | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |
| Vitaphone Frolics (11-20-37) (Jack & Loretta Clemens) | Dec. 4,'37† | 10 |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | |
| Story of the Rose, A (1-16-37) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37) (Frank Buck-C. Henry (15 episodes)) | | 20 (each) |
| Mysterious Pilot, The (Capt. Frank Hawks (15 episodes)) | | 15 (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37) (Ralph Byrd-Kay Hughes (15 episodes)) | Feb. 20,'37† | |
| Lone Ranger, The (15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The 6421 (Ray Corrigan-Hoot Gibson) | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583 (Mala-Mamo Clark (14 episodes)) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441 (Ralph Byrd-Maxine Doyle) | Aug. 28,'37† | |
| Zorro Rides Again 6461 (John Carroll-Helen Christian) | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Flash Gordon's Trip to Mars (Larry Crabbe-Jean Rogers) | | |
| Jungle Jim (12-26) (Grant Withers-Betty Jane Rhodes (each)) | Jan. 18,'37 | .2 rls. |
| Radio Patrol (9-18-37) (Grant Withers-Cath. Hughes (each)) | Oct. 4,'37† | .2 rls. |
| Secret Agent X9 (Scott Kolk-Jean Rogers (each)) | Apr. 12,'37 | .2 rls. |
| Tim Tyler's Luck (11-27-37) (Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.)) | Dec. 27,'37† | .2 rls. |
| Wild West Days (6-26-37) (Johnny Mack Brown (each) (13 episodes)) | July 5,'37† | .2 rls. |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard (Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)) | Apr. 15,'37 | |

# J C JENKINS—HIS COLYUM

**Neligh, Nebraska**
*"Gateway to the West"*

**Dear Herald:**

A fellow broadcasting from Phoenix, Arizona, says that the nation has its back up against its own goal line and he thinks it time for the administration to call in God and see if He can't punt us out of danger. That sounds like something to us. The coach has a game on his hands and a good punter might get us an invitation to the Rose Bowl game. We were out there to the Rose Bowl game once and we noticed that a good punter helped save the day.

△

George L. March, of the March Brothers theatres at Vermilion, South Dakota, writes us that he wants the HERALD, and he says that while we are about it we better have it sent to him for three years. That's just what we are going to do, for we don't want him to be in fear of missing a copy. The March Brothers have two theatres at Vermillion, two at Le Mars, one at Haywarden and one at Akron, Iowa, and these theatres are located in about as fine an agricultural country as there is on earth, and we understand that all of them are doing a very satisfactory business. Thanks, Mr. March.

▽

There now, John Piller of Valley City has sent another North Dakota snow storm down here. John always did have it in for us Nebraska folks, and there is no doggone sense in his acting like that, just because he has one of the nicest theatres in North Dakota. But then some people are like that.

▽

If your folks like wild animals and jungle pictures, there is "Elephant Boy." They will not necessarily rave about it, but we will guarantee they won't want to shoot you. You have probably seen "Bring 'Em Back Alive" and other wild animal pictures that were very interesting, and we believe that "Elephant Boy" will compare very favorably with any of them.

▽

Bob Smith of the Mission theatre at Mission, Texas, raises the nicest grape fruit of any place on earth, not even excepting Florida, and if Bob in one of his weak moments should sent us a basket of his Duncans or Pink grape fruit for Christmas, and send them collect, we'd agree not to throw rocks at his Angora kitten the next time we were down there. But speaking of Christmas, we wish to remind you that it will come this year on the 25th day of December, and we might also remind those stars out in Hollywood that if they would send us an autographed photo of themselves we wouldn't get sore about it; that is if they autographed them *themselves*.

▽

We have received another jolt under the ear. This one comes from "Maxey" (that is, if we can make it out) of Seattle, and we hasten again to correct our mistake. "Give Me Liberty" was a Vitaphone rather than an MGM picture.

▽

Next Sunday the Moon theatre here is playing "Good Earth," with Paul Muni and Luise Rainer. All the reports we have seen give this one an excellent rating, and we presume it is, for we can't imagine a producing company putting these two excellent stars in a poor story. We expect to go and see it and we are expecting something above the ordinary.

▽

If J. C. Janning of the Brownsville theatres at Brownsville, Texas, would go down to the ship canal and catch us a big redfish and send it up here for Christmas we'd guarantee to support him for President of the United States. Come to think about it, he wouldn't make such bad timber at that.

We'd like awfully well to see our friend Shine Mason of the McAllen theatres of McAllen, Texas, but there is no use of Shine inviting us down there to go with him over to Reynosa, Mexico, to see another bull fight.

▽

This snow we are having reminds us of the snow we used to have back in Indiana when we youngsters used to go out and track rabbits into a hollow log and then twist them out with a forked stick. It was fun for us youngsters but we doubt if the rabbits were very crazy about it. 'Member those times Cedric?

▽

If the people would use an infinitesimal part of the life-giving nostrums that are mentioned over the radio today we would all want to push Methuselah around in a baby buggy. The radio can furnish more horseradish than all the Japs in California.

Last night we saw an RKO airplane picture in which Von Heferen and his wife flew to an isolated radio camp in a desert in Arizona. Von had a contract to fly for a mining company. He started out one day to fly to the mining camp and he took John Barleycorn with him and he flew into a mountain and he and John were killed.

The next day, seemingly, Mrs. Von married another pilot and they left for California. It always seemed to us that a widow should wait at least a couple of days after her husband's funeral before marrying some other guy, but then you know some of these widows are pretty fast movers. We knew a widow back in Indiana once who married a Missourian three days before her husband died. But then nobody can keep up with us Hoosiers anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

# IN THE NEWSREELS

**MOVIETONE NEWS—No. 24, Vol. 20.**—President Roosevelt fishing in West Indian waters....Vice-president Garner takes prize on deer hunting trip....Mrs. Roosevelt visits night club....Boy and girl winners of national 4-H Club competition....Lew Lehr....New York's telephone network....Former Czar's jewels exhibited in New York....Aviation....Sports in Australia and New Guinea.

**MOVIETONE NEWS—No. 25, Vol. 20.**—Japanese smash Chinese lines in new drive....Jacqueline Odlum sets record in flight....10,000 chicks flown by air to South America....Labor chieftains confer....Scraping the bottom of Davy Jones' locker....Ramsey MacDonald buried in native Scotland....Arab leader finds refuge....American gold deposited in Bank of France....Babies "checked" in Italy....Sports in New York and in the Alps.

**NEWS OF THE DAY—No. 222, Vol. 9.**—A thrill with every diploma....The President goes fishing....The Vice-president chooses hunting....The Woman's Page....Rose Bowl preview of rival grid stars....Six day "bike" race.

**NEWS OF THE DAY—No. 223, Vol. 9.**—Japanese press toward Nanking....Fatal crashes at Miami air meet....Youth breaks diving record....Labor heads meet in aim for peace....The ski jumpers are in again....The Woman's Page....Redskins massacre Giants, 49-14.

**PARAMOUNT NEWS—No. 35.**—Ski time here again. ...Congress studies low cost housing....Negotiations for private building started in government's "model community."....Roosevelt fishing trip....Vice-president Garner bags 125 pound deer....Boys drop from sky....1937 gridiron review.

**PARAMOUNT NEWS—No. 36.**—Balkan countries celebrate....Labor tries for peace....Last rites held for Ramsey MacDonald....Mayor LaGuardia gives Congressional Medal to members of Byrd expedition....Federal agents study New York mail mystery. ...War at Nanking....Professionals top gridiron news.

**PATHE NEWS—No. 39, Vol. 9.**—Pathe All-American football team....President out for fish....Russian priest becomes steeplejack....Six day "bike" grind starts....Vogue presents fashions....Two billion for power....Parachute jumpers graduate.

**PATHE NEWS—No. 40, Vol. 9.**—Roosevelt cruise ends....President returns to Washington....Pathe aids in manhunt....Drill biggest tunnel....Ski jumpers-indoors....Labor chieftains meet....Fliers thrill at Miami....Professional footballers clash.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 620, Vol. 9.**—Roosevelt on fishing trip....Six day "bike" grind begins....Record storm batters coast....Owner opens hunt paradise....Youngsters cheer Thanksgiving Day parade....4-H Club chooses health winners....Police halt CIO Jersey City organizers....Students leap to graduate....Shoeless wonders gridiron aces....Paul Codos in flight over South Atlantic. ...Weird foreign dances shown.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 621, Vol. 9.**—America's aces in air show....Indoor jump rushes skiing....MacDonald's body buried in Scotland....Xmas bells begin to jingle....President shortens holiday....Washington Redskins scalp New York Giants.

## Premiere of "Monastery"

William Cardinal O'Connell, Archbishop of Boston and dean of the American hierarchy, was to attend the American premiere of the picture, "Monastery," at the Fine Arts Theatre, Boston, Thursday night. The film, released by World Pictures Corporation, is dedicated with permission to Cardinal O'Connell.

## Daly Addresses College Class

Len Daly, United Artists foreign advertising export, spoke before the senior class in journalism at the College of the City of New York Monday on "The Modern Technique in Foreign Publicity and Advertising."

## Harry Post Leaving Powers

Harry A. Post, vice-president of Celebrity Productions, and an officer and director in charge of financial and related matters in other corporations organized by Pat Powers during the past 14 years, is resigning on January 15th.

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

## USED EQUIPMENT

BIGGER SAVINGS ON BETTER EQUIPMENT: used projection lenses, all sizes; standard makes, excellent, $4.95; Sterling suprex lamps (Ashcraft make), reconditioned, guaranteed, $129.50; Corozone air purifiers, large size, like new, $11.95; film cabinets, safety steel, 15", $1.25 section. This is just a sample of our values. Tell us what you need. S. O. S., 636-AX Eleventh Avenue, New York.

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## BUSINESS OPPORTUNITIES

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## GENERAL EQUIPMENT

CONSULT US BEFORE BUYING — REBUILT Simplex and Powers projectors from $125; complete sound from $239; new type standard amplifiers, complete with RCA metal tubes, from $37.50. Send for complete big value catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

MORE LIGHT ON YOUR SCREEN—AND LIGHT on your purse. Special 10¼ inch reflector units for Peerless conversion type, now only $19.95. Include dowser assembly, reflector holder, reflector and new jaws, all attachments complete. Get yours now. S. O. S., 636-AX Eleventh Avenue, New York.

SLIP COVERS AND DRAPERIES. MADE ANY size, any shape, any style for any place. Quick dependable service. Cost reasonable. HARRY HACKER, 21 West 45th Street, New York.

CHRISTMAS GIFT OF MERIT—CROWN TWIN-call $23.95, plug in and it works. Kleer-Vu illuminated mirror for shaving or make-up 95¢, money with order; we pay delivery east of Mississippi. CROWN, 614—9th Ave., New York City.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

LOADS OF TIPS, CHARTS, HELPFUL HINTS here. Only $1.39 for these three books — Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment" and Benson's "Fundamentals of Television." Great values. Order from S. O. S., 636-AX Eleventh Avenue, New York.

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PROJECTIONIST, 8 YEARS' EXPERIENCE IN various types of equipment. Advertising and display. Age 25, industrious, sober. Write SEARS FRANDSEN, Onawa, Iowa.

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WILL SELL HALF OR ALL OF THEATRE IN High Island, Texas, fast growing oil field. Nearest competition fifty miles. W. ATKINSON.

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## EAN JAGGER
## RTHUR LAKE

ected by NICK GRINDE · Original
een play by WELLYN TOTMAN
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# Better Theatres

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DECEMBER 11, 1937
In Two Sections — Section 2

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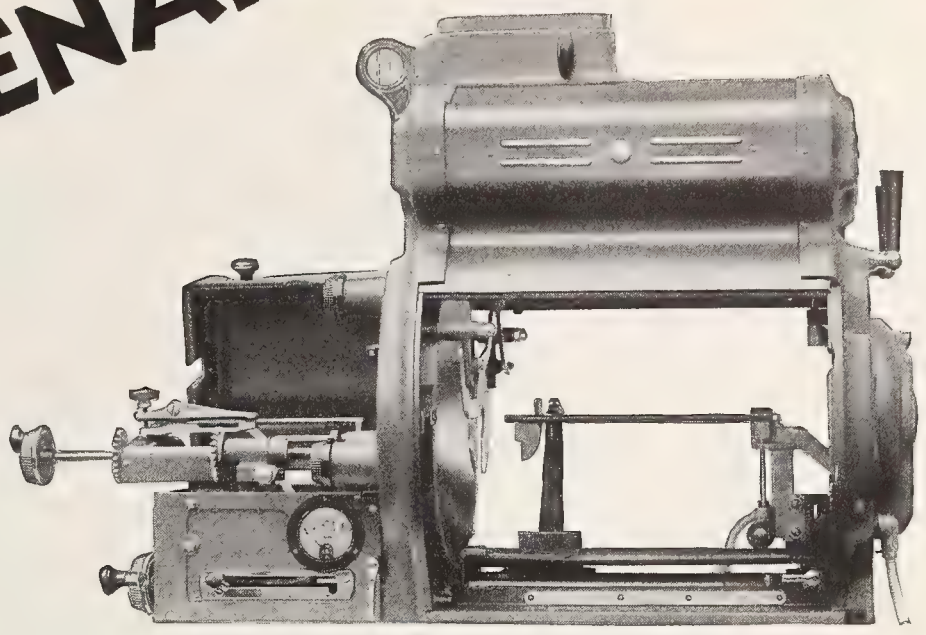
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# "Then we found Westby and got busy."

PICTURED HERE IS THE RESULT, OWNED BY Mr. and Mrs. L. V. BERGTOLD, Mr. and Mrs. CLARENCE SATTRE and Mr. and Mrs. J. J. CHRISTIE




**Above: Front view of the Westby, with Mr. and Mrs. Bergtold, who operate it.**

**Below: The auditorium, neatly finished in modern materials and seating 300.**



■ Westby, Wis., is a town of 1500 located near the western edge of the state, not far from the sizeable city of Lacrosse. It had no theatre when Mr. and Mrs. L. V. Bergtold found it—never had had one. "We operated a theatre in Kasson, Minn.," explains Mr. Bergtold, "for the past nine years, but when circuit opposition came, we decided to look elsewhere. Then we found Westby and got busy." An entirely new building was erected for a modern motion picture theatre seating 300. Called the Westby, it was opened two months ago. And, reports Mr. Bergtold, who is in charge of operation, "our patronage has been so fine that we feel the venture is going to prove decidedly profitable." The Westby represents a total investment, including lot and equipment, of less than $20,000, part of the needed capital coming from the Bergtold's and from Mr. and Mrs. Clarence Sattre and Mr. and Mrs. J. J. Christie of Kasson, the rest from a loan association. Plans were drawn by Boyum, Schubert & Sorenson of Lacrosse, but Mr. Bergtold handled the contracts and supervision himself. The front is of architectural brick, with a tower motif and windows of glass blocks. The tower is lighted in neon, as is the marquee. Neon also illuminates the attraction boards, which carry Adler silhouette letters. The auditorium ceiling is finished in Blendtex gypsum board, the walls in Nu-Wood and Celotex. There is a "cry-room," and a smoking room, both glassed-in.

CONSTRUCTION • OPERATION

# Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 129 DECEMBER 11, 1937 NUMBER 11

# Local and Trouping Amateurs Return The Cinema Stage to Occasional Use

REGULAR USE of the stage in motion picture theatres, which gradually became practically non-existent after the establishment of sound pictures, shows no signs of any substantial revival, but picture house stages are being brought increasingly into use in many sections of the country for special attractions, frequently employing home talent, to give the box office an occasional extra nudge.

These conclusions appear to be justified by the current practices noted in a nation-wide survey, in part suggested by recent insistence in booking circles—what is left of them — that vaudeville is gathering strength to climb back into the picture houses. Most motion picture theatre managers laugh at that, and excepting certain super-deluxe screen theatres or long-established combination houses in the large cities, a negligible quantity of vaudeville and so-called presentation acts are being regularly used.

The local talent show, however, and "Amateur Nights" with or without professionals, and song and comedy acts in radio style, usually performed by "artists" from a radio station, preferably local, are quite another thing. For these the stage is being occasionally used, on holidays or to bolster up off-nights.

A few representative instances to indicate the trend:

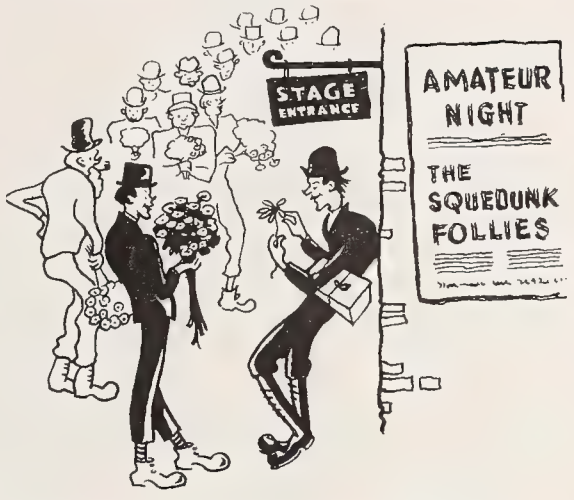
### *Home Talent and Amateurs Featured*

In Spokane, Wash., for example, use of the stage in picture houses has increased since a year ago, reports show, yet only one theatre regularly presents professional vaudeville — the People's Post Street. Occasional stage shows, however, are offered by both the Orpheum and the Fox, using the Major Bowes units and similar troupes, local dancing school pupils, contests, entertainments featuring victorious school teams, etc.

In Northern California, according to George A. Mann of Redwood Theatres and affiliated circuits, fewer acts are being shown now than previously, but a number of the theatres erected during the past year have been equipped for small musical interludes in the screen program.

The situation is similar in Southern California. In Los Angeles, however, an independent exhibitor (who asked that his name be withheld) declared that the use of personal appearances and cash award games indicates that the public frequently must be given special stimulation of some kind, which point of view found support among a number of managers questioned.

While use of the stage in downtown theatres of Wilmington is rare today, independent neighborhood and small town theatres in many parts of Delaware are presenting stage shows quite frequently, especially where week-end performances draw well from surrounding rural sections. Stage facilities have been provided in many of the new and remodeled theatres in these districts.



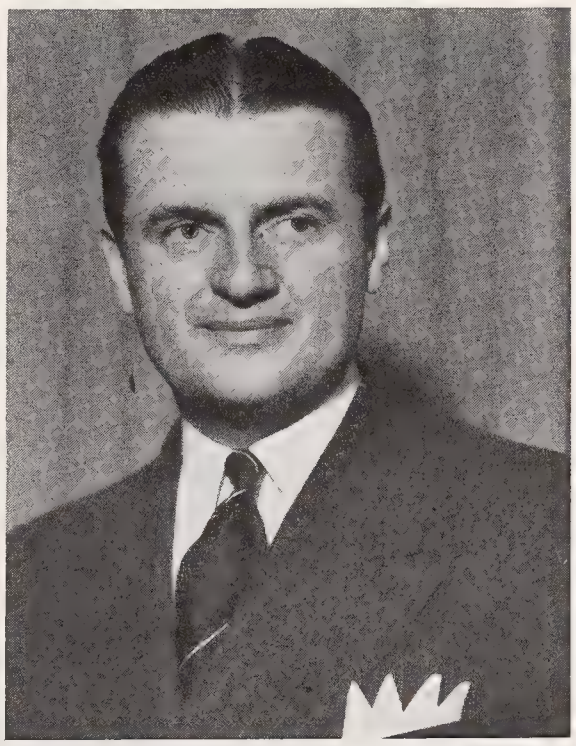

In the Cincinnati area some of the smaller houses are playing one-day dates of stage shows; others are doing so sporadically. The Rialto, for example, plays units and pictures on Sundays only, while the Knickerbocker adds a few acts to its Sunday bill.

Use of screen theatre stages in Iowa is almost entirely confined to the smaller towns, reports indicate. The entertainment consists principally in local talent performances, spelling bees, beauty contests and "radio acts."

While none of the larger motion picture theatres in downtown New Orleans now have stage presentations, small outlying houses and those in surrounding small towns are offering "amateur" troupes and home talent shows more or less regularly.

### *Stage Use Extended in Omaha*

At Tri-States Orpheum in Omaha stage shows have been booked about nine times for one-week stands during 1937, and according to William Miskell, manager, this number will be increased to about one show a month during 1938. The Corby, also in Omaha (*Continued on next page*)





The newly formed Altec Service Corporation got officially underway December 6, with a luncheon at the Hotel Astor in New York at which policies were announced. Altec will service sound equipment only for the time being, later all theatre equipment. Shown above are (left) L. W. Conrow, who heads the corporation, and Bert Sanford, Jr., director of sales, both members of the Erpi organization which, in a sense, the new company succeeds (details are given in a news story in accompanying Motion Picture Herald). Mr. Conrow joined Erpi in 1927, and latterly has been general operating manager. Mr. Sanford's latest post with Erpi has been that of Eastern sales manager.

has been having a weekly "Amateur Night" with local talent, and Ralph D. Goldberg will begin a weekly "Amateur Night" after January 1, in his Town theatre near Omaha's business section.

In Denver—though the Tivoli recently added a line of girls for a brief musical and dancing number—the regular professional stage presentation is definitely abandoned. The Denver and Denham theatres, however, occasionally present small stage acts in conjunction with first-run pictures.

As elsewhere, the local talent show and "radio act" have proved popular special attractions in the Kansas City area, where a "Kiddie Revue" from Station WHB has been particularly welcome to exhibitors.

Throughout New England "Amateur Nights" and travelling amateur troupes have occasionally brought the stage equipment back into use, but a straight picture policy is seldom disturbed.

## 250 S. Calif. Theatres Remodeled Since April

DURING the last six months approximately 250 theatres in Southern California have been partially or wholly remodeled. Modernization of existing houses, using the new materials in functional designs, has been general.

This is probably due, first, to proximity to studios and resulting intimate exchange of ideas; second, steady growth of suburban areas; and, third, the wealth of reliable service locally available from theatre equipment manufacturers, architects and decorators, in forecasting trends in theatre design and operation.

An analysis of fifteen of the most recently constructed or completely remodeled theatres in Southern California and Arizona present a picture of the trend. These theatres are:

| | |
|---|---|
| *Rivoli, Long Beach, Calif.* | *New* |
| *Tower, Compton, Calif.* | *New* |
| *Strand, Phoenix, Arizona.* | *Remodeled* |
| *Fontana, Fontana, Calif.* | *New* |
| *Studio, San Bernardino, Calif.* | *New* |
| *Lido, Beverly Hills, Calif.* | *New* |
| *State, Tucson, Arizona.* | *Remodeled* |
| *Plaza, Palm Springs, Calif.* | *New* |
| *Uptown, Pasadena, Calif.* | *Remodeled* |
| *El Rey, Los Angeles, Calif.* | *New* |
| *Esquire, Los Angeles, Calif.* | *New* |
| *Uptown, Superior, Arizona.* | *Remodeled* |
| *Cabart, Long Beach, Calif.* | *New* |
| *New Walker's, Santa Ana, Calif.* | *New* |
| *Ritz, Inglewood, Calif.* | *New* |

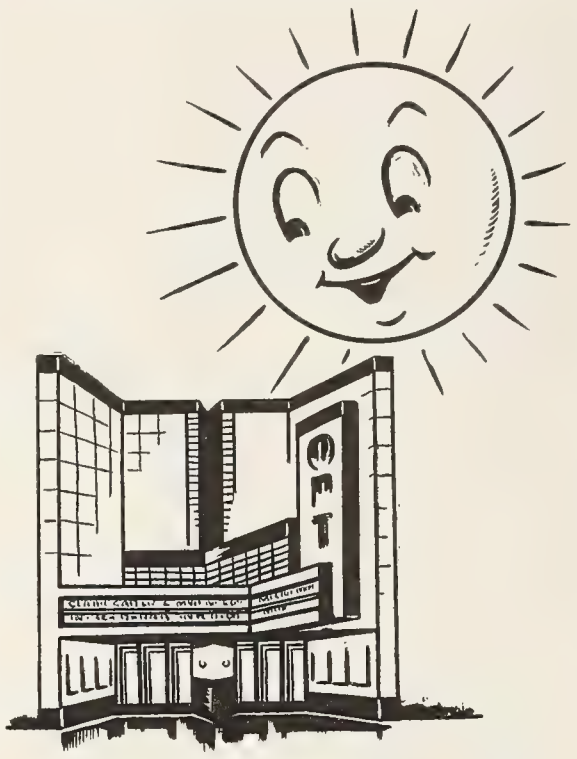
With one exception, all new construction above cited is without balcony, and with main floor seating having fourteen-seat center sections, and seven-seat side sections, with wide aisles.

### *Liberal Spacing in Seating*

The seating capacities of the theatres being remodeled or constructed range from seven to eleven hundred, with seat widths from 21 to 23 inches, and back-to-back spacing from 34 to 38 inches.

It is noted that projection room modernization has most importantly included the installation of suprex carbon high-intensity projection arc equipment with either dry type rectifiers or the new flexible types of motor-generators; and also heavier, rock-steady projector pedestals to eliminate vibration inimical to sound as well as image quality.

Certain characteristics seem to be general throughout recent modernization. First,



splay-sided marquees, instead of rectangular shapes, were installed, usually with three rows of interchangeable, ten-inch silhouette letters; and in vestibules and lobbies, 40x60-inch poster panels were added, with display case illumination employing 60-watt lumiline lamps.

Another notable characteristic is the installation of concealed lighting fixtures and the elimination of all old-fashioned fixtures. Also general is the adoption of modern furniture, commonly of metallic construction. All modernization reflects more attention to lounges.

### *Circuit Executive Gives Trend*

The chief engineer of one of the large West Coast circuits with headquarters in Los Angeles (who has asked, for organizational reasons, that his name be withheld), sums up the trend thus:

"Building repair, modernization and the construction of new theatres have reached an amount that assures the realization of a vast transformation in the physical plant of motion picture exhibition by the end of this year. Among most frequent equipment improvements are the replacing of seats, installation of new sound apparatus, and suprex-carbon arc projection lamps, and air-conditioning. New marquees also hold a high place in current modernization.

"Improvements to buildings emphasize the substitution of new fronts for those of obsolete style, redecoration of interior with attendant improvement in acoustic conditions and interior construction to provide better lounge facilities. Replacement of old carpeting and the installation of modern foyer and lounge furniture are rather prominent. Roof insulation is getting more attention than formerly.

"We have been getting plenty of light under the marquee in all front remodeling, and animation in sign work and marquee trim, using neon of various colors. Provision for poster display has been conservative, the modern trend being toward the elimination of too much advertising paper, both inside and outside the theatre. Remodeling has also eliminated the old-style curved or rectangular, extremely deep entrance lobby with ticket booth at the inner wall or at one side. The ticket booth has been brought right up to the property line so as to be immediately accessible to patrons."—*F. T. Hyskell, Los Angeles.*

• • •

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## Sees No Water Shortage From Air-Conditioning

STATING THAT there is no reason why authorities should fear that general use of air-conditioning will bring about water shortage and impose any burden upon sewerage facilities, William B. Henderson, executive vice president of the Air-Conditioning Manufacturers' Association, has announced that the equipment makers are prepared to supply apparatus that cuts the use of water 90% to 95%.

"Cities now discovering that they have not kept their water facilities' expansion anywhere near their increases in requirements," he said, "undoubtedly will soon formulate improvement programs on a comprehensive basis."

Meanwhile, he added, the air-conditioning industry will work with those cities where no shortage of water yet has been felt, to supply equipment "which is already available" and suited to the demand that may come.

He also pointed out that the increase in air-conditioning "has dramatized" the lack of modern water facilities in many cities.

# GLASS FOR FLASH

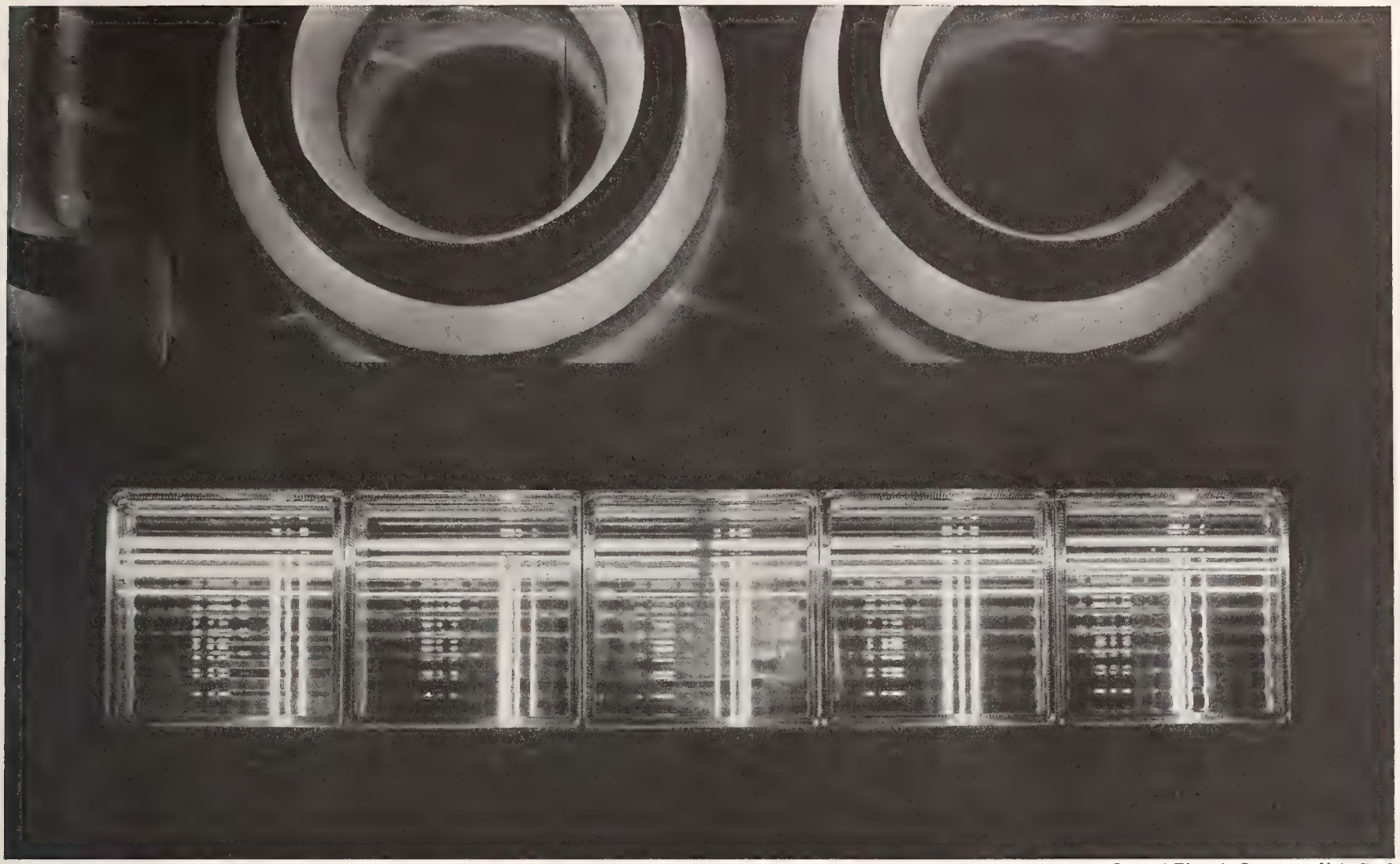


*Photo courtesy General Electric Company, Nela Park*

● Glass blocks provide a new means of creating eye-fetching theatres. With modern tricks in lighting, they add color, sparkle, life. Here are ideas.

By FRANCIS M. FALGE

ONE OF THE most interesting of the new structural materials is the glass block. Everywhere, we see them being applied in new ways, to store and theatre fronts, to cocktail bars, to window areas, and for decorative effects in lounges, lobbies, foyers, and auditoriums. In many cases lighting can be used with the blocks to transform them into sparkling colorful forms to produce unusual decorative effect.

Because of the configurations of the two surfaces of the block, light is transmitted in a multitude of patterns, depending upon the kind and color of the light sources used, their placement, and the background.

In general, the small delicate patterns are suited for close viewing, while the wide bold patterns are best for distant viewing. Blocks are available in 4x4, 4x8, 6x6, 8x8, and 12x12-inch sizes to suit the requirements of any particular problem.

Block applications can be divided into two classes—(1) *those in which no background is desired,* and (2) *those with backgrounds.*

Due to appearance limitations, the use of blocks without backgrounds is limited. A means of providing general lighting for either method is to conceal polished concentrating reflectors at the top, bottom or sides of the block design and direct the beams over the blocks. By alternating colors in reflectors, or providing varying colors upon the different sides, color patterns can be produced.

Individual reflectors can be used, or a parabolic cylindrical trough reflector, which throws a fan-shaped beam of light, is satisfactory. In the latter case, the light may be colored by covering the lamps with color hoods; the clear bulbs with their visible filament produce much more sparkle than the inside frosted ones.

## Reflectors Placed Behind the Blocks

ANOTHER METHOD for both open and closed panels is to place reflectors in back of the blocks so as to project the light directly to the blocks; the reflectors conceal the view of the lamps and appear as silhouette spots. With a suitable framing and symmetrical placing of the units, a pleasing effect can be created.

If large reflectors are used, they should be placed back from the blocks a considerable distance, [*Continued on next page*]

**The photograph on this page shows a decorative panel illustrative of one interesting method of lighting glass blocks. Lumiline lamps of one tint are located along the upper edges of the blocks, and lamps of another color are set vertically at the right edges. Sparkle is provided by the use of natural-colored lamps at opposite corners.**

depending on space. Generally, units should be spaced a distance apart equal to the distance of the lamp filament from the glass.

Small reflectors, such as the Climax type, are quite adaptable and can be arranged so that one or two are used for each block. They can be used also for color accent with light tinted general lighting from the edges or from in back of the blocks as previously discussed.




Facade of the Cine theatre, new Balaban & Katz house in Chicago, in which masterful use is made of glass blocks as a luminous architectural form. The huge pylon constructed of Insulux blocks continues beneath the marquee as a box office and is illuminated with several circuits of mazda lamps inside, so placed as to light all the blocks and at the same time retain the desired sparkle and brilliance. The attraction boards, which are illuminated by mazda lamps, carry Wagner silhouette letters. The vertical sign is of the exposed lamp type with a flasher to produce "sparkling" letters. Architects were Rapp & Rapp.

In places where backgrounds have not been provided, practice has often resulted in a change to some kind of background. In such cases, draped materials have been used, thus giving much the same effect as with a background. In other cases, Venetian blinds have been hung in back of the blocks. If these are painted a light color, preferably metallic, the floodlights can be projected on the blinds from either the front or the rear by properly mounting the blinds so as to produce an effect of considerably greater sparkle and of interesting pattern.

#### *Lamping for Color and Other Effects*

Where the block panels also can be backed, the methods already discussed can be applied, and many pattern variations can also be obtained. Individually, the blocks can be lighted in a variety of ways. In general, clear lamps, color hoods, or reflectors are preferable to sprayed lamps due to their greater color efficiency and sparkle. They may be used, one per block, in the center or at a corner. Two per block, in contrasting colors, lend interest to the treatment.

Other combinations can be had by using Lumiline lamps with accents of A-bulb lamps or reflectors. By placing a row of Lumiline lamps along one edge of a row of blocks, then adding a single concentrated source at one of the opposite corners, an attractive lighting result may be obtained. Lumiline lamps along two edges at right angles to each other and accented by single concentrated sources, provide a more elaborate effect; yellow might be used at one edge and surprise pink at the other, with natural colored green for the accents. However, other combinations are possible. For instance, if tubular lamps are placed diagonally in back of the block, a broken pattern is produced.

#### *Where Brightness is Needed*

Where light output is a primary consideration, a white background is recommended, the sparkle being softened by the reduction in contrast. Where it is desired to heighten contrast, a metallic background can be used; in the case of polished corrugated metal, a definite contribution is made to the sparkle and pattern. Reflectors should be concealed at an edge, paralleling the corrugations. With a fairly narrow panel of blocks, the corrugated metal can be curved at the top to better reflect the light.

## Effects for Wall and Ceiling Surfaces

IN PLANNING the lighting for large ceiling or wall surfaces, a combination of these various methods of lighting can be used to obtain almost any desired pattern or result. The fluted blocks may be alternated with those having less pattern, or they may be turned at right angles to each other. Special designs, such as letters, can be laid into the panel by providing separate light boxes behind the blocks of the patterns, by using blocks

of a different design, or using blocks with colored faces.

Static or mobile patterns can be created by varying the color of lamps, using a floodlighted background, or block lighting of one predominant color with overall or figured designs made up of other colors. Squares, diamonds, lines of color and more complicated patterns are all possible. By providing two or three color circuits in the patterns or line and using a flasher or dimmer, sparkling changing patterns are produced.

### *Lettering with Glass Blocks*

Regarding the use of silhouette lettering with glass blocks, such lettering is not satisfactorily legible against patterned surfaces of this kind, although it may be used when decorative value alone is desired. It is preferable to combine the glass blocks with a luminous element of diffusing glass, such as flashed opal, to obtain lettering having good legibility.

Many luminous forms, such as panels, columns and pylons, can be made with glass blocks. These are best lighted by exposed lamps mounted on troughs so as to send their light in all directions. Several strips of light may be necessary to obtain coverage, and the lamps should be spaced a distance apart equal to their distance to the blocks. General lighting can also be had by the use of reflectors at the open end of the element.

[*The author, Francis M. Falge, is well known in theatre circles as well as in the field of illumination engineering and has frequently contributed to* BETTER THEATRES *on theatre lighting. He is a specialist in theatre lighting problems and design on the staff of the Nela Park engineering department of the General Electric Company.*—THE EDITOR.]



*Photo courtesy Owens-Illinois Glass Company*

**Glass blocks can be used as decorative elements to frame centers of interest in the theatre foyer and lounge. Here fireplace and mural are brought into relief by use of luminous glass blocks.**

# Glass Blocks a Product of Modern Industrial Science

GLASS blocks for use in architecture and decoration form one of the remarkable types of modern materials developed by the glass industry. Glass has always been considered one of the most fragile of substances. Today it is being used as once stone and marble alone were employed. In glass blocks we have an actual structural material, laid as bricks are laid, strong and readily adaptable to design, yet of glass, with all the advantages of glass.



**Aisle markers, Belgrade theatre, Philadelphia.**

These masonry units, which are $3\frac{7}{8}$ inches thick and vary in size from $3\frac{7}{8}$x$4\frac{7}{8}$, to 12 inches square, are made of pressed glass, formed in halves which are then welded together. A bonding coat of gritty, adhesive substance forms the necessary adhesion between the block and the mortar so that the blocks may be laid by a mason using regular masonry mortar and common masonry tools.

Various patterns are impressed in the inner and outer faces of the block which serve to break up the transmitted light, giving it a diffused quality, and providing interesting and decorative effects. Such blocks are translucent, but not transparent. They readily transmit light, as much as 86.5% with some patterns, and thus with colored lights behind the block beautiful creations of illuminated architecture may be developed. The cost of decorative lighting with glass blocks is comparatively favorable because such a high percentage of the full value of the light energy is available.

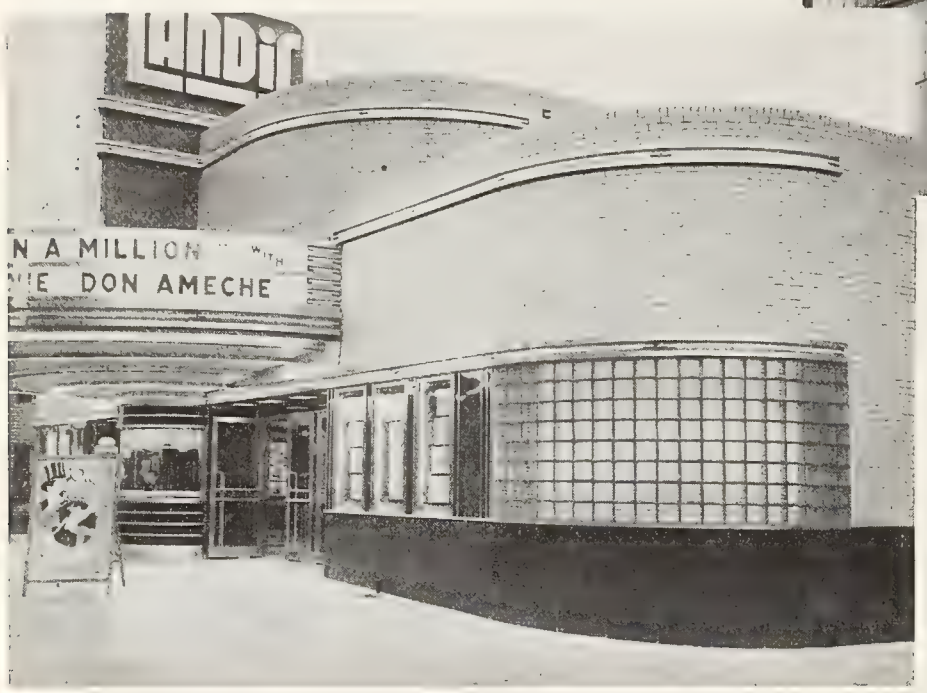
Because of these unusual properties of light transmission, and architectural beauty glass blocks have found many applications for theatre fronts, big towers of blazing light, box office fronts, standee rails, lounge partitions, etc. A few small panels wisely placed may be very effective almost anywhere.

Glass block is not only decorative but provide insulation equivalent to a 20-inch brick wall; it has a distinctive deadening effect on sound, comparing favorably with the usual type of plaster partitions used in fireproof construction; and it is definitely a fire retardant, for glass will not burn or contribute to the spreading of fire.

Glass blocks have gone a long way since the first experimental applications. They are now accepted for almost every type of modernization, approved under building codes, and carried in stock by building supply dealers in almost every major building materials market throughout the country.

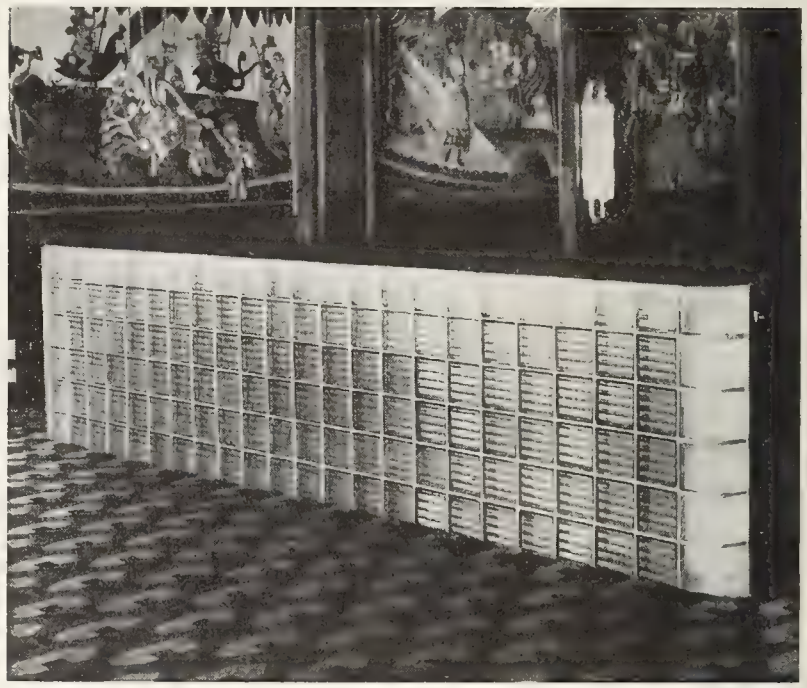
# Ways to Use Glass Blocks In Theatres





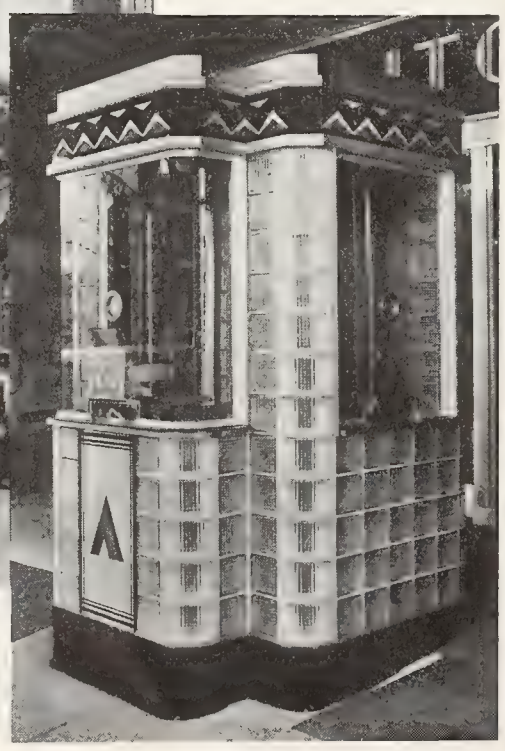

• Forming curved windows at front corners of the Landis theatre, Vineland, N. J., designed by William S. Lee, glass blocks provide natural light and decoration in lounges, and smart exterior design.

• Making standee rail a decorative element and supplying illumination to rear auditorium traffic area with glass blocks backed by lamps, as in (below), the Ritz, Philadelphia.



[*Goetz photo courtesy architect; others courtesy Owens-Illinois Glass Co.*]



• Two ticket booth treatments with illuminated glass blocks—above, in the Goetz Junior theatre, Monroe, Wis., designed by Stanley W. Howe, with gas tube lighting; and right, Auditorium theatre, Coatesville, Pa.



• Fountain in the foyer of the Mayfair theatre, Philadelphia, elaborated with glass block panels glowing with light from lamps behind.

"What color scheme would you suggest?" is a question Better Theatres is frequently asked to answer. It is always a hard one to answer from a distance. Here, then, are an expert's practical hints on

# How to Select a Good Color Scheme Yourself

By HAROLD W. RAMBUSCH

THE POSSIBILITIES in the color layout of the theatre today present an interesting challenge to the theatre owner and manager. They must produce something attractive, something modern, something which appeals to the public, and it becomes their problem to sound and plumb the depths and intricacies of our contemporary audiences. These are, after all, composed of the man on the street, the woman in the home, and the child at school. We must discover a method of learning their inclinations and tastes.

There are two fields that relate indirectly to the theatre in which the American public really makes an investment. One is the automobile; the second is color advertising. They do not apply fully to our problem of theatre decoration, but we may get some *hints*. Consider automobiles: In one year the public may swing toward green, in another year toward red; at least, we are certain that the blacks and grays are not as popular as they used to be. Such trends are important indices of public opinion.

### Go by How People React

It is hopeless to ask an individual or a group what colors or scheme it likes best. People do not *consciously* know. What they say they like, and what they *actually* and *instinctively* prefer, are often totally different things. If you note the color of the car milady picks out, or the ties your friends wear (which they have selected quite unconsciously), you get some inkling of their *true* preferences.

Passing on to the field of advertising: We do know that enormous sums are spent; that there is a terriffically large collection of talent employed in art research and creation. All this effort is directed toward public appeal, toward engaging and pleasing the eyes of people. The degree of success can be clearly read on the barometer of sales. The effectiveness of one type of color or illustration as against another immediately reflects itself in orders. We can, therefore, by making a careful analysis of the colored illustrations seen so widely in our national publications, arrive at a fair evaluation of the likes of the public.

Now, how to use this information? There is no perfect recipe, but we do know that designers in the past have built their color schemes on a beautiful piece of damask or tapestry selected for its delicate shades or rich tones. It is quite usual to see a Fifth Avenue decorator pick up a Paisley shawl and say, "This is my cue for the library. I will take some of this red, some of this blue with a dash of this yellow, and I have my scheme." With care and thought we can use a modern colored illustration, an advertisement, and be reasonably sure that we have something that is in vogue. Transposing it, taking a particular blue for the ceiling, the delicate shades of red for the walls, and the yellow for the curtains, we have at least, a start.

### How Quantity and Texture Affect Choice

THE QUESTION of color composition, however, has more dimensions and more qualities than just colors themselves. It has textures and, above all, it has the problem of quantity. While a certain blue with a small amount of gold may *look* very pleasing, it does not follow that when you alter the proportions, the result will be as pleasing; it probably will not. It remains for the person transposing or applying the color scheme of, say, the

# SELECTING COLORS TO GET HARMONY AND "MOOD"

IN APPLYING color it is important to understand proper mixing for color harmony, which is a science in itself. Briefly, colors live by contrast; a single color—for example, an all-blue auditorium—soon becomes monotonous and fatiguing, until the eyes fail to discriminate the color. By adding accents or highlights in another color, the contrast will heighten each of the colors.

Combinations of colors should be applied in an orderly arrangement, as a hodge-podge of colors, either inside or outside of the theatre, spell an amateurish effect. Adhering to predominant single colors, with accents in contrasting color, establishes definite architectural character and is a good principle for many treatments.

Complimentary colors—yellow and blue, red and green, blue-green and orange—form the most striking and pleasing combinations, the contrast being greatest when the contrasting colors are close to each other. Closely associated colors—blue and blue-green, orange and yellow, etc.—are also harmonious and effective.

Color preference is a factor in the selection of color. In general, when selecting color for itself alone, pure red and pure blue are safe choices. In large amounts, however, pure red is not desirable, pure blue is better, and tints are still more preferable when only a single color is used in a room like a lounge or fairly small, well lighted foyer.

Through many years of association with certain colors in nature, man has developed a definite psychology of color. Some of the colors—the yellows, oranges and reds—are "warm" and confining. Blues and greens are cooler colors, receding, and seem to provide depth and spaciousness. Most colors have certain idea associations—red: blood, heat, anger, etc.; orange: harvest, fruition; yellow: gaiety, light, splendor; green: vigor, faith, youth; blue: dignity, hope, purity. Applying these associations, cooler colors in warm weather, warm colors in cold weather, colors suited to special presentations or occasions, and for special stage shows or musical numbers, the entertainment will be enhanced and the full value of color realized.

Then, too, color has an effect on the appearance of people, a selection of flattering mellow tints being preferable. Then there is the psychology of "bright lights." For a comedy presentation, for example, ample light in the auditorium contributes to a spirit of gaiety and makes merriment more contagious.

# COLORED LIGHT'S AFFECT ON COLORED MATERIALS

*[This article presents data compiled by the General Electric Company, Nela Park.]*

PROBABLY NO single factor exercises so definite an influence upon the atmosphere of every part of the theatre as does the manner in which color, both in lighting and other decorative media, is used. The lighting technician uses color to create atmosphere and moods. The theatre manager sees in color a means of attracting attention, holding interest, and creating advertising value in the midst of surroundings of competitive eye appeal. The architect and decorator uses color to achieve the decorative emphasis he is striving for. Color, though one of the most interesting aspects of theatre lighting, is often misapplied.

White light, from the sun or an incandescent lamp, is composed of several colors: red, orange, yellow, green, blue and violet, and all of the intermediate hues. Mixed together these colors make white light. Actually, by mixing only the three primaries of light, red, green and blue in proper proportions, white light results. However, by mixing the three primaries of paint—red, yellow and blue—a black pigment results.

Colored light may be created by gaseous discharge sources, such as mercury, sodium and neon, and by applying ultra-violet radiation to fluorescent material.

White light sources contain all colors, and any color or tint may be obtained at will by the use of colored transmitting filters. The resulting color output is, of course, dependent on the proportion of that color generated by the particular light source. From incandescent lamps, for example, about 5% is red, 5% green, and 1% to 2% blue.

A rose tint, on the other hand, is produced at about 40% of the total light output. Similarly the other tints, and certain pure colors—yellow, orange, and "daylight white"—comprise 50% or more of the normal white light. Tints or combinations of tints and lighter colors utilize the light from a mazda lamp to much greater advantage and at a considerably lower cost than is possible with pure reds, greens or blues.

In general, some type of natural-colored glass filter, either in the lamp bulb or as an accessory, is more efficient and in most cases more effective than obtaining color by a colored coating or spray on the lamp. Initial output is better, and this advantage is strengthened as the lamp ages. It is especially desirable to use natural-colored glass filters in obtaining green and blue. The following chart summarizes some of the factors that influence the method of obtaining color from mazda lamps:

## EFFECT OF COLORED LIGHT ON APPEARANCE OF COLORED OBJECTS

| Natural Color of Object | Color of Light Illuminating the Object | | | | | |
|---|---|---|---|---|---|---|
| | Red | Orange | Yellow | Green | Blue | Violet |
| Black | Red Black | Orange Black | Yellow Black | Green Black | Blue Black | Violet Black |
| White | Red | Orange | Yellow | Green | Blue | Violet |
| Gray | Red Shade | Orange Shade | Yellow Shade | Green Shade | Blue Shade | Violet Shade |
| Red | Red | Scarlet | Orange | Brown | Purplish Black | Reddish Black |
| Orange | Red | Orange | Yellow Orange | Greenish Yellow | Black | Black |
| Yellow | Orange Red | Yellow Orange | Yellow | Yellowish Green | Greenish Black | Black |
| Light Green | Red Shade | Yellow Green | Greenish Yellow | Green | Blue Green | Bluish Shade |
| Deep Green | Black | Greenish Black | Yellowish Green | Green | Greenish Blue | Blue Black |
| Light Blue | Violet | Dark Gray | Yellowish Shade | Blue Green | Blue | Violet |
| Deep Blue | Purple | Blue Gray | Gray | Blue Green | Blue | Blue Violet |
| Violet | Reddish Black | Red Purple | Gray | Blue | Violet Blue | Violet |
| Purple | Red Shade | Red Shade | Red Shade | Black | Blue | Violet |
| Rose | Red Tint | Red Tint | Red Tint | Greenish Black | Blue Shade | Violet Shade |

advertisement, to the theatre interior to consider well the *relative quantities* of each color. If he has a successful print, he will get a successful theatre only when, in transposing the scheme, he uses similar areas of color.

To attack the matter from another angle of color composition: When we have three colors—say, a blue, a henna, and a yellow—in the rotation mentioned—that is, the henna between the blue and the yellow—we can be reasonably certain that a pleasant effect will at least be minimized if we attempt to change the positions of the colors. They probably will not flatter each other. Art in color requires fully as much taste and individual discernment as art in sound; that is, music. The results will be only as good as the refinement and circumspection used in making the application.

### *A Guide to Current Taste*

It certainly is not contended here that one can arbitrarily take a successful color print, or advertisement, and apply it *directly* to the walls of a theatre, but it is contended that as we have in the past used our textiles to indicate and suggest the schemes for our domestic decorations, it is possible to use our modern color prints for our theatre decorations. As in the past we knew that certain damasks and textiles represented the collective good taste of those people who had their homes decorated, we now know that in the majority of the colored advertisements, for example, we see reflected current opinion and preference.

Let us suppose for a moment that we have succeeded in arriving at a delightful combination of colors and tones in our carpets, chair coverings, wall hangings, painted decoration and lighting fixtures: The theatre still presents a problem vastly more complicated than the printed picture which its maker expects to be viewed in daylight or, at the worst, in artificial light of a reasonably constant white tone. For the most part, the theatre is seen in semi-darkness, and on this point it must be borne in mind as an axiom, as a proven fact, that *dark colors do better in dim light than the more delicate tints.* The tints are good in bright light on porches, on beaches and on yachts, while in the more dimly-lighted rooms the rich and deep blues, reds, hennas and oranges are at their best.

## Lighting a Prime Factor in Color Scheme

FOR AUDITORIUMS, at least, rich colors should be selected. But then we add another factor—colored light. Most theatres are arranged so that the lighting can be changed. Some times an amber is used, or a blue, or even a red, and it must be realized that under each light all the colors change and take on different complexions. Given a blue light, all the blues are intensified; given a yellow light, the yellows are lightened, the reds become full and the blues non-existent. Not only do they change in these different directions but, under unfortunate lighting, some of them become positively ugly. The relationships vary and they cease to be pleasing compositions. Different chemicals found in various colors used in their making react differently under various qualities of light. It is often found that two materials identical in color under one light are quite different under another light.

Our case, however, is by no manner of

(*Continued on page* 41)

# Classic Shading of Modern for Suburban Folk

● Rocky River, Ohio, is a pretty residential suburb of Cleveland, populated for the most part by people of average means. For them Albert E. Ptak, James E. Scoville, John D. Kalafat and Howard Reif have built the Beach Cliff theatre. Seating 1,000 on a single floor, the Beach Cliff has been designed by Paul Matzinger, Cleveland architect, in a modern treatment having a slight but persistent classic "feeling" (the architect identifies this element as Pompeian). This theme is carried, in modern materials, throughout the theatre, with a general color scheme of tan and blue for ceiling, tan, blue and red for walls, and red predominantly characterizing carpeting and draperies. All lighting is indirect, wired in the auditorium for five colors.




The front (shown above with plenty of evidence of the community's interest in its new theatre) is finished in white, red and blue structural glass (by Libby-Owens-Ford), with porcelain enamel metal trim. The marquee (by Gustav Hirsch) is of porcelain enamel finish in blue, gray and red, luminously decorated in neon, with a white baked enamel soffit studded with 230 mazda lamps, and carrying lamp-illuminated attraction panels employing Adler silhouette letters. The vestibule leads into a medium-sized lobby, which in turn gives access directly to the auditorium and also to toilet facilities adjoining lobby.

The auditorium (below), with the tan-blue-red color scheme in blended tones, has walls of figured velour laid over mineral wool blanket at side walls and across the rear. The ceiling is of common plaster, painted. Seating (by American) is of modern lines with spring-edge seats and upholstering covered in rust-colored mohair. Air supply is by a blower system with evaporative cooling. Projection equipment includes Simplex mechanisms, RCA sound, Peerless Magnarc lamps and General Electric copper oxide rectifiers. The screen traveller curtain is of tan plush with stencil design matching the pattern of wall fabrics.



Foyer area extends across the rear of the auditorium, reached directly from the lobby. The lobby has walls done in red and blue leather with stainless steel strips, cowled ceiling with indirect lighting, and a floor of terrazzo. The foyer area (shown above) is carpeted in Crestwood Velvet having an abstract plant pattern dominantly blue and red with splashes of yellow, this carpeting continuing down aisles. Standee rail is of wood, stained dark oak and varnished. Though really the rear of auditorium, end sections are furnished as lounges.



# Up from Nothing but a Vision of the

• It's an American story, that of the career of A. H. Blank, who was going to retire in 1929, but carried on to round out, in 1937, a quarter of a century as an exhibitor




1914

The first "moving picture" exhibition establishment owned by A. H. Blank — the Garden theatre in Des Moines, Iowa — in which he gambled all his hard-earned savings on the new amusement device.

REMEMBER ALADDIN, who rubbed his wonderful lamp, whereupon the genii appeared to do his bidding? Somehow that classic example of glorified magic came to mind upon interviewing A. H. Blank, theatre magnate of the Midwest, who this month is celebrating his Silver Anniversary as a motion picture exhibitor.

It was probably the lamps—studio and projection arc—by which the photoplay comes into being, that brought on the notion about Aladdin, but the idea got nowhere fast with Mr. Blank. The magic genii in his case has been, it soon appeared, simply WORK.

"Spelled in capital letters," added Mr. Blank. "There is nothing magic about my success in the business. It came, after a while, from hard, nerve-racking work. Chances taken and hard places crossed in every career are the things that produce the wrinkles and spoil one's sleep, but are the only things that get you where you want to go."

Mr. Blank's life story is similar to many others in America, who, born with faith in their own capacities and with the gift of vision enabling them to grasp opportunities while the grasping is good, have climbed from lowly beginnings to high places in their chosen fields.

Born in Roumania, Abe Blank came to America when eight years old, with his mother and three sisters, to join his father, who had preceded them to Council Bluffs, Iowa. The theatre seems to have put a finger on him pretty early, and perhaps the free, expansive spirit of Midwestern America nurtured those leanings. At any rate, he recalled:

"The spirit of a fair or theatre got into my blood when I was just a tiny boy. I was always looking for a chance to work with some amusement company."

## 'Way Back When— Starting as Bottle Washer

SUCH OPPORTUNITIES were few, and when family finances compelled him to go to work, he got a job as bottle washer in a factory. He was but twelve years old then. The pay was $3 a week, and he worked 14 hours a day. He spent $1.50 of his wages for board, used 50c for other expenses, and saved one dollar each week.

In telling this, Mr. Blank interrupted himself to comment, "If one does not save a little all the time, he will not have the means to grasp an opportunity when it comes along."

And the chance he had been waiting for —that is, to get into the amusement business—soon came and he was ready for it. At the Trans-Mississippi Exposition in Omaha in 1898, he sold toy balloons along the Midway and ran a little concession so successfully that both his pocketbook and his imagination swelled considerably.

### *His Next Interest: The Good Earth*

However, he held those dreams in abeyance, going to Des Moines, Iowa, where with his savings of six years, he became associated with his brother in a soda water bottling plant. This work did not appeal to him and he went into the real estate business. (And in Des Moines, they tell you that Abe Blank made the dirt fly around there as long as he dealt in it.)

A. H. Blank visioned the future growth of films when the five-cent "flickers" made their appearance. Abandoning his real estate business in 1912 he entered into a partnership with Abe Frankel, leasing a small store room and opening a nickelodeon, extravagantly called the Casino. It was something of a "deluxe" theatre at that—it had camp chairs so the audience could be seated while watching the pictures!

This business flourished, and two years later, in 1914, Mr. Blank sold his share of the Casino to Mr. Frankel, and putting everything that he owned into the venture, opened the Garden theatre in Des Moines, a veritable palace at that time, with 700 seats and an admission price of 10 cents. The Garden was the first "dime house" west of the Mississippi.

The Des Moines theatre, built in 1919 at a cost said to have been $1,000,000, and with a seating capacity of 2,500, was his first big venture in theatre building. In 1926, Paramount's Publix Theatres, formed that year, bought a half interest in 22 A. H. Blank theatres in Iowa and Nebraska, at a consideration of approximately $2,500,000.

### *Decided to Retire — But*

In theatre circles at that time this was considered a mighty transaction. Then in 1929 Publix bought the second half of A. H. Blank's theatres, and Mr. Blank had thoughts of retiring. But in 1933 he took the receivership of the theatres sold to Paramount in 1929, Paramount retaining 50 per cent of the stock with a buy-back clause in the contract. This was the beginning of Mr. Blank's Tri-State circuit.

He had retained a number of theatres when first selling to Paramount, and with Harry Weinberg and J. W. Denman, who were associated with him in the business, continued to build up the circuit that is now

# Future of Motion Pictures




The facade of the Capitol in Burlington, Iowa, (left) is finished in terra cotta trimmed with gold leaf baked into the terra cotta. The interior is of modern decorative treatment, with indirect lighting throughout, and spacious lounges. The Capitol has a complete air-conditioning system.

Below: A. H. Blank today—head of two great circuits operating approximately 100 theatres.

1937

The newest of the A. H. Blank theatre properties, the Capitol in Burlington, Iowa, opened in July of this year.



the Central States Theatre Corporation, with over 50 theatres.

In July of this year Mr. Blank entered into a permanent partnership with Paramount Theatres, and under the new agreement Paramount obtained a half interest in Mr. Blank's Central States circuit, relinquishing their option to repurchase Mr. Blank's 50 per cent interest in the Tri-State circuit. The two circuits remain separate organizations with Mr. Blank as president of both organizations. Together these circuits comprise approximately 100 theatres.

"I think the greater measure of this success has come from making a certainty in my own mind out of what some other people might consider a risk," reflected Mr. Blank.

## His Policy: Deal With The Public Generously

HIS RULES of theatre proprietorship and the methods he employs in attaining and maintaining the patronage and confidence of communities are clear and simple: He gives the public what they want in good honest measure with a little extra thrown in. He handles motion picture operations exactly as any good merchant handles his merchandise business.

"Profits are figured out on the basis of a fair and reasonable percentage," he pointed out, "keeping within and not trespassing beyond, this definite percentage."

And the position of Abe Blank in a vast industry today may well be looked upon as profit based on a fair and reasonable percentage of the WORK—capitalized—that he put into it. Vision, of course, and dreams—backed up by work.

### *And So It's Time To Celebrate*

So now, 25 years after taking that "flyer" with Abe Frankel, he is well prepared to celebrate in the grand manner. More than 300 of his friends in and outside the motion picture industry have been invited to gather with him (and Mrs. Blank and their two sons, Raymond and Myron, who are associated with their Dad in the business) at the Hotel Fort Des Moines for some super-colossal dining, entertainment—and recollections.

"Helping people have a good time," remarked Mr. Blank, "is one of the most exhilarating things in the world."

He ought to know!

*M. E. Wheelock*

# . . about PEOPLE of the THEATRE

## NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Contract for the construction of the Rio theatre at Pearsall, Texas, to cost about $8,000, has been awarded to Charles Huie, local contractor, and work on the project will get under way immediately, according to Mrs. Viola Hubbard, owner.

Earl Kerr, who operates the Broadway theatre in Council Bluffs, Iowa, and three theatres in Missouri, has leased the Princess theatre at Oskaloosa, Iowa, from the W. I. Neagle estate. Plans for remodeling call for an increase in the seating capacity, redecoration, a new front, and installation of an RCA sound system. Ernest Kammerer, associated with the Kerr house in Council Bluffs for seven years, will manage the Princess.

Cliff Jarrett has been appointed assistant manager of Isador M. Rappaport's Hippodrome theatre in Baltimore.

Charles Robinson, who owns the Savoy theatre in Detroit, is the father of a daughter, born on Thanksgiving Day.

A. E. Jarbee has started extensive remodeling of his theatre. Plans were drawn by Robert O. Boller, Kansas City architect. Proposed improvements include a brick, steel and concrete rear addition to the theatre to measure 50 by 40 feet, and general interior alterations.

The Royal, Commonwealth circuit house in Trenton, Mo., is being remodeled and re-equipped with upholstered seats and RCA sound. Lee James is director of the Commonwealth theatres around Trenton.

Mr. and Mrs. W. A. Cassidy, who own houses in Midland and Saginaw, Mich., have been spending the last two months in Hollywood.

William F. Youngclaus plans to increase the seating capacity of his Empress theatre in Grand Island, Neb., from 400 to 750 seats.

Ed Mason, formerly of Des Moines, who recently purchased the old Colonial theatre in Osage, Iowa, from George Schwenneker, has reopened the house under the name of Osage theatre, following remodeling. A new front was erected in structural glass in ivory and grey.

Bruce F. Barton of Clayton, Mo., has prepared plans for the alterations to be made in the new Shenandoah theatre, St. Louis, Mo. The house is owned and operated by Sam Komm.

Walter McNeill has redecorated the lobby of the Apollo in Baltimore. Robert Ashbroft is the house manager.

Peter Laudati, G. T. Mann and M. Gordon have been named directors of the Miami Drive-In Theatre, Inc., which has been chartered with 100 shares at no-par.

The Balka Corporation has been incorporated in St. Louis, Mo., to engage in a theatre business, with 500 shares of $100 par value stock. Clarence H. Kaimann, William J. Kaimann, Francis S. Kaimann and Howard E. Ballman are the incorporators.

Rex Sanders, formerly associated with his father in the theatre business at Sanborn, Iowa, has bought and opened a motion picture house located in George, Iowa.

The Carroll Amusement Company, of which G. A. Richardson and Leo H. Homand are directors, has opened a new house, the Carroll, in Westminster, Md. M. Dohme has been named manager, with Roy Palmore appointed as supervising director.

Robert Helms and R. D. Muxen, who are operators of theatres in the northern part of California, have widened their field of operation by taking over the lease of the Old Mission theatre at Arroyo Grande in the southern section of the state.

■ ■ ■

Wil-Kin Theatre Supply Inc., has been incorporated at Dover, Del., to deal in costumes, scenery, seats and theatre equipment of all kinds. The company lists a capital of 200 shares with no par value. Arthur Israel, Jr., C. Alen Hollomon and Samuel Boverman, all of New York, were listed as incorporators.

Roy Palmer has purchased the Peter Pan theatre at Cloverdale, Calif., and has renamed the house the Del Rio.

According to Glen W. Dickinson, a sum amounting to $40,000 will have been expended by January 1 in remodeling theatres of his circuit during the last six months especially in Macon, Mo., and Parsons, Olathe and Manhattan, Kansas.

Herbert Barrett is managing the new 500-seat Uptown at Fort Atkinson, Wis. The house is operated by I. J. Craite and John Mayles.

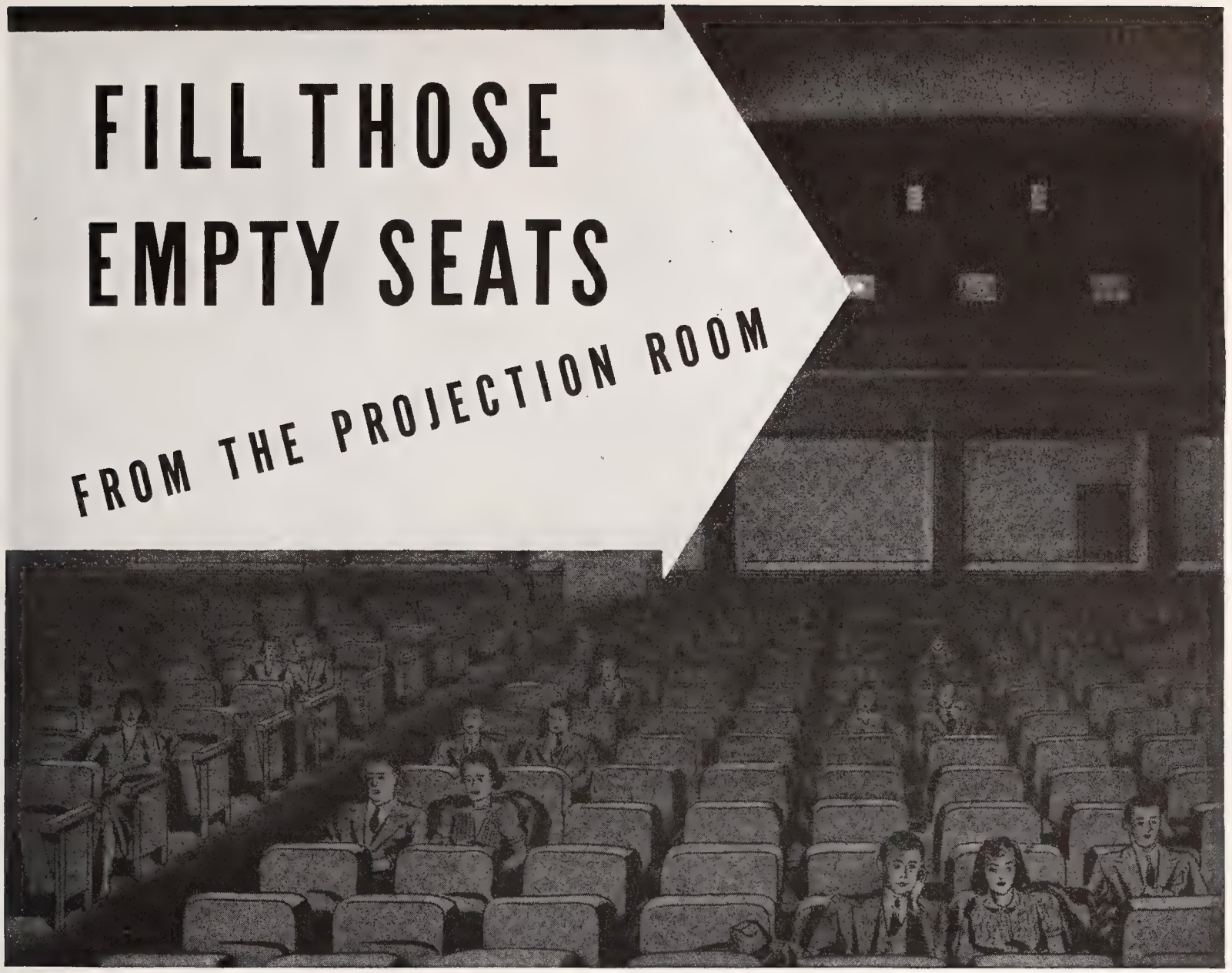
The State theatre in Pawhuska, Okla., is being remodeled. Acoustical board is being applied to walls and ceiling, in a panel effect, with brown walls and tan ceiling. The lobby of the house will be redone in black and white panels. A. B. Momand



J. Frank, Jr., who has been appointed by Walter E. Green, president of National Theatre Supply Company, to that concern's sales department to be in charge of the promotion of reproducing and projector equipment. In taking his new post, Mr. Frank leaves the position of assistant sales manager of the International Projector Corporation, with which he became associated in 1936 following eight years with RCA. Mr. Frank is secretary of the Society of Motion Picture Engineers.

# FILL THOSE EMPTY SEATS

## FROM THE PROJECTION ROOM



**The heart of your business is the projection room. You deliver from there what the patrons pay for, the thing you are selling, the picture on the screen.**

**Audiences today are much more critical. They get around. In 5000 theaters high intensity projection is giving movie goers a new standard of picture quality which they will expect to see in your theater.**

**If you want to build steady patronage, to fill your house regularly, here is the quickest, surest way to do it.**

**With SIMPLIFIED HIGH INTENSITY projection you can have two to three times as much light on the screen as you get from low intensity — yet at a price you can easily afford. This greatly improved lighting and projection can be covered by only one more admission per show.**

***This is the way to fill the empty seats. Write for the new, free, illustrated book—"The Eternal Triangle In Picture Projection."***

SIMPLIFIED High Intensity PROJECTION

WITH "NATIONAL" "SUPREX" CARBONS

ECONOMICAL AND MODERN

**NATIONAL CARBON COMPANY, INC.**

Unit of Union Carbide UCC and Carbon Corporation

CARBON SALES DIVISION, CLEVELAND, OHIO

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of Shawnee, Okla., owns the State, which is managed by JACK WRIGHT.

GEORGE E. HANNON, who operates the Pear in West De Pere, Wis., and the Grand in Green Bay, Wis., is planning the erection of a theatre in Reedsburg, Wis. The new house will cost $60,000.

S. O. LARSON has sold his Lyric theatre in Peshtigo, Wis., to O. E. MYLENER and has taken over the Iola theatre at Iola, Wis., from EMIL WOLFGRAM.

The Ramsdell interests which control the Malden, Mass., theatre situation, have opened their latest house in that locality, called the Maplewood.

E. C. O'KEEFE and E. S. CALVI have taken over the interests of ROBERT E. GUMM in the Lomita theatre of Lomita, Calif.

CHARLES L. NILES, who operates with his father the Niles, Circle and Eureka theatres in Anamosa, Iowa, and Miss Mary Shifflett of Anamosa, were married recently.

JACK WRIGHT, who has been identified with the motion picture theatre business in western and southern Texas for a number of years, has purchased the Strand theatre in Bastrop, Texas, from M. S. MAZOLA.

HARRY and HAZEL DAY have opened their 400-seat Town theatre at Darlington, Wis., following remodeling. The theatre, formerly called the Orpheum, has new upholstered seats, RCA sound equipment, new Da-Lite screen, new carpets and drapes, a forced air heating and ventilating system, and new lighting.

The Manson theatre, Manson, Iowa, has been sold to W. H. SMITH of Princeton, Ill., by E. J. LAQUA.

The Washington, a United Theatres house in New Orleans, is being rebuilt. The building was severely damaged by fire several months ago. The house will have a larger seating capacity than formerly.

ROBERT KIRSCHNER, owner of the New Bilboa in San Francisco, has reopened that theatre following redecoration and refurnishing.

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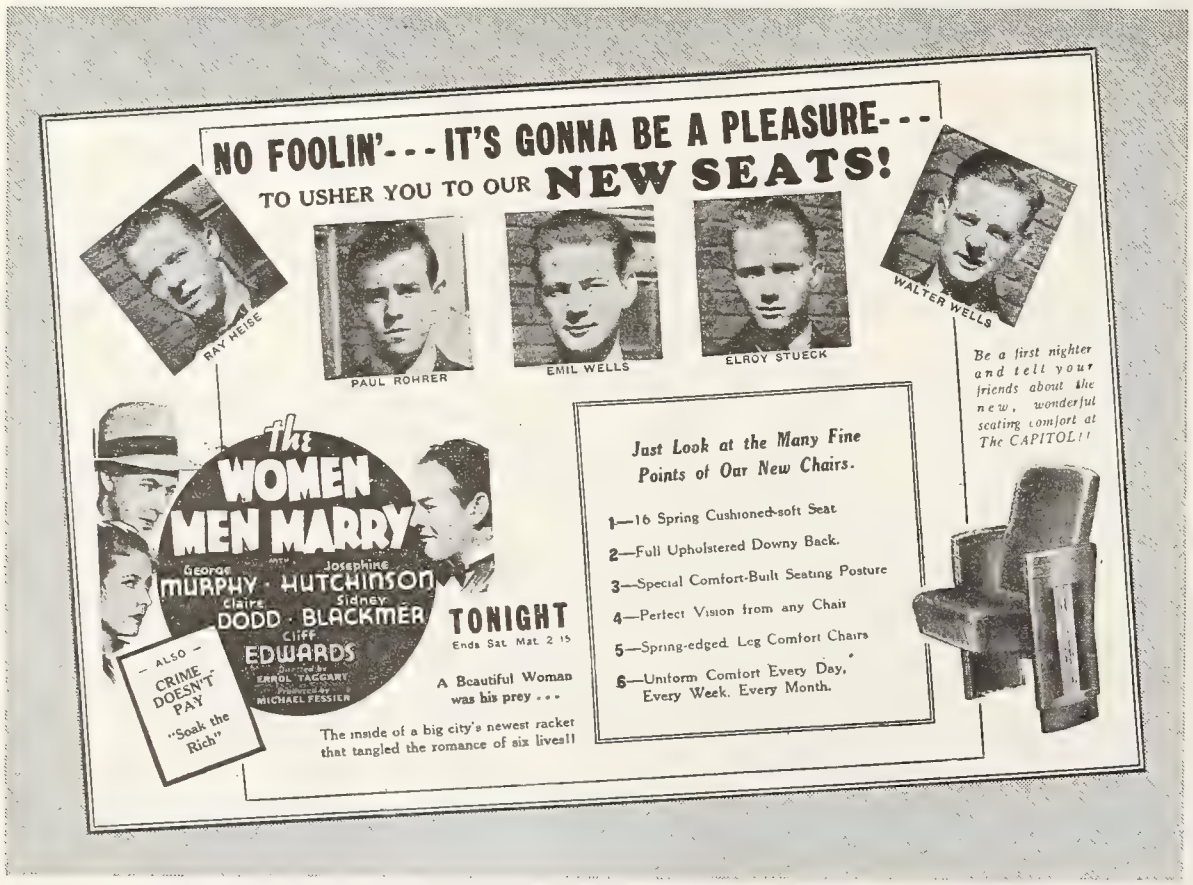
LEE HENRY, who owns the Stuart theatre in Stuart, Iowa, has added an addition to his house, increasing the seating capacity. A cooling system was installed and the interior redecorated and refurnished.

HARRY GOLDFAR has purchased the Vista in San Diego, Calif., and is remodeling.

TED BOLNICK is supervising management of Welworth Theatres' new house, the Fifth Avenue, located at LaCrosse, Wis., as well as that circuit's Hollywood theatre there. GENE BENDER, who was manager of the Hollywood, is manager of the Fifth Avenue, and JOHN DIEDENHOFEN has succeeded him at the Hollywood. The new theatre, seating 500, was designed by Leibenberg & Kaplan, Minneapolis, architects. It is equipped with a U. S. Air-Conditioning Corporation air supply system.



Homer B. Snook, who has been placed in charge of all RCA Photophone sound system sales to theatres and industrial licensees, by H. L. Sommerer, manager of the Photophone division of RCA. Mr. Snook was formerly assistant treasurer and has been in charge of financial operations of the Photophone division since 1932.




Selling comfort — reproduction of an advertisement which R. S. Guiterman ran in local newspapers, publicizing the reseating of the Capitol theatre in Manitowoc, Wis., which he operates in association with F. M. Kadow. The Capitol seats 1,348, and every one of the old chairs was replaced by the American Seating Company with chairs of modern design and construction, with spring-edge seats and fully upholstered backs having chromium metal strips. End standards are maroon and silver, backs are covered with dark red mohair, the seats with imitation leather. And Mr. Guiterman did not let his community find out as best it might what had been done to provide greater comfort in the Capitol. He ups and tells 'em! In addition to the reseating, lobby and foyer were redecorated.

C. H. COLLIER is planning the construction of a new theatre in Drew, Miss. Plans call for a structure 40x144 feet estimated to cost $30,000.

A new theatre will be erected by Edwards Theatres, Inc., at Tujunga, Calif., reported to cost $35,000.

A. B. STOCKDALE has purchased the Vista theatre at Enterprise, Ore.

BERT NATKIN, manager of Natkin & Company interests in the Tulsa, Okla., district, reports that complete air-conditioning equipment has been installed in the new Natkin theatre there, as yet unnamed.

■ ■ ■

L. A. JOHNSON, comptroller of Wometco Theatres, was host recently to the staff of the State theatre in Miami, Fla., on an excursion to Deering Island in Biscayne Bay, celebrating the first anniversary of the State's opening.

The La Habra theatre in Los Angeles has been acquired by LEE MACE, formerly associated with RCA. Extensive alterations are being made.

MRS. J. T. GIBSON plans to build a new motion picture theatre in Laurinburg, N. C. FRANK W. BENTON of Wilson, N. C., is

the architect. Construction will be of brick with a Carrara glass front.

FREDERICK E. LIEBERMAN plans soon to open two additional theatres in the New England territory, the Repertory in Boston, and the Strand in Brockton, Mass. W. W. ADAMS will manage the Strand.

FRANK ATKINS, long associated with the theatre business in California, died recently at an Oakland, Calif., hospital after a week's illness. Mr. Atkins, a resident of Berkeley, had built the Campus theatre in that city and had formerly owned houses in Oroville, Marysville and southern California. He is survived by his widow, three sons and two daughters.

LAMAR SWIFT, formerly of Atlanta, has assumed his new duties as manager of the Rialto in Macon, Ga. Mr. Swift was formerly connected with the Fox theatre in Atlanta.

ROBERT BEAMER is the manager of the Pulaski, Neighborhood Theatres house in Pulaski, Va., which was opened in November.

C. E. KENNER is the new manager of the Empire theatre, Montgomery, Ala., succeeding F. J. NICKENS, who has been transferred to Birmingham, Ala.

The management of the Sheridan theatre, Miami Beach, Fla., is now under the direction of ROLLIN K. STONEBROOK, former manager of the Alabama in Birmingham.

■ ■ ■

MRS. FRANK VALUSKIS will open a theatre in Bell, Calif., upon completion of remodeling work costing about $7,000.

The Majestic in Oklahoma City, Okla., is being reseated by the Oklahoma Theatre Supply Company. MORRIS LOEWENSTEIN owns and operates the house, which seats 560.

The Victory theatre in Salisbury, N. C., has been closed for renovation and remodeling. According to the house manager, PAUL RYAN, the improvements will include a new front, new seats and carpets and drapes, modern stage facilities, and new interior decoration. The house was taken over in 1929 by North Carolina Theatres, Inc.

CLE BRATTON, who operates the Ritz at Council Groves, Kans., has opened a second house, the Roxy there.

L. E. FUNK has been granted a license to operate a theatre in Bellflower, Calif.

JAMES M. BRENNAN, division manager for RKO theatres in the New Jersey area, has appointed HENRY SCHOLL, formerly assistant manager at the RKO Capital in Union City, manager of the RKO Trenton in Trenton. Mr. Scholl succeeds JOSEPH


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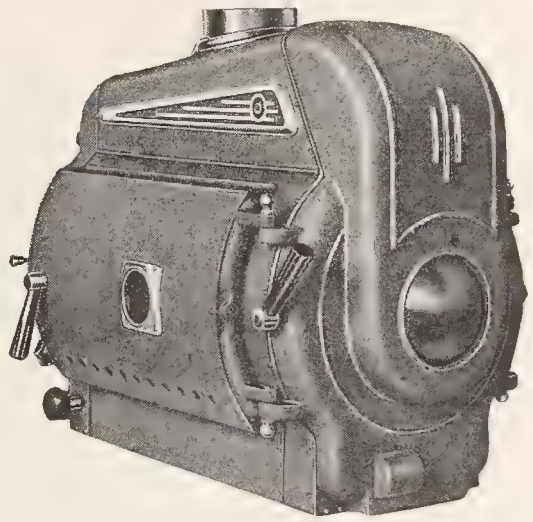
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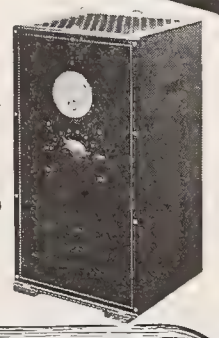


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P. KELLY, who has left the managership of the Trenton to return to his home in Los Angeles.

The Ritz, a new 700-seat theatre in Inglewood, Calif., has been opened by NATE BOASBERG. The theatre was designed by S. Charles Lee, Los Angeles theatre architect. DAVE ORTON is the house manager.

CLARENCE D. BURBANK and NATHAN SISISKY have closed their 900-seat Franklin theatre in Thompsonville, Conn., due to the decreased working schedule of the local mills. The house has been in operation for the past 25 years.

The Savoy, neighborhood house in Columbus, Ohio, which was recently taken over by Central States, Inc., newly formed organization under the direction of JOHN MURPHY and VIRGIL JACKSON, has been reopened under the new name of Goodale, following renovation.

SAM OLANDER is remodeling the Vogue theatre in Montebello, Calif.

MR. AND MRS. JOHN WALTER, who operate the Rialto theatre in Huntington, W. Va., have purchased the theatre from MRS. MATTIE R. SULLIVAN.

J. H. SMITH will erect a theatre in Piru, Calif.

A fire which began in the projection room of the William Penn, a Harris circuit house located in North Side Pittsburgh, caused damages estimated around $2,000. Through the quick action of MORTY HENDERSON, manager, audience fright was averted. WILLIAM McIVER, chief projectionist, suffered painful hand burns in a desperate attempt to extinguish the sudden blaze.

MISS VERNA GELTZ has purchased a theatre at Genesee, Idaho, from R. A. CULP.

BEN LIGHTFIELD is building a $15,000 theatre at Cottonwood, Idaho.

FRANK COOPER, owner of a theatre at Kirbyville, Texas, has purchased the interest of MRS. WALTER STOPPLEMAN in the Uptown at Jasper, Texas. MR. AND MRS. H. RISCHARD have assumed management of the new house for Mr. Cooper.

The new Varsity theatre in Ashland, Ore., one of the WALTER H. LEVERETTE holdings, has been opened. The house, designed by CLARK & KEENEY of Medford, Ore., and costing $75,000, is of a classic-modern architecture.

THOMAS GRACE, formerly of the Bristol theatre, has been named manager of the Circle, recently reopened Warner house in South Manchester, Mass. VICTOR MORELLI has come from the Strand, New Bristol, Conn., to succeed Mr. Grace at the Bristol.



Confined in an "iron lung" in the Miami home of his father, Fred Snite, Jr. now may enjoy motion pictures as a result of the installation in his room of projector and sound equipment, consisting in twin DeVry portable apparatus. John K. Crippen, of Herman A. DeVry, Inc., is shown as he boarded in Chicago an Eastern Airlines plane for Miami with the equipment.

JOSEPH SCHWARTZ is at the helm of the Palace, new theatre in the North Beach district of San Francisco, operated by the Golden State Theatre Circuit in association with MAURICE KLEIN and HARRY SACKS.

The Broadway, in downtown Los Angeles, is scheduled to undergo remodeling. The house, which is one of the POPKIN-RINGER circuit, will be given a new marquee, new carpets and new seats.

The Isis, new theatre in West Asheville, N. C., has been scheduled to open Christmas Day, according to CARL R. BAMFORD of Publix-Bamford Theatres, Inc.

The Pulaski theatre in Pulaski, Va., has been opened by Neighborhood Theatres, Inc. ROBERT BEAMER is manager.

J. C. PECK, vice-president of American Theatre Science, Inc., and operator of the Rowena in Fenton, Mich., has plans for a new theatre there. The design will be Early American. The capacity will be 500, according to the architects, Bennett & Straight.

G. D. CREE, managing director of Harringtons, Ltd., a leading theatre equipment and manufacturing firm in Australia, with headquarters in Sydney, spent the latter part of November and forepart of December in this country, interviewing equipment manufacturers in New York and Chicago.

RAYMOND DUPORT, sales manager of the Forest Manufacturing Company, Belleville, N. J., has completed an extensive trip calling on independent supply dealers and National Theatre Supply Company branches in the interests of the new Forest magnesium-copper sulphide rectifier.

# EQUIPMENT and OPERATION

**A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION**

**CONDUCTED BY J. T. KNIGHT, JR.**

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

# Checking Up on Just What Part The Condenser Plays in Cooling

● To keep tab on refrigeration costs, certain processes should be clearly understood, and one notes some confusion. This is an attempt to clear it up.

CONDENSERS are a part of of every mechanical refrigeration system, yet for some reason few theatre managers really know just what takes places in the condensers, or exactly what part they play in the whole system. I have noted some confusion concerning them for some time.

In order to understand just what a condenser is, let us for a moment review the refrigeration cycle. The entire pipe work of an air-conditioning plant is a completely enclosed system of pipes, it is a closed "circuit" of pipes through which a liquid or gas may flow—there is no free opening to the air. Into this closed "circuit" is connected, in "series," the compressor, the condenser, the cooling oil (I am assuming for this description a system of one compressor, one condenser, one coil) and certain valves, strainers (or filters), etc. So the whole system is like a circle, continuous and endless.

This system is thoroughly evacuated (all air and other gases removed, made as complete and as perfect a vacuum as possible). Then it is charged with a quantity of gas known as Freon (Freon is just a name, sometimes referred to as F-12, sometimes referred to as Kinetic No. 12, and actually is dichloro-difluoro-methane, C $Cl_2$ $F_2$). Now in this closed "circuit" or circle we can start at any point, so let us start at the compressor.

## The Compressor And What It Does

THE COMPRESSOR sucks the Freon into the cylinder through the suction valve, compresses it by the action of the piston, and discharges it into the discharge pipe through the discharge valve. The Freon is now under high pressure and, we believe, in the form of very heavy dense vapor. It is forced into the condenser where it is cooled, and because it is cooled it condenses to a liquid. The liquid is then forced on to the expansion valve, which is just ahead of the coil. It is called an expansion valve because, as the liquid passes through it, the liquid expands so rapidly that it vaporizes (becomes a gas). From this point the Freon, now a gas, is sucked or drawn back to the suction valve and passes into the cylinder again for compression. The process is continued over and over again with each stroke of the piston, and consequently it is called a cycle.

If the refrigeration cycle is analyzed it can be seen that the high-pressure portion of the closed "circuit" is from the discharge valve on the cylinder to the expansion valve on the coil. The low pressure portion is from the expansion valve on the coil to the suction valve on the cylinder. From the discharge valve on the cylinder to the condenser (high pressure) the gas is very hot —this can be ascertained by the touch of the hand, consequently this portion of the "circuit" is referred to as the "hot pipe." From the condenser to the expansion valve on the coil the Freon is in liquid form, so this portion is frequently referred to as the "liquid, or liquor line." The portion from the coil to the suction valve on the cylinder is called the suction line.

The Freon in the form of a heavy dense gas or vapor arrives at the condenser under high pressure and is hot. The condenser cools the gas sufficiently so that it condenses to a liquid. This is an all important step and definitely establishes the practical capacity of the machine. *It is at this point that the heat picked up by the system is removed, generally by the transfer of the heat to water,* then the water again gives it up to the atmosphere (the heat is right back again outdoors where it was in the

### Boiler Room Located On the Second Floor

In the Cine theatre, new Balaban & Katz house in Chicago, the boiler room has an unusual location—on the second floor, over the lobby. Difficulty in waterproofing the basement was the reason for locating it there. Use of oil for fuel and forced draft in the boilers made a stack unnecessary.

The fan room and mechanical refrigeration units are located on the third floor over the boiler room. Cooling equipment consists in three 25-ton condensers with gas-cooled Westinghouse motors. The system, designed by the Kroeschell Engineering Company of Chicago, brings conditioned air into the auditorium along the ceiling and exhausts spent air at the stage and on the balcony.

## Types of Condensers; How They Function

THERE are several types of condensers (sometimes called heat exchangers, because actually that is all they do). The three types most generally found in the theatres are the double pipe (on the older $CO_2$ plants), the shell and tube, and the evaporative condenser. There is no use discussing the double pipe—there probably will not be any more of them installed in theatres, and those that have them now undoubtedly know their weak points.

#### *Shell and Tube Condensers*

Shell and tube condensers may be either vertical or horizontal (I have never run across any vertical shell and tube con-



# MAINTENANCE Tabs

By J. T. K., Jr.

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CARPET MAINTENANCE: The maintenance of carpets in theatres has always been a problem, and probably always will be, but proper care will go a long way toward helping matters. A good vacuum cleaner is indispensable for the daily care of carpets. Years ago when vacuum cleaners were first introduced it was considered detrimental to the carpet for it to be vacuumed every day. Today, however, the daily use of the cleaner does no damage.

It is a well-known fact that a pile fabric which is allowed to retain dirt will not wear as well as one kept free from dirt and dust. Soiled carpet is frequently mistaken for worn carpet, or fading or crushed pile. When carpets appear to be worn, examine them closely to see whether they are really worn or whether they are merely soiled. Carpets that are frequently shampooed on the floor usually come to look worn or faded, or both.

•

LIFE OF SCREENS: All screens deteriorate with age. This deterioration is most noticeable in the reduced reflective value of the screen. The gradual reduction of the reflective value means the picture gets darker as time goes on. This deterioration of reflective value begins immediately upon the installation of the screen. Some recent check readings were as follows:

| *Age of Screen* | *Reflective Value* |
|---|---|
| New | 100% |
| 3 months, 1 week | 89% |
| 10 months | 70% |
| 13 months, 2 weeks | 61% |

In just 6 weeks more than one year there had been a gradual loss in picture brilliance of 39%. Two years is really about the economic life of any screen.

•

DEGREE DAY: This is a term coming more and more into use. It is used to express the demand made on the heating plant during any one year as compared to any other year. It explains whether the weather of this year properly should have required more coal, oil or gas to be burned in the boiler to maintain 70° inside.

The degree-day is a value arrived at by subtracting the mean average temperature for 24 hours from 65°. For instance, let's assume that the mean average temperature for 24 hours to be 40°, then 65–40=25, therefore in that one day there were 26 degree-days.

If this is figured for each day during the heating season, the total will represent the degree days for the whole season. By comparing this total with the total for the year previous, you can tell whether one season required the burning of more or less coal. This method affords an excellent check on the fuel bills. It has long been used by the American Gas Association.

•

DEGREE-HOUR: For some years the air-conditioning engineers who have been charged with the operating of plants have been trying to develop some method for the comparison of the climatic load conditions as they vary from season to season in order to get a check on the performance of each plant. This past summer one of the leading publications in the air-conditioning field has put out the term "degree-hour." The claim is that that part of the air-conditioning load which is dependent upon the outside dry bulb temperature, is proportional to the number of hours that the outside temperature is above 85° F.

For example, if during any day the temperature was 86°, 91°, 93°, 95°, 87°, for five hours; then 86–85=1, 91–85=6, 93–85=8, 95–85=10, and 87–85=2, and 1+6+8+10+2=27, or 27 degree-hours in that day.

The sum of the degree-hours in any month would give the total for the month, and so on for the season. By comparison with previous months or seasons one can judge whether the sensible load has been greater or less. It would be well to institute some such check as this for the coming season.

densers in theatres). The usual shell and tube condenser is a multi-press condenser—that is, the water for cooling the gas makes more than one passage from end to end of the condenser. The general construction is a large cylinder of steel or other metal with a series of tubes extending through the large cylinder. These smaller tubes terminate in tube sheets, and the joining of the tubes to the tube sheets must be at all times both gas-tight and liquid-tight.

At the end of the large cylinder the tube sheets form a water compartment, or a series of water compartments. Water is pumped into the compartment at one end and flows through the small tubes to the water box at the other end, at the same time the high pressure gas is forced into the large cylinder or shell and occupies the space around the small pipe. As the gas comes in contact with the pipes or tubes it cools and condenses. The hot water is drawn off and forced over a cooling tower where it (the water) is cooled by evaporation through exposure to the atmosphere.

There is a variation of the shell and tube condenser used on many of the smaller Freon compressors. The shell is of heavy metal and the tubing is of copper in a continuous spiral.

### *The Evaporative Condenser*

The high cost of water for condensing purposes has led to the development of the so-called evaporative condenser. This type uses a minimum amount of water sprayed over a series of finned tubes, through which the hot gas is forced, and at the same time a blower forces air over the finned tubes. By this method the hot gas provides the heat for evaporating the water on the outer surfaces of the finned tubes, and the blower forces the air against the tubes to pick up the water vapor thus formed. The effect may be demonstrated by dipping your hand into water on a warm day then swinging it vigorously in a large circle from the shoulder. Your hand cools rapidly.

Generally speaking, the wet bulb of the air used by the blower will establish the cooling that takes place in this type of condenser. Many times the efficiency of this type of condenser has been materially improved by using some of the spill air from the conditioned space because that air generally will have a substantially lower wet bulb than the outside atmosphere.

Also generally speaking (this does not apply directly to evaporative condensers), the amount and the temperature of the condensing water determines the temperature, and consequently the pressure of the liquid going to the expansion valve; and it follows that it directly affects the capacity of the compressor; also, indirectly it affects the power required to drive the compressor, and it affects the efficiency of the system.

### *Dirty Condensers Boost Costs*

Consequently there is no more important part of a refrigeration system than the condensers. Dirty condensers will retard the flow of water and therefore reduce the quantity. Dirt will retard the rate of heat exchange in the condenser between the hot gas and the water. Dirt will reduce efficiency of the whole system, therefore dirty condensers will run up your operating costs.

Make it a point to know the particular type of condenser used on your plant, if you have mechanical refrigeration, and inquire from the manufacturers just how they should be kept clean. This shut-down season is the time to overhaul condensers.

—J. T. K.

# Reducing Lighting Costs By Proper Maintenance

● Simple, inexpensive methods which, if consistently followed, keep illumination charges at their lowest, are here reviewed

PROPER installation and maintenance of lighting equipment can reduce illumination costs at least one-third of the amount commonly met with today, declares Samuel G. Hibben, director of applied lighting for the Westinghouse Lamp Division. In a recent discussion of economical maintenance of illumination facilities, he urges methodical measures to guard against "insidious losses" from low voltage, improper or old lamps, dusty reflectors, dirty walls and ceiling surfaces, and unused sockets. Each of these factors are dealt with in turn in a paper entitled "*Light* Housekeeping Pays," liberal amounts of which are present below.

Although the cost of regularly washing lamps and reflectors is relatively low, Mr. Hibben has found neglect to be a common cause of light loss and hence an important cost factor. It is, moreover, one that begins early in the life of an installation. Mr. Hibben states:

### *First Dirt the Costliest*

"One must expect a continuous depreciation due to the continuing deposits of dust on reflectors and the continual aging of lamps. However, this falling off in efficiency is not a straight line function. Usually the greatest losses occur in the first month or six weeks (some 15% in the first month is perhaps a fair average). *Dust deposited upon old dust is not so costly as is the first thin layer.* The loss of light from the normal and unavoidable depreciation of the lamp bulb itself from internal blackening seldom brings the final output of that lamp below 90% of its initial efficiency. However, *blackening does continue as almost a straight-line slope,* hence a very aged lamp bulb can economically be removed and replaced by a new one should it be found to live much beyond its rated life.

### *How Bulbs Should Be Cleaned*

"In any discussion of economics one naturally asks the question, 'How should lighting equipment be cleaned and what does it cost?' In general the experience of past years has shown that bulbs and reflectors should be wiped free of dust at least once each month. Except in unusually dirty locations, they should be washed at least once every 60 days. It is not a bad plan to alternate dry and wet cleaning . . .

"Stubborn cases of encrusted, greasy dirt require warm water and soap, or a mild grease solvent. Extreme cases of hardened sooty deposits, particularly on surfaces outdoors, may require a dilute solution of oxalic acid. After the common washing with soapy water, and to avoid the soap film that will hold the next deposit of dust, wipe and dry the reflector carefully, or preferably rinse in ammonia water.

## Cleaning Costs And Methods

CLEANING costs vary, but they seem to average in the neighborhood of 4% of the total operating costs of a lighting installation. If, as seems evident, such cleaning will in itself increase the illumination 20% or 25%, then the results pay for the expenditure four or five times . . .

"What we have discussed about dirt on the reflector applies in principle to grimy


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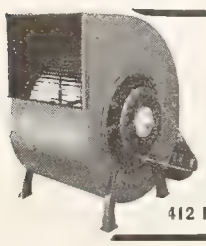
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or discolored interior surfaces. Neglecting for a moment the efficiency differences of different colors of painted surfaces, we may consider merely the losses due to neglect thereof. In an enclosed space such as a small room any change in the light reflected by the walls and ceiling will change the light available at work level almost in the same proportion.

"Individual studies must be made to ascertain how frequently an interior may be repainted, but it seems common practice to find it economical to wash most painted interiors once annually. How much the reflection coefficient may be increased by washing is impossible to answer definitely, but many studies indicate that an increase on the order of 10% is not to be considered uncommon.

### Lamp Efficiency

"Our third item of neglected maintenance has to do with lamps of poor quality. The cost of the lamp bulb is merely a small 'down payment' on the cost of lighting. It usually represents less than 10% of the total, and a few cents difference in the cost of the bulb is really negligible, whereas a few per cent difference in output efficiency is vitally important. If we evaluate lighting costs properly we find that a deficiency of 6% in the lamp efficiency is about equal to the average first cost of the lamp. Hence inefficient lamps are not cheap at any cost, and if the poor lamp is 7% less efficient than a reputable good one, then the purchaser thereof should really be given a bonus to compensate him for his lighting losses.

### Empty Sockets

"Empty sockets and unobserved burnouts take their toll of lighting efficiency. Fixed charges, as cost of installation and investment, continue whether the socket is empty or full.

"Obviously the unobserved burnout is doubly to be avoided because if the unit appears ready for service and yet fails to function in an emergency or need, it represents a definite loss, sometimes an accident hazard. If an installation of a plurality of sockets can be found satisfactory when a considerable number of the lamps are burned out or removed, then the prima facie evidence is that the lighting plan was at fault. Surplus dead sockets cost something as standby investments and one would conclude that the most economical installation should have been based upon the minimum number of sockets, but each lamped, and doing its full share of duty.

### Old Lamps Should Be Replaced

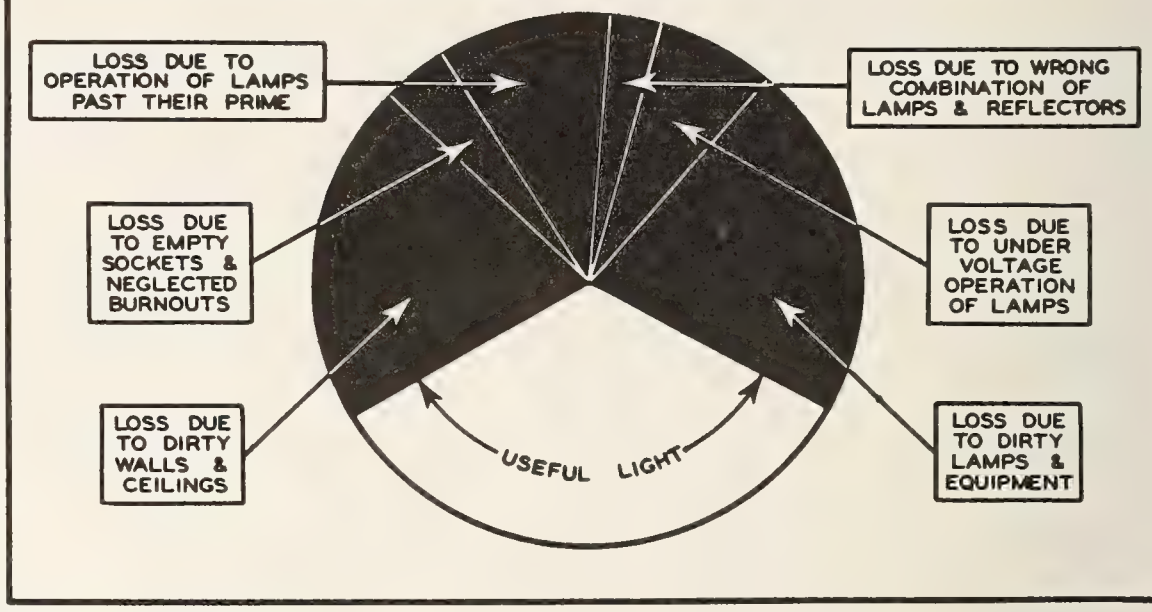
"We have previously remarked that aged lamps in a properly maintained system should be removed even though still capable of burning. Happily, the American-made lamps of high standing infrequently blacken seriously enough to necessitate removal before burnout, but there are cases on record where lamps may live much beyond the designed life and degenerate into electric heaters. They become like the hose-nozzle that might gradually be allowed to have its orifice reduced in size and from which less and less water flows. Consequently the up-to-date user in many instances finds it economical to remove lamps which have burned beyond their normal period, and have become darkened.

"A moment's calculation will disclose the very slight cost of this perfection of service. For example, consider the 100-watt Mazda lamp which the reasonably large user will purchase for 20c. During its rated 750-hour life it will consume 75 kilowatt hours of energy at 3c per kilowatt hour, which will cost $2.25. A 9% average loss of efficiency during such a burning time (say the second 750 hours) would be equivalent to 20c, or the cost of a new lamp.

### Correct Voltage

"Another pocketbook problem in connection with the economics of maintenance is the under-voltage burning of the lamp.

## LOSS OF LIGHT FROM MAINTENANCE NEGLECT



The general features of wiring and voltage have been discussed previously, but under our present consideration comes the matter of voltage as affected strictly by maintenance. To a minor degree, there may be some loss in voltage due to any corroded contacts throughout the system. To a greater degree, there is a voltage loss resulting from haphazardly extending or overloading branch circuits, a temptation that exists through practicing the false economy of saving a little copper at the cost of lumens.

***Voltage Drop Should Not Exceed 2%***

"The voltage drop in any system should not exceed 2%. In the main this is counter-balanced by providing a slightly excess voltage at the service entrance or the distribution panel. The cost evaluated in units of light amounts to approximately a 3% diminution of illumination for a 1% drop in voltage. Consequently the highest economy dictates that there must be the closest possible agreement between the designed and rated voltage of the lamp and the actual socket voltage, or that the latter be not less than the former. By overvoltage burning, one gains light at the cost of life, but as lamp bulbs have been and are in general constantly decreasing in first cost, this feature of operating costs deserves much careful study.

## Maintenance and Inspection Routine

"IN ORDER to strengthen each link, and to secure the most seeing ability for our dollar, we must direct our generated light to its point of usefulness. If the glass reflector be broken, the light is wasted sidewise since the proper reflector usually increases the usable light from two to three times over that from the bare lamp. If the metal reflector becomes tarnished or bent much the same thing occurs. If—and this is an important point—the wrong size of lamp bulb be inserted in the reflector, then the emitted beam is changed and the combination loses effectiveness. For example, a 200-watt size of RLM reflector and corresponding wattage of lamp will emit light with an output efficiency of about 70%. If a 150-watt lamp is inserted in this same reflector, the output efficiency drops to about 62%. One of the best checks on this loss is to guard against the careless interchange of bulbs and accessories.

***Inspection Schedule***

"The whole secret of an efficient lighting installation after it has once been properly installed lies in *planned periodic attention*. Frequently sight meter surveys are recommended in order to detect depreciation. Above all, the maintenance must be made the regular duty of a reliable employee who appreciates the worth of his job. He should receive credit for doing a good job. Neglect that is quite common today has been proved to reduce the possible illumination by an estimated amount of easily one-third."





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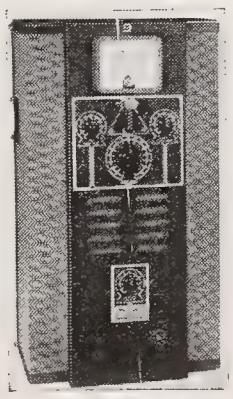
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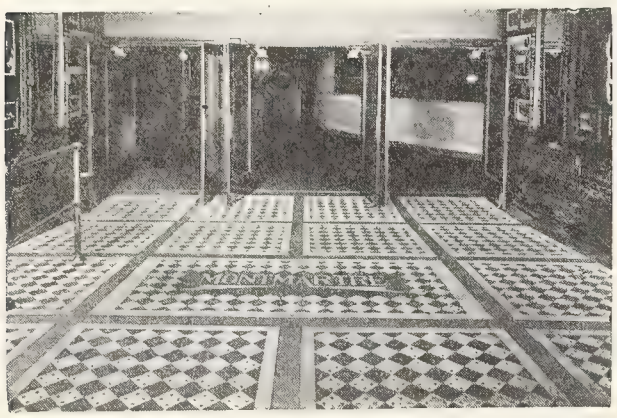
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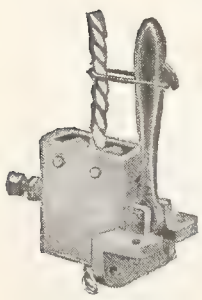
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# News Notes on the • THEATRE EQUIPMENT MARKET •

• Shortly after January 1, the National Theatre Supply Company branch in Chicago will have new quarters at 1325 South Wabash Avenue in a building modernized for occupancy by a number of film row establishments. The Allied Theatres of Illinois, exhibitor association, also plans to move into the building in May, at which time it will be named the Allied-Exhibitors Building.

• Valuable information on the characteristics of all types of fractional horse-power motors, and suggestions as to how they may be applied to the requirements of various motor-driven equipment, are given in a 24-page illustrated booklet just issued by the Century Electric Company of St. Louis.

• All of the patent-back carpeting manufactured by the Bigelow-Sanford Carpet Company and marketed under the trade name *Lokweave,* now bears a label calling attention to this manufacturers' rights to the use of the tape employed in joining the sections of Lokweave carpetings, under the Chance patent.

• The firm of Theatres Utilities Service has been formed in Portland, Ore., by H. McLeod, former manager of the National Theatre Supply Company branch there, and William Stober.

• A net profit of $970,057 (after depreciation, interest and all taxes) is reported for the twelve months ending September 30, 1937, by the York Ice Machinery Company of York, Pa., manufacturers of air-conditioning and refrigeration equipment. For the same period in 1935-36, the company reported a net of $165,586.

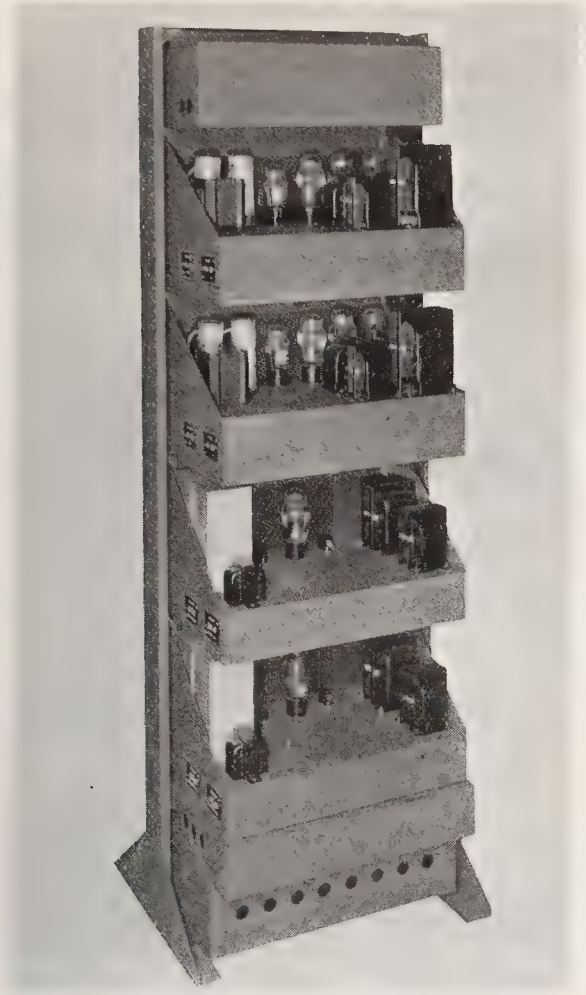
• The entire building, containing 25,000 square feet of space, at 265 Peachtree Street in Atlanta, Ga., has been leased by the Wholesale Radio Service Company of New York, for sales and servicing in that territory. The Atlanta branch is in charge of Irving Miller.

## Two-Amplifier Rack Designed for Single Or Dual Operation

A TWO-AMPLIFIER rack with connections through the changeover panel so arranged that the amplifiers may be operated singly or together, for the purpose of serving either a small or large the-

atre with film-sound or public address amplification, has been developed by Herman A. DeVry, Inc., of Chicago. The equipment consists in two 15-watt amplifiers, two exciter lamp rectifiers, and the changeover switch panel.

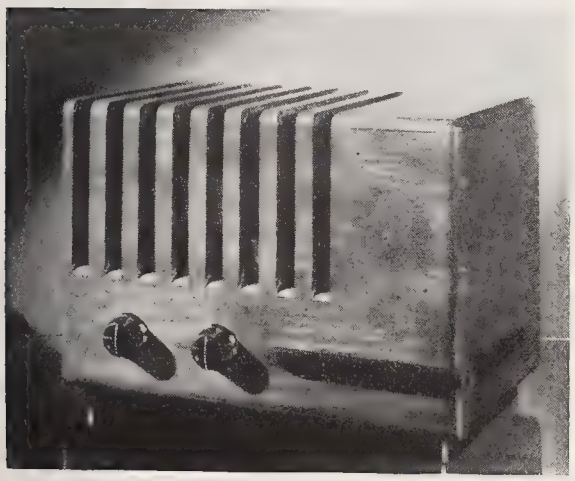
Changeover is accomplished by means of a relay in the changeover panel controlled



by switches mounted on the wall near the projectors. Signal lamps indicate when either or both amplifiers are operating.

No field supply is provided, the equipment being designed for permanent magnet speakers and high-frequency units.

Tubes employed are two 6C6's, one 42, two 6A3's and one 523. Exciter lamp rectifiers also supply filament current for the pre-amplifier. Input and output impedance is 500 ohms.



Not a radio, but a decorative console model of an ozone generator. Note the distinctive modern pattern effect created by the vertical "plates" through which the air passes. This model was recently brought out by Ozone Air, Inc., of Grand Rapids, Mich.


# NEW 12" ADLER *"Streamline"*




*12-inch Adler Silhouette Letter in ultra-modern theatre front. Note the bold, beautiful brilliance of this program display.*

**MODERN, PATENTED CAST ALUMINUM**

## SILHOUETTE LETTERS

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Adapted to all methods of installation and provide the original and most satisfactory unit displays of two or more lines of letters without divider bars. Write for information.

**FULLY PATENTED—ADLER *"Streamline"* SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. Patents No. 2,038,978 granted April 28, 1936, and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.**

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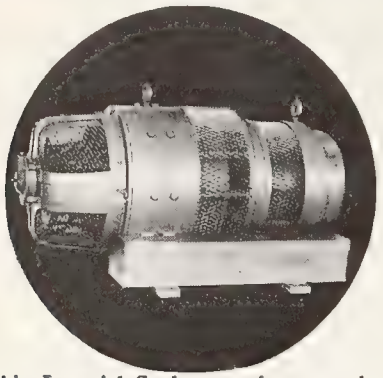
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GENERAL SEATING COMPANY CHICAGO

# modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers.

• New installations of projection equipment in theatres of the New York area, reported by the National Theatre Supply Company, include two Simplex mechanisms and Peerless Magnarc lamps in the Hollywood, Au Sable Forks; two Simplex mechanisms and bases, Hertner high-intensity motor-generators and Walker screen, in the Playhouse, Princeton, N. J.; two Simplex mechanisms, Peerless Magnarc lamps and Walker screen in the Bergen, Jersey City.

In the Bronx, New York, Loew's Boston Road theatre has three new Simplex mechanisms, Hall & Connolly high-intensity lamps, and Hertner generators, while installed in the Dale are two new Simplex mechanisms, Peerless Magnarc lamps, Hertner high-intensity generators, and a Walker screen.

Three Simplex mechanisms with Simplex pedestals and Peerless Magnarc lamps, two Hertner high-intensity generators and a Walker screen have been installed in B. S. Moss's new 49th Street theatre.

• Artcraft Sign Company of Lima, Ohio, report new marquee installations at the Princess theatre, Tucumcari, N. Mex., Milas L. Hurley, manager; New theatre, Hoosick Falls, N. Y., Irving H. Barker, manager; Ideal theatre, Clare, Mich., James Olson, manager; Grand Theatre, Patton, Pa., William J. Blatt, manager; and the Liberty theatre, Akron, Ohio, R. C. Menches, manager.

• Ideal Seating Company of Grand Rapids, Mich., report recent installations of auditorium seating in the Coliseum theatres in Ketchikan and Juneau, Alaska; Majestic, Johnstown, Pa.; Washington theatre, Washington, Pa.; Capitol, Winchester, Va.; Hippodrome, Gloversville, N. Y.; Crocker, Elgin, Ill.; Harris, Donora, Pa., Majestic, Butler, Pa.; Bijou, Xenia, Ohio; and Parthenon, Hammond, Ind.

• Automatic ticket registers have been installed by the General Register Corporation of New York in the Community theatre, Saratoga Springs, N. Y.; Playhouse, Princeton, N. J.; Paramount, Newark, N. J.; Fern Rock, Philadelphia; Academy, Meadville, Pa.; and Beach, New York City, while hand-operated registers were purchased by the Waverly and Dale theatres in New York City.

• Auditorium seating recently supplied by International Seat Corporation includes installations in the Waverly, New York City; Adler, Marshfield, Wis.; Roosevelt, New York City; Cine, Chicago; the Palace, the Wisconsin and the Downer in Milwaukee; Paramount, Ogden, Utah; Civic Auditorium, Dallas; New theatre, Gallotin, Tenn.; Fair, Amarillo, Texas, and the following Saenger Theatres: Paramount, Greenville, Miss.; and the Princess theatres in Gadsden, Ala.; Galaten, Tenn.; Cookville, Tenn.; Lebanon, Tenn.; Columbia, Tenn., and Guthrie, Ky.

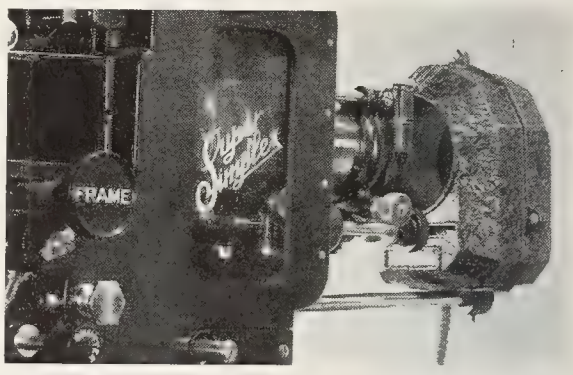
• The Roman Art Company of St. Louis, have completed installation of new lighting fixtures in William Hoppe's West End Lyric, St. Louis; Lyric theatre, Plattsburg, Mo.; Rialto, Hood River, Ore.; Speedway, Indianapolis; Hi Point, St. Louis, and the Crittenden theatre in West Memphis, Ark.

# Changeover Device For Mounting on Front of Projector

CHANGEOVER equipment consisting in two shutter mechanisms mounted in front of the projection lens with the shutter of each actuated alternately by stepping on a foot-treadle switch, has



Above: Detail of Golde changeover equipment. Below: As mounted in Simplex projector.




been brought out by the Golde Manufacturing Company of Chicago. A switch, which is a jacket mercury tube relay, is provided for each projector so that operation may always be conveniently effected from the working projector.

The iris-type shutter has a roller bearing movement designed for high speed. This is the only moving part and is of non-lubricated type. Motor action is of radial solenoid type for fast and positive response.

The housing of the shutter mechanism is mounted on a steel rod solidly attached to its own supporting structure with adaptation to any make or model of projector. The housing is of black crackle finish.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

# Advantages of the New Methods Of Servicing Sound Equipment

● Cumbersome and rather costly were many maintenance practices once followed. They've been simplified, and examined here are notable changes

By AARON NADELL

THE FINE ART of keeping sound equipment up to par now incorporates extensive improvements over the practices of two or three years ago; refinements recently built into the apparatus itself have been fully matched by advances in the technique of servicing.

A number of changes were imposed by the advent of modern sound systems; methods that were good enough for the earlier, more limited models were found to be inadequate. But servicing has also followed its own, independent line of progress, elaborating new techniques and taking advantage of new facilities as fast as they became available.

A most valuable improvement which is not as widely known as it should be relates to the breaking down of the familiar "gain run" into a number of successive runs applied to individual portions of equipment. The earlier practice has been encountered by almost everyone; a volume meter calibrated in decibels is connected to the loudspeaker circuit and used to check the system response to a standard frequency film. The volume at which different pitches of sound are reproduced is thus measured, and any frequency discrimination that may exist becomes visibly evident. All that remains to be done is find out which component of the system is causing the trouble! To be blunt about it, the procedure formerly involved "fooling around" with exciter lamp focus, amplifier tubes, and this and that, until in the course of time and persistence the gain run gave better results.

## Separate Gain Runs Method Used Today

THE MORE modern practice is sufficiently logical—apply separate gain runs to each system component, and find the faulty unit at once. It is done today, but not because engineers have become more logical—merely because they have output meters that can do it. The older meters were insufficiently sensitive; the full amplification of the system was needed to make them work. Correspondingly inexpensive meters can now read the output of a voltage amplifier as readily as that of a power amplifier.

### *Seek Out Each Fault in Time*

The greater part of the sound system can be checked piecemeal, and small flaws that add up to a conspicuously defective result can be caught and corrected one at a time. But the practice is still not as widespread as it should be, for no other reason than that too much servicing is still being done with the old meters.

Where exceptional occasion requires, modern servicing reads the output of the photocell directly. Cathode ray oscilloscopes capable of such measurements are on the open market, and not costly.

### *Using Audio-Frequency Oscillator*

Conversely, it is now possible to measure all of the system, exclusive of the photocell, by means of an audio-frequency oscillator which can be bought for as little as $30. In the past, when measured sound was put into a system to check performance, it was necessary to thread up a test reel. The amplifiers and speakers could be examined only with sound that had come through, and perhaps been distorted by, the photocell and its associated apparatus. Today the desired frequency is electrically generated in a small, portable gadget and applied to the amplifiers direct.

The oscillator has the further advantage that its output frequency can be made anything desired, can be changed instantly to any other, and can be controlled accurately as to volume. It provides a particularly handy and effective check in dealing with modern multiple-speaker systems, their filter networks and their separate high-frequency and low-frequency amplifiers.

## Practices That Save Time and Money

NEW PRACTICES have kept pace with new facilities. For example, the writer recently had occasion to look for trouble in a small theatre amplifier. At one time, running down the fault to a given amplifier of the system was all that would have been required in the way of servicing. A new amplifier would have been put in and the faulty one sent back to its maker at a charge to the theatre for factory overhaul and for transportation both ways. But nearly all internal troubles are now fixed on the spot. It's cheaper; and the testing facilities and replacement parts are available anywhere.

Until still more recently, however, it would have been good practice to look through the amplifier and find the flaw, then come back next day with the needed replacement. In the present case, the amplifier was examined only so far as to make sure that the transformers (which are still expensive) were not at fault. When this was ascertained, work stopped, and an immediate purchase was made of replacements for every resistor and condenser the apparatus contained. Those parts would once have cost so many dollars as to make that course impracticable; under current conditions the price of the whole lot was 65c! Work was then resumed with every replacement that could be needed right at hand.

### *For Example, a 9-Cent Condenser*

A condenser which once cost much more than 65c all by itself was found to be defective. It was rated at about 135 volts and had broken down, in the course of time, under 100 volts. It was replaced with a 9c article of 500-volt rating that will last in that amplifier until the crack of doom. The balance of the purchase increased the resources of the spare parts cabinet.

Repairing in the theatre, rather than returning to manufacturer; keeping ample stocks of spare parts, which are now so inexpensive; and replacement of faulty com-

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ROCHESTER, NEW YORK

ponents, not with identical duplicates that can be expected to cause trouble again, but with inexpensive modern equivalents of much greater safety factor—these are three of the features of present-day servicing that distinguish it from the methods used in the past.

### *Locating Amplifier Defects*

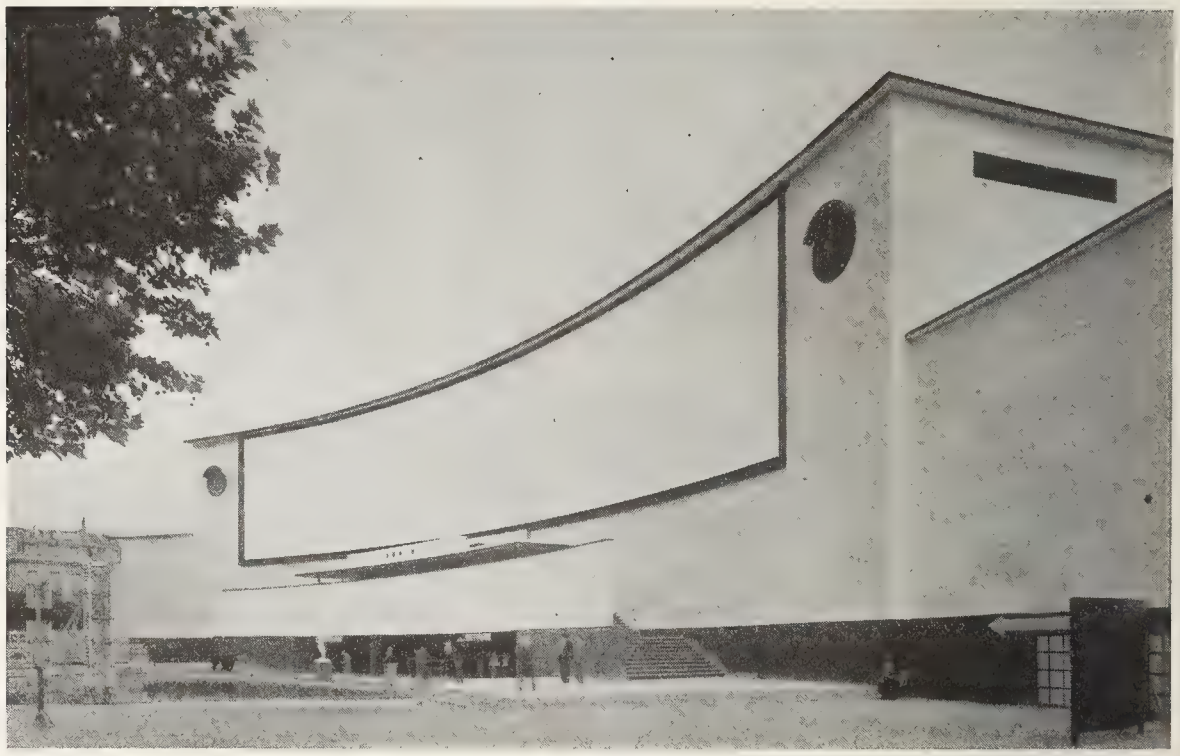
A comparable modern practice is that of tackling amplifier trouble, first of all, by replacing every tube in the unit. A great deal of time may be saved, very little will be lost (just enough for the new tubes to heat up) and the cost is small. Subsequently, whenever the requirements of operation allow, tubes that function singly can be replaced one at a time until the defective one has been found.

But tubes that operate in pairs or groups, as in push-pull or full-wave circuits, are not replaced one at a time, only as groups. If one of a group is at fault, the other or others are not used unless they can be tested and suitably matched. Some tube manufacturers will make such tests for their customers. Many tubes, however, including modern power tubes, are not worth enough to justify sending them anywhere for test, and comparatively few cost enough to justify using them without proper matching.

This method of dealing with possible tube troubles of course requires a reasonably stocked spare parts cabinet—yet many parts are not carried as lavishly as in the past. Spare parts inventories are entirely different. Many items (or thoroughly suitable equivalents) are available everywhere. On the other hand, special parts, once supplied promptly by sound system manufacturers and servicing organizations, now are sometimes hard to get. Deliveries even in the large cities may be held up for weeks, and there is an increasing tendency to order reserves of such parts whenever wear or past trouble indicates a possible need for them.

[*The author is a well known sound engineer who has frequently contributed to* BETTER THEATRES, *has written a textbook on sound, and is the author of the chapters on sound in F. H. Richardson's Bluebook of Projection.*—THE EDITOR.]

# Panoramic Projection With Two Synchronized Projectors



The panoramic screen as erected on the Pavilion of Light.

• Describing the mechanical arrangement and screen employed to present gigantic motion picture image at the Paris Exposition

ONE OF THE most impressive demonstrations at the Paris Exposition of what man can do today with his machines, is that conducted regularly for the delight and amazement of thousands of visitors by the Brockliss-Simplex organization, French subsidiary of J. Frank Brockliss, Ltd., of London, prominent distributor of motion picture equipment in Europe. With equipment especially developed for the purpose, panoramic motion pictures, with sound, are presented on a huge screen attached to the exterior of the Pavilion of Light.

A brief news account of this feature of the fair appeared in a previous issue of BETTER THEATRES. Given here are the

# THE MAGNET THAT PULLS THEM IN




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In no other lamp is it possible to obtain so much value for first cost expenditure and such a great degree of purchase satisfaction after installation. The proof of this lies in the fact that Peerless Magnarc outsell all others two to one.

High intensity projection has been found an absolute necessity by one-third of all theatres in the United States — and these theatres have 75 per cent of the total seating capacity of the country.

This modernizing of projection has been brought about mainly by Peerless Magnarc's ability to produce 200 to 300 per cent more light on the screen for the same current cost of low intensity lamps. Think what this means in better picture quality, audience satisfaction, competitive advantage. Then write for the new folder, "Get A Seat On The Bandwagon."

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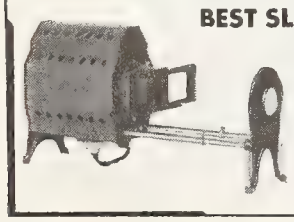
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essential technical details, which have been supplied by A. Gillet of the Brockliss-Simplex organization, the engineers of which collaborated in the development of the necessary projection and camera equipment, assisted by Professor Chrétien, noted French physicist, and Jean Tedesco, film director.

### *Screen 197 Feet Wide, 33 Feet High*

A year of study, experiment and construction work was required to present the panoramic motion pictures. Two projectors are used, operated in synchronization, each projecting only half of the image. The screen is 60 meters (approximately 197 feet) wide and 10 meters (approximately 33 feet) high.

In order to obtain sufficient illumination of the projected images, it was necessary to provide arc lamps of great power, and it was also necessary to study the question of the reflective power of screens.

### *Screen Has Glass Bead Surface*

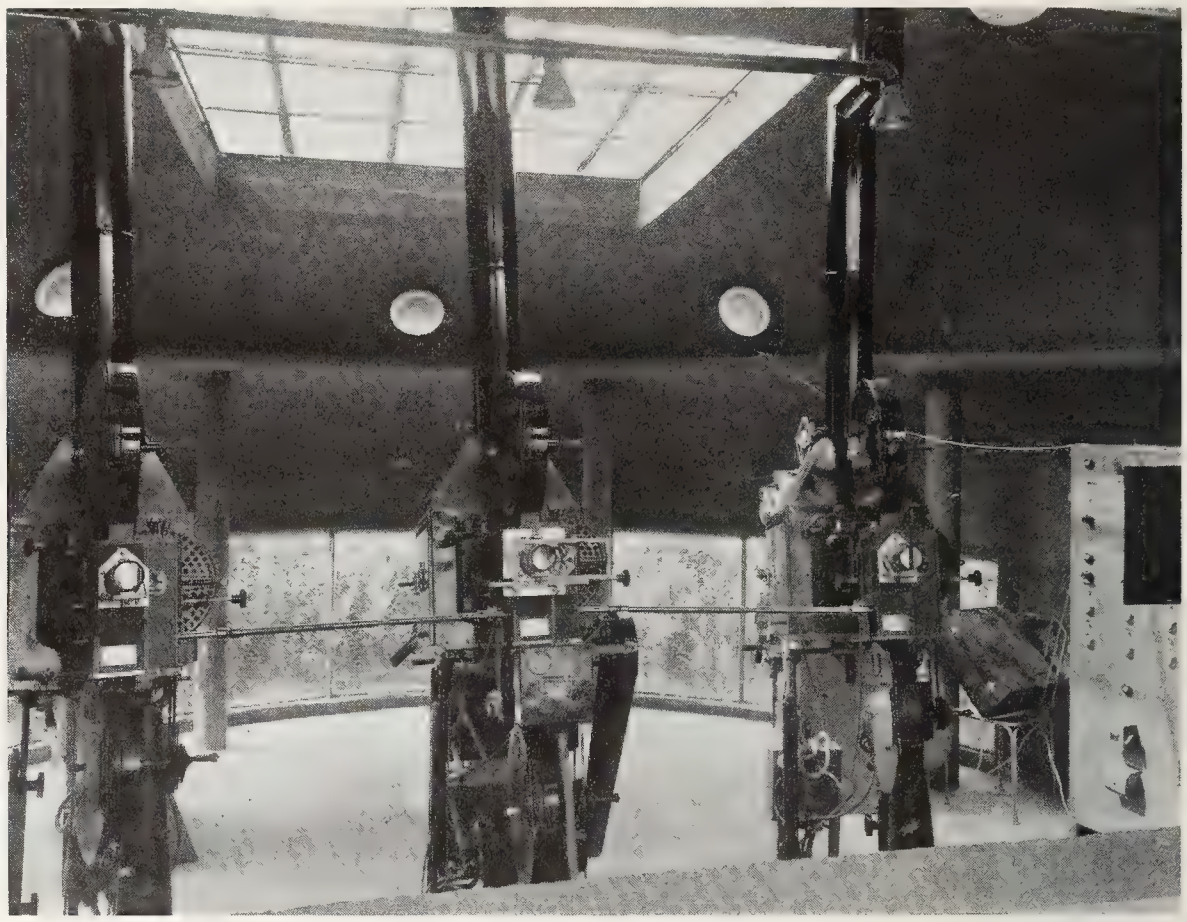
After several tests, the best results were given by a screen made of cloth on which extremely small, exactly spherical glass beads were affixed. This screen has as its base a composition, a few centimeters thick, made of limestone and sand perfectly blended. After this mixture was thoroughly dry, it was covered with many coats of insulating varnish. This varnish was afterwards covered with six coatings of white lead, and these coatings were in turn coated with an adhesive varnish, on which the beads were projected by means of a special small compressed air gun. The resulting screen surface is directional, having maximum reflection within an angle of 43°.

Outside of this angle, the reflective power diminishes to about one-half its maximum. Nevertheless, at least 4,000 people can view the picture to good effect.

### *Third Projector for Synchronization*

In projection, two standard Simplex projectors with rear shutters are employed. They are synchronized by means of a third Simplex mechanism, identical with the other two, attached through a mechanical coupling connected by two axles. The central projector is operated by a motor of 1½ h. p.

Each of the image projecting mechanisms is equipped with Taylor Hobson objective lenses with an extra illuminating focus of 120 mm., and an aperture of F.2/O. Before each of these objectives there is an optical system designed by Professor Chrétien, Paris physicist, which properly spreads the beam to give a panoramic image of constant illumination.



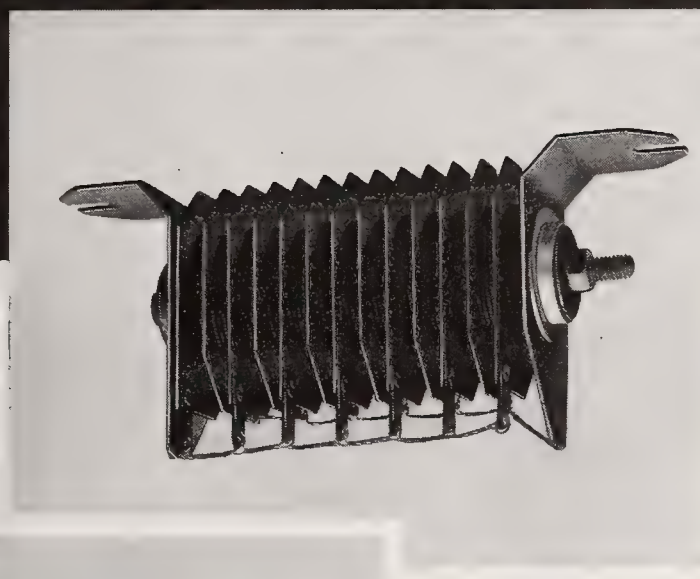
The projectors, with the synchronizing mechanism in the middle.

The films used have been photographed with two cameras, each taking one-half of the image to be projected, and these halves are united in the process described.

Projection light sources are Hall & Connolly reflector arcs with thermostatic control, operated at 250 amperes, 70 volts. The arcs are fed by special equipment at 800 amperes, 110 volts.

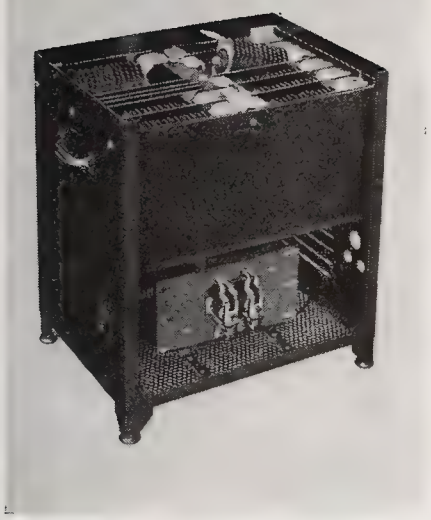
Concerning the third projector mechanism, through which the image projecting mechanisms are synchronized, M. Gillet states, "This apparatus permits the sound system to render synchronized music, and also provides the filing off of the images, which are projected on a central screen of 300 square meteres, and during this time the projection of the two extreme projectors has been shut off by using an opaque film."

# G-E COPPER OXIDE RECTIFIERS-
# BEST BECAUSE THEY ARE BUILT RIGHT



### G-E COPPER OXIDE STACKS

These copper oxide stacks are the heart of G-E Copper Oxide Rectifiers for Projection Service. Extensive research in copper . . . exacting methods of oxidation and manufacture . . . test after test insure superior operating characteristics and long life. No other type of dry rectifier can perform as long and efficiently as a General Electric Copper Oxide.

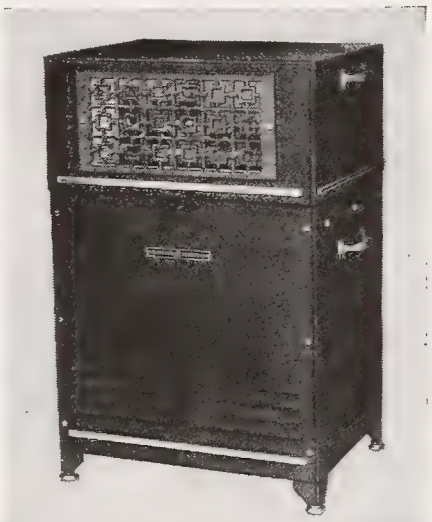


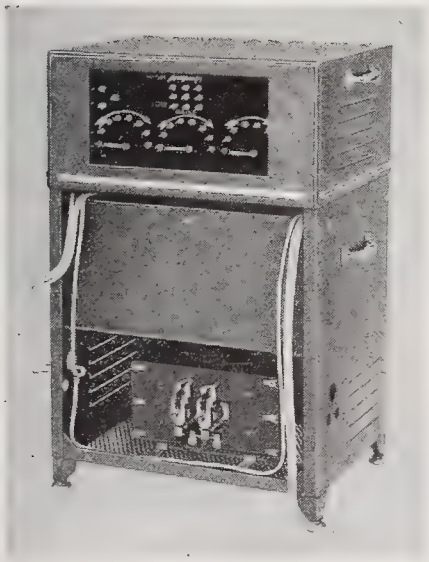
### G-E COPPER OXIDE UNIT ASSEMBLY

Notice the assembly of these copper oxide stacks in the case. It is compact and built to last. Heavy steel brackets support units at each end. They also serve as electrical connections. Heavy copper bus bars interconnect the stacks. This method of mounting copper oxide units eliminates the usual multiplicity of connecting wires and soldered joints.

### THE COMPLETE UNIT

The G-E Copper Oxide Rectifiers for Projection Service can be installed wherever convenient. They are so cool and quiet in operation that many installations are made in the projection booth. The exterior is free from switches and controls. By connecting a pair of the G-E Copper Oxides in series, a spotlight may be operated.





### TWO-PIECE CONSTRUCTION

To make handling and installation easier, the G-E Copper Oxide Rectifier is made in two sections. The bottom section contains the stacks, control relays and patented blower system. The top section contains the transformer section and control panel. Primary and secondary taps permit a wide range of adjustments. The output is exceptionally smooth.

| BEFORE Installing G-E Copper Oxides | | AFTER Installing G-E Copper Oxides | |
|---|---|---|---|
| Period Covered | Kilowatt Hours* | Period Covered | Kilowatt Hours* |
| Feb. 4 to Feb. 11 | 1094 | Mar. 25 to Apr. 1 | 782 |
| Feb. 11 to Feb. 18 | 1022 | Apr. 1 to Apr. 8 | 786 |
| Feb. 18 to Feb. 25 | 1090 | Apr. 8 to Apr. 15 | 768 |
| Feb. 25 to Mar. 4 | 1048 | Apr. 15 to Apr. 22 | 712 |
| Mar. 4 to Mar. 11 | 1038 | Apr. 22 to Apr. 29 | 696 |
| Mar. 11 to Mar. 18 | 1080 | Apr. 29 to May 6 | 724 |

* Indicates total power used by theatre.

### THESE FIGURES PROVE ECONOMY

The "Before" and "After" tabulation shows how economical the G-E Copper Oxide is. The power company serving the theatre made the power measurements. The average savings per week (total theatre load including projection booth) was 315 kilowatt hours.

**SEND FOR FULL INFORMATION. ADDRESS SECTION A-8012, APPLIANCE AND MERCHANDISE DEPT., GENERAL ELECTRIC CO., BRIDGEPORT, CONN.**

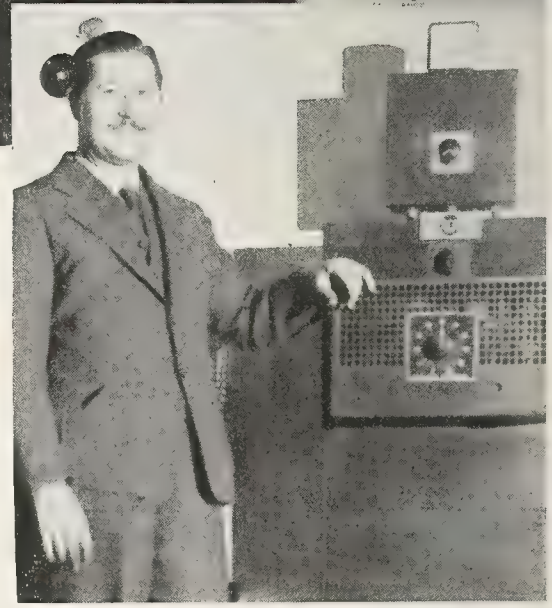
# GENERAL ELECTRIC

## SPECIAL RECTIFIERS

**APPLIANCE AND MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONN.**

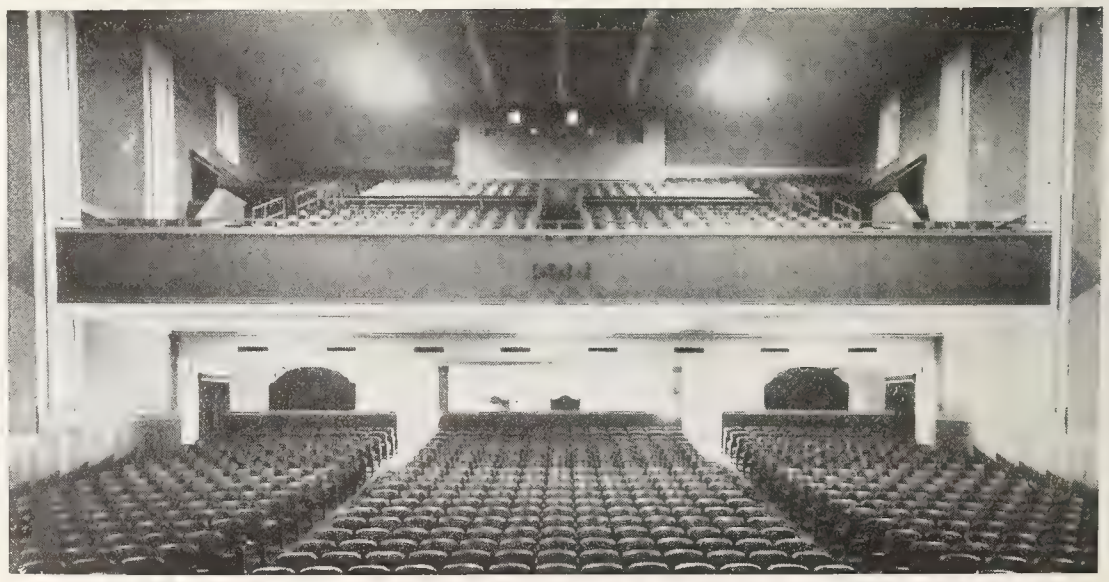
# Notable Facilities for Projection in a








• General view of the projection room of the Gem theatre in Kannapolis, N. C., and at right, Eugene Corbin, who presides over it. The Gem, opened early in 1937, is modern throughout, as may be gleaned from the views of the entrance and auditorium, with box-spring seating (by American), Crestwood Velvet carpeting in all traffic areas, and three-color lighting in the auditorium.



# Unique City

• Many a projectionist yearns for such provisions as those of the Gem theatre in Kannapolis, N. C.—and perhaps for precisely such a town, for there are neither taxes nor politicians

AMONG projection layouts which have been widely commented upon for their convenience and completeness is that of the Gem theatre in unique Kannapolis, N. C., which has neither taxes nor politicians! The Gem is owned and operated by the Cannon Mills Company, towel manufacturers, which concern, indeed, owns most of the commercial and residential buildings, and maintains all services in this unincorporated city of 18,000. The company operates the Gem, a new house, and the YMCA theatre not as mere employe recreational establishments, however, but for the entire community, which, with the area immediately surrounding Kannapolis proper, has a population estimated to approach 30,000. Both theatres are operated under the supervision of John Yandle. W. A. Powell manages the Gem.

The Gem projection room is 28 feet wide, 13 feet deep, and 10 feet high, and has a rubber composition tile floor. The projection angle is 12°, the throw, 112 feet. Distance from the last row of seats to the screen is 123 feet, and the screen image is 14x19.

***Projection and Sound Equipment***

Projection equipment consists in Simplex mechanisms and Brenkert Enarc light sources on Simplex bases. The theatre has a fully equipped stage, and projection room equipment includes a Brenkert spot and a Golde effect machine. The projection arcs are operated at 60 amperes, the spot at 100. All arc rectification is by Hertner 80-160 ampere motor-generators, operated in conjunction with Brenkert rheostats and located in an adjoining room measuring 8x15 feet.

The sound system is of the latest type RCA Photophone with push-pull, rotary stabilizer heads. The main amplifier rack, of 50-watt type, is located at the rear wall centered on a median line between the projectors. The monitor speaker is controlled from a separate amplifier.

Projection accessory equipment includes a Goldberg automatic rewinder, Neumade waste container and carbon cabinet; Griswold film splicer, Weaver changeover dowsers, and RCA non-sync apparatus. Equipment (except sound and air supply) and accessories were installed by the National Theatre Supply Company. Installation of sound equipment was under the supervision of R. W. Ramsey, RCA engineer.



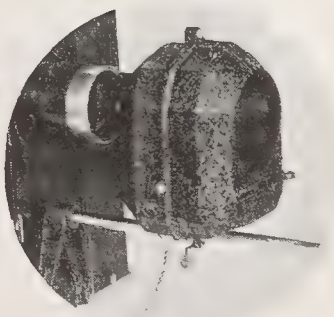

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# COMMENT ON PROJECTION AFFAIRS

## and answers to inquiries . . . By F. H. RICHARDSON

# VIOLATIONS OF STANDARD SPACING IN RELEASE PRINTS

A LETTER received from Irl Gordon, projectionist of Akron, Ohio, presents a complaint which merits attention because of the intelligent manner in which it sets forth a menace to good projection, and which is especially interesting at this time because of the recent proposals to revise the present aperture standards. Mr. Gordon writes:

"Herewith I hand you a brief survey of a film condition I have had trouble with for many months. True, it is not a major fault, but it is nevertheless annoying and inconvenient. With a little foresight in the printing labs it would seem it might be eliminated, but for one lone projectionist to knock at the doors of the producers would be futile.

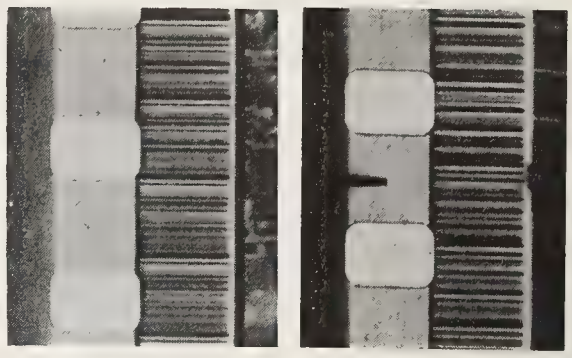
"I have talked with projectionists both here and elsewhere. They have all had the same experience, and while it may be nothing to get excited about because of the small sequences in which the fault is present, still there seems no good reason why it should be in them, and its presence does work harm.

"In the study of your new Bluebook of Projection one is impressed with the number of mil measurements given in the layout of film and of camera and projector aperture measurements. It is presumed these represent a standard which all should follow and that from these standards all films, including test loops, are made. It also may be presumed that proper positioning of these standards upon film will enable the proper setting of guide rollers so that the slit will be positioned exactly in the center of the sound track area of all release prints, so that there will be no interference by either frame lines or sprocket holes.

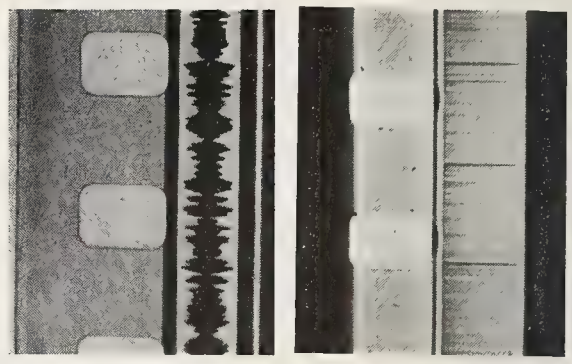
"But for some reason there exists a deviation from these standards in the finished product, or a part of it, at any rate, and I, for one, would like to know why. The condition has become quite prevalent. Critical examination shows misalignment in printing of the sound track and picture at frequent intervals. Observation extending over eight months shows the trouble to be intermittent, but that it occurs at constant and frequent intervals, usually occurring in three or four portions of the feature.

"The trouble and its extent may be surveyed in accompanying prints, all photographed in the projection room. These particular faults occurred in one producer's prints. Other producer's products went through the projectors okay, hence the fault could not possibly be charged to the projectors. Anyhow, the enclosed prints are convincing evidence of its presence in the prints.

"Examining the standard specifications, one can see that no sound track should be



Print 1 Print 2



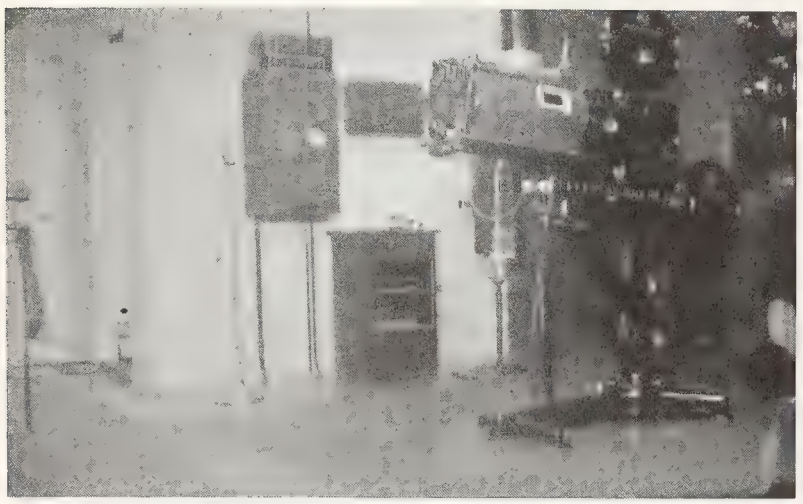
Print 3 Print 4

printed right up against the sprocket holes, but that there should be a space of substantial width between the two (a trifle in excess of 0.025 of an inch.—F.H.R.). But in Print 1 we see the sound track is not only printed up to the holes, but actually infringes upon their area, thus shifting the whole track over until a white line is left between the track and the picture. This is not so bad (Nor so good.—F.H.R.), but it does permit picking up some surface noise, especially when the sound is low or a high fader setting is necessary.

### *Cases Affecting Sound or Image*

"In print, 2, however, the condition is aggravated. The white line between track and picture areas contain the ends of frame lines, and that sets up a nice buzz background that is quite noticeable. In fact, the soundhead guide rollers must be held over when this condition appears in order to cause these lines to miss the slit beam.

"In Print 3 will be seen that instead of printing the 8-mil boundary line between the sound track and picture black, it is for some unknown reason transparent. Many times when shifting from one scene to another with this print, this line also shifted over, frequently far enough to show as a broad, white line on the screen, which appeared and vanished as the scenes changed. I recall this happened three times in one reel—always in the darkest scenes. Were this line black, a slight shift in the scene itself would pass almost unnoticed. It





These snapshots were sent in by John R. Cooney, proud owner (with plenty of reason) of the Waldo theatre in Waldoboro, Me., a fine small theatre opened about a year ago. Mr. Cooney's accompanying letter shows that he is as proud of his projection facilities as he is of the rest of the theatre, which is exactly as it should be (but too often isn't the case). The projection room is finished in acoustic plaster. The front wall is painted black, the floor painted green. Lighting is from a cove in the ceiling illuminating only the rear half of the room, though the entire room may be brilliantly lighted. Projectors are RCA unit mechanisms including soundheads. The arcs, which pull 45 amperes, are supplied by General Electric copper oxide rectifiers. The Waldo, which seats 450, also has public address and hearing aid equipment. The right-hand picture is of Projectionist Harold Perry.

# It's Uncanny

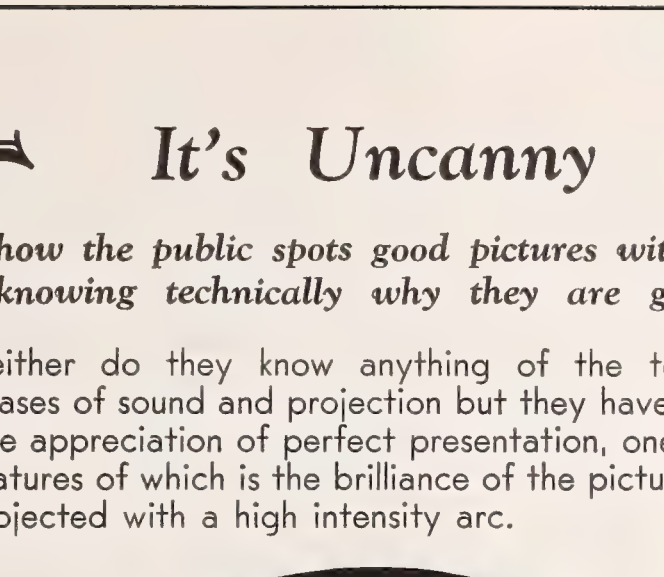
***how the public spots good pictures without knowing technically why they are good.***

Neither do they know anything of the technical phases of sound and projection but they have a definite appreciation of perfect presentation, one of the features of which is the brilliance of the picture when projected with a high intensity arc.

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would seem we projectionists have the right to demand protection from having our work thus emasculated.

"Print 4 shows the opposite extreme, where the edge of the sound track shows on the screen due to total absence of any dividing space or line whatever. All of which is submitted in proof that something is haywire in the matter of positioning sound track and picture in printing."

With all of which I most thoroughly agree. As Gordon says, certain necessary standards are provided. They have been adopted by the Society of Motion Picture Engineers and approved by all producers. They provide for sufficient tolerance, and it can became very serious when the limits of such tolerance are over-reached. Gordon's well documented findings merely are representative of complaints received by a sizeable number of projectionists, particularly during the past year.

## TYPE AND SIZE OF PROJECTION ROOM VENTS

FROM NO matter where comes this communication: "Had a rather bad projection room fire and would like information as to whether or not it is advisable to open a projector magazine in case the fire gets inside it. Of course, if a fire extinguisher is to be used, the magazine must be opened. Have heard this matter discussed, some favoring leaving the magazine closed, others arguing for its opening and use of fire extinguisher.

"My projection room offers difficulties in the matter of installing a better ventilating system, as it is my wish to do. Due to an upper floor, it is impossible to run a duct straight up unless it runs 6 to 8 feet horizontal first. Can reach open air by a 12-foot-long horizontal run, but the projection room ceiling is so low that a large vent pipe would not be practical. Then, too, the opening would face north, from which direction our prevailing winter winds come and would largely offset the effect of the fan. Would it serve to run this pipe, and over its end, outside the building, attach a circular cowl of generous dimensions, with perhaps one foot of clearance between the end of the pipe and the apex of the cowl, the latter to be a sheet of suitable iron bent to a half-round, its ends open?

"I have planned to install a sort of hood similar to those employed for blacksmith forges over each projector. What size would you recommend, remembering the low ceiling and that the room itself is small? Also, what size of fan would you recommend? Is there any device on the market that will cut the film and close the fire valve of upper magazine (Powers projectors)?"

This is a problem that reaches me every little while. It has been dealt with in the past, but seems to require further detailed consideration.

### *Never Open Magazine If Fire Reaches It*

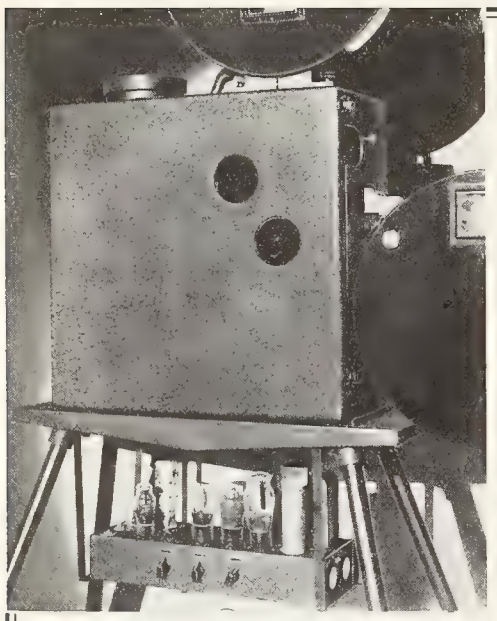
It may be stated as an absolute rule that under no circumstances should a projector magazine ever be opened in case fire reaches its interior. In the event little film remains therein, no good purpose will be served by attempting to open it and squirt fire extinguisher liquid on the blaze. With open air in contact with the film the fluid would accomplish little if any good, even if the operator of the device could get close enough (very doubtful) to work effectively. On the other hand, if there is plenty of film in the magazine and its door is opened, the projectionist will be lucky to get outside the room alive. As to extinguishing the blaze, *it could not be done*—and don't let any person tell you it ever was done. The answer is: If the fire gets into a projector magazine, under no circumstances ever open the magazine door.

### *A Suitable Vent System*

And now as to the vent system: There is little if any objection to a right angle turn in the vent duct provided it be made in the form of a not-too-sharp curve. Under the conditions you name it would seem best to run the pipe outside the wall and up above the roof, with a suitable cowl over it, preferably one of the type that swings in such manner that the opening always points away from the wind. They are available.

However, it may be possible to run a square duct to the north wall, or one perhaps 6 inches deep by a suitable width, locating it in the upper rear corner of the room, its opening protected by some such cowl as suggested. The roof duct I would however, regard as best for several reasons.

As to size of duct and fan, that would necessarily be a problem for a local ventilation man who can personally examine the premises—too many if's and and's involved for long distance analysis. The problem is to provide a fan for ordinary ventilation, but of such size that when it is operated at capacity, it will pump out air, smoke and gases fast enough to create a slight vacuum in the room, thus preventing any possibility of smoke entering the projection room. The fan should be so arranged that dropping of the fire shutters will automatically cut it into maximum capacity operation. A vent pipe to carry its maximum capacity without undue resistance should be supplied by the fan manufacturer. The fan may be located in the vent pipe opening, its motor suitably protected from a blaze. The vent pipe should be insulated from all inflammable material. The end of the vent pipe and its fan apparently cannot be located in the center of the ceiling, hence should be in the

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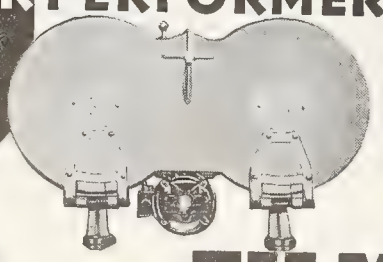
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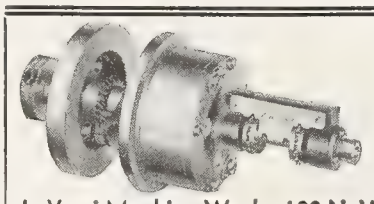
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rear wall immediately in back of the projectors.

As to hoods suggested for the projectors —out! They'd serve no useful purpose.

## IMAGE DEFINITION AND PROJECTION ANGLE

JACK R. PRATER, projectionist of Palouse, Wash., writes, "May I offer a few personal views regarding poor screen image definition due to projection angle? Thus far very little has been done to correct this glaring fault, which the modern wide-diameter projection lenses have served to aggravate because depth of focus must inevitably suffer as lens speed is increased.

"As you know, it is wholly impossible to have a perfectly flat field even when the screen surface is perpendicular to the optical axis of projection. The best projection lens ever made cannot produce a critically sharp focus over the entire screen area under any possible condition found in a theatre. With the screen surface perpendicular to the optical axis of projection, the lack of critically sharp focus all over the screen surface increases as (a) screen image dimensions are increased, projection distance remaining the same, or (b) projection distance is decreased, screen image dimensions remaining unaltered. All projectionists recognize that fact.

"In other words, any variation in distance from the point of critically sharp focus causes the definition to be less sharp. It then follows, if there is projection angle, the top of screen surface being closer to the lens than its lower edge, that when the central portion of the image is focused sharply, both top and bottom cannot possibly be critically sharp; or if either top or bottom is focused sharply, the edge opposite will be very poorly focused. The best we now are able to do is to sharpen the center and let the top and bottom take care of themselves.

"Now, if it were possible to alter the angle of the projector aperture plate so that compensation might be effected, and the point of critical focus be made equal to that where there is no projection angle, the projectionist then would be able to eliminate the evil described merely by adjustment of the aperture plate.

"This would require that the film gate assembly be made adjustable to fit the requirements of each theatre, which, insofar as has to do with present day projectors, presents a considerable, but by no means impossible, problem. However, the change could be incorporated in the design of new model projectors with but little difficulty.

"True, the sidewise distortion would remain, but that fault does not set up any appreciable eye strain, as does the out-of-focus effect, and the side lines of the screen image could be paralleled then as now.

"I am of the opinion that such an improvement would result in a very noticeable improvement in screen images, especially in cases where the projection angle is great, and considerable where the angle is only a few degrees. Thousands of dollars are spent to secure the last word in sound equipments. Projector parts are fitted to the ten-thousandth of an inch in in order to secure rock steadiness of the screen image as a whole. But the fact that nine out of ten theatres have projection angle, with resultant injury to screen image definition at either top or bottom, or both, seems to receive almost no attention at all. What is your opinion of this matter?"

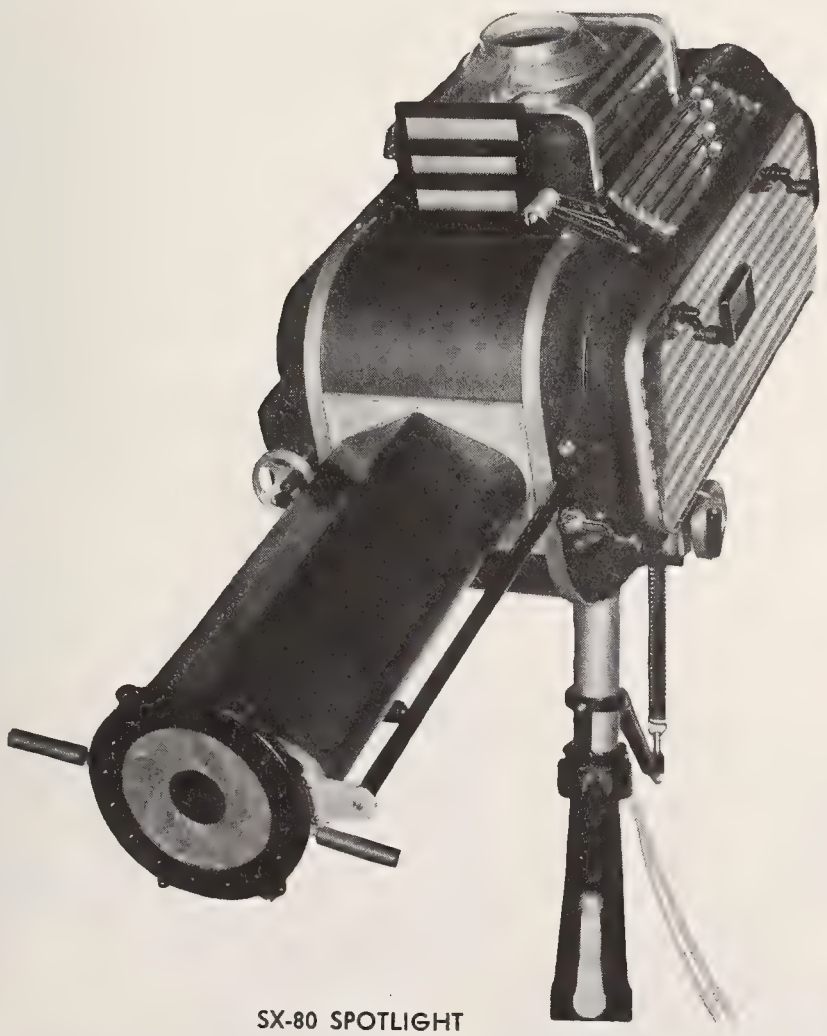
My opinion is that you are correct at all points, and that this improvement could be made quite readily.

## GOSH, THAT'S SAYING A WHOLE LOT, I GUESS

E. W. PATRICK, projectionist of Great Bend, Kans., makes the following pertinent remarks in a letter of recent date:

"Dear Dad: Three problems in projection have been bothering me. I had intended consulting you concerning them, but finally hauled your latest Bluebook of Projection off the shelf and started really getting acquainted with it.

"Sure enough, I found my troubles all solved. Also, I made note of the many other things of high value therein contained. Believe you me, Dad, when some one named your Bluebook the 'Bible of Projection,' he really said something!"

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# PLANNING THE THEATRE

## A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

**THE QUESTION:**

I HAVE AN auditorium that has pilasters on each side with brackets. The capacity is 730. What color scheme would you suggest.—A. E. J.

**THE ANSWER:**

I DO NOT know your preferences in color combinations, but I suggest as one scheme, coral for pilasters, brackets, and ceiling beams; the wall surfaces in blue in four or five different shaded horizontal layers, divided by 1-inch wide silver stripes, starting at the bottom of the wall with the darkest shade, fading out to the lightest shade at ceiling.

As another suggestion, use a deep ivory for walls and ceiling with Pompeian red for pilasters, brackets and beams—or carry the color scheme out in different shades of a soft pea green. Tangerine, citron yellow with blue for trimming is also very effective, but more daring.

●

**THE QUESTION:**

PLEASE ADVISE whether or not a stadium type of seating plan would be feasible for our theatre, as our slope is not enough, and owing to water trouble we could not go any deeper, and our floor is concrete. We could change our doors, and have same go to the extreme sides and have the aisle down the side in place of where they are now. It is our desire to make this change if same is at all possible. The auditorium is 91 feet deep and 35 feet wide.—J. B.

**ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification of the person inquiring.**

**THE ANSWER:**

THERE ARE no reasons why a stadium plan should not be feasible for your theatre. I believe that using wall aisles on each side of stadium will be preferable and will give the maximum seating capacity. The cross-aisle should be at least 5 feet wide, and the first row of the stadium should not be less than 2 feet, 4 inches above the cross-aisle, so as not to have interefrence with good vision created by patrons walking in cross-aisle.

Each successive row of the stadium should have a 6-inch rise. The first row of the stadium is to be wide enough to take care of the steps required to reach same from cross-aisle, and some kind of a railing should be provided between first row and cross-aisle.

●

**THE QUESTION:**

I HAVE your reply with many thanks to you. I should, however, like to ask you a few more questions. In the first place, I have decided to use one steam boiler for everything. As coal is cheap, I believe it will prove better in the long run, and much cleaner, whether I use the radiators or the duct system, with fan from boilers. The questions that I should like to ask you are as follows:

(1) What size fan room would you recommend? Over exit stage.

(2) What is your idea of air-conditioning and ventilation in space between rafters and ceiling joists? Is one pipe along ceiling auditorium sufficient for air-conditioning, or one center and one each side? Do you approve of outside wall ducts? If so, how far is entrance from floor?

(3) Using the cold water from fans on each side of the exit along stage front, how would you carry this cool air down to the auditorium? If by ducts, what construction? If floor level, plate, or if in wall, what height for ducts?

(4) Would metal lath and plaster serve for fan room?

(5) Do you approve of cinders and cement for projection room with good concrete floor?

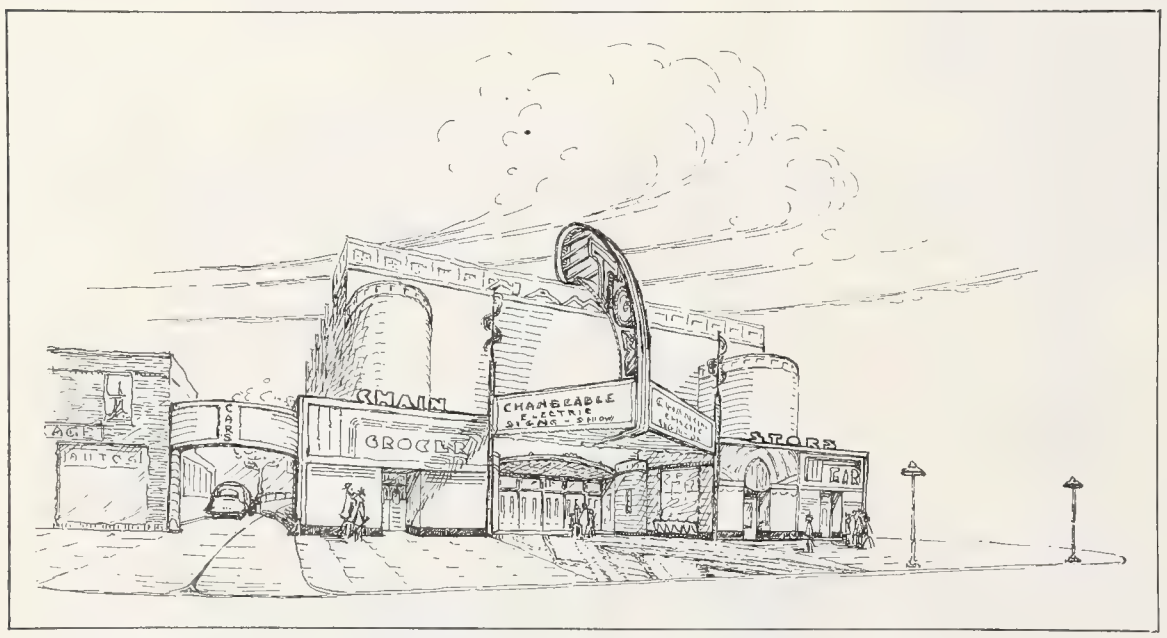
(6) Would you approve of stucco wire reinforced over building paper, and rubberoid, for stucco, without any strips? Dimensions of the theatre are 37 feet outside width, 36 inside; length overall, 100 feet; stores in front, 14-foot depth; thence foyer, 8 feet, stage 12 feet.—C. L.

**THE ANSWER:**

BEFORE ANSWERING your questions, I suggest that you consult a heating and air-conditioning engineer as, after they have familiarized themselves with existing conditions, they will be more capable of giving you the required information for the best solution of your problem. Answering your questions:

1. If fan rooms are to be located over exits on each side of stage, they should not be less than 8x12 feet.

2. If there is enough space between




An interesting arrangement of a theatre on a site with an open court approach to the theatre and a featured entrance to parking area adjoining the theatre, shown in a sketch by the designer, George E. Eichenlaub, architect of Erie, Pa. The front of the theatre proper, which adjoins stores, is designed for enameled steel finish in colors, for architectural glass, one of the plastic materials, or terra cotta. Light spilled from signs would be deflected by reflectors on to theatre walls.

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**Are You Going to Remodel?**

. . . if so, you may find the Planning the Theatre department of Better Theatres helpful. This department is conducted by an experienced theatre architect, Peter M. Hulsken, and he will give your inquiries his personal attention. Merely write:

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ceiling and roof, the duct for air-conditioning can be located in that space. The deflectors can then be located in the center of the ceiling; in that case it would be well to locate the fan room on top of roof. If the fan rooms are to be located on each side, then wall ducts should be provided; however, the center duct would prove to be the least expensive.

3. Grilles should be located under stage or platform apron. These grilles should be connected with a duct which would return the air to fan rooms, making a recirculating system. Ducts may be constructed of galvanized iron or Celotex.

4. Fan rooms in auditorium should be of fireproof construction. Metal lath and plaster on steel studding would be satisfactory. If fan room is located above roof, it may be constructed of corrugated iron.

5. I presume you mean cinder blocks. If so, yes.

6. I prefer metal lath on strips.

For your theatre, I suggest that you place fan rooms on top of roof so that single units can be used. It would be a great deal less expensive, for, if fan rooms are used on each side of stage, two smaller units would be required, and that would not only increase cost of installation, but the cost of parts as well.

## Color Schemes

(*Continued from page* 12)

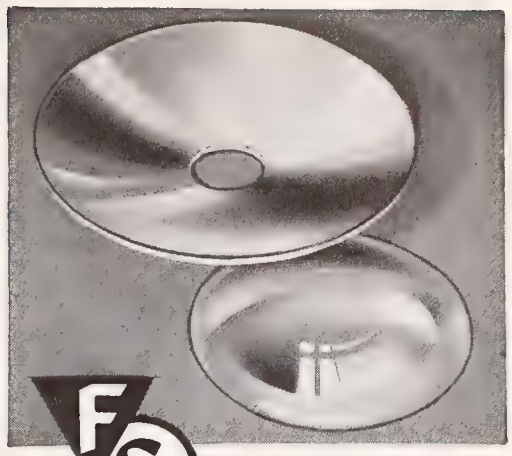
means hopeless. We have brought forth some of the problems. The moral is that we must *try* our color schemes under the various lighting conditions in which we intend using them. It is perfectly hopeless to decorate a theatre and select the drapes, carpets and furnishings in daylight and expect them to look well in artificial light.

***Light First, Colors Afterward***

It is very dangerous to select colors before the definite lighting installations and effects are set. Without light, colors are invisible. *Light comes first and colors afterward*—unless this sequence is borne in mind, many a bad fall will be encountered.

It is not quite so easy to claim immunity from the laws of good taste as it used to be. The present public is a more discerning and critical one than it was in the years past. Before the motion picture came along, it was only the "upper class"—the wealthier people—who really pretended to have good taste. The cinema has created its own problem! It has brought to the most remote corners of the earth the finest pictures, on which the ultimate in professional training in all art, including design, has been freely expended. The "movies" have educated their own audiences and must supply the demands of the good taste they have created.

[*The author has been intimately associated with the decorative problems of theatres for many years. He is head of the Rambusch Decorating Company of New York, who have designed interiors for many theatres throughout the country.*—THE EDITOR.]



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FS Condensers are ground and highly polished to precision accuracy in curvature and focus. They will not discolor.
Available in extra-heat-resisting Pyrex Brand glass and also in regular glass.

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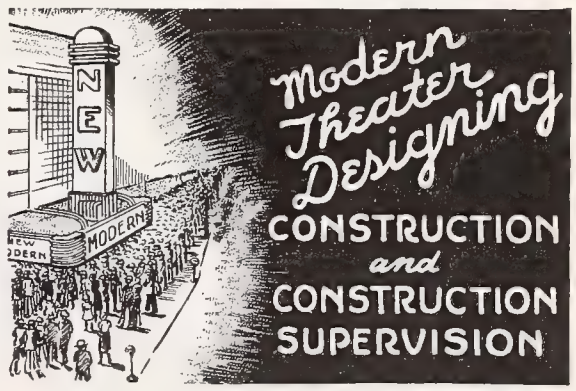
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—o—

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We are specialists in theater designing. Plans prepared and actual construction either completed or supervised.

WRITE for complete details.

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# BETTER THEATRES CATALOG BUREAU

**Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.**

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

**"BETTER THEATRES" DIVISION, Motion Picture Herald,**
**Rockefeller Center, New York**
**Gentlemen: I should like to receive reliable information on the following items:**

(Refer to items by name, as listed above)

1..... 6.....
2..... 7.....
3..... 8.....
4..... 9.....
5..... 10.....

Remarks (or any items not listed above):.....
.....
.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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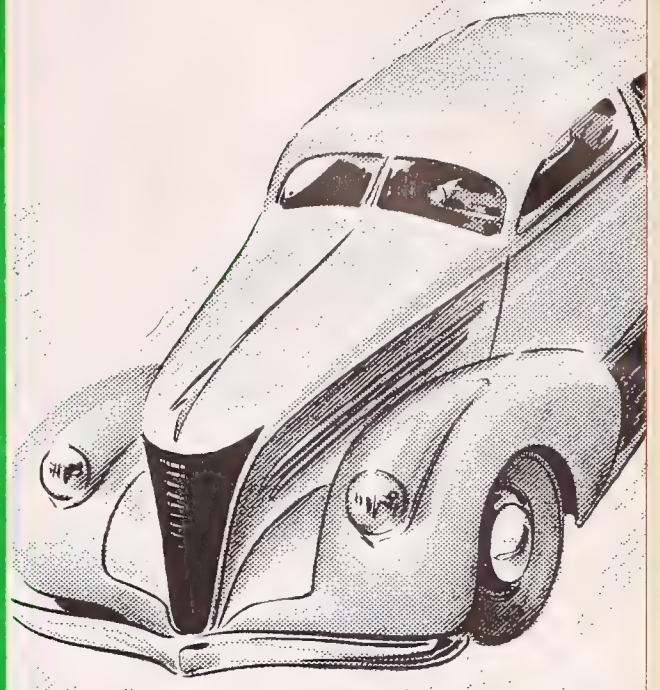
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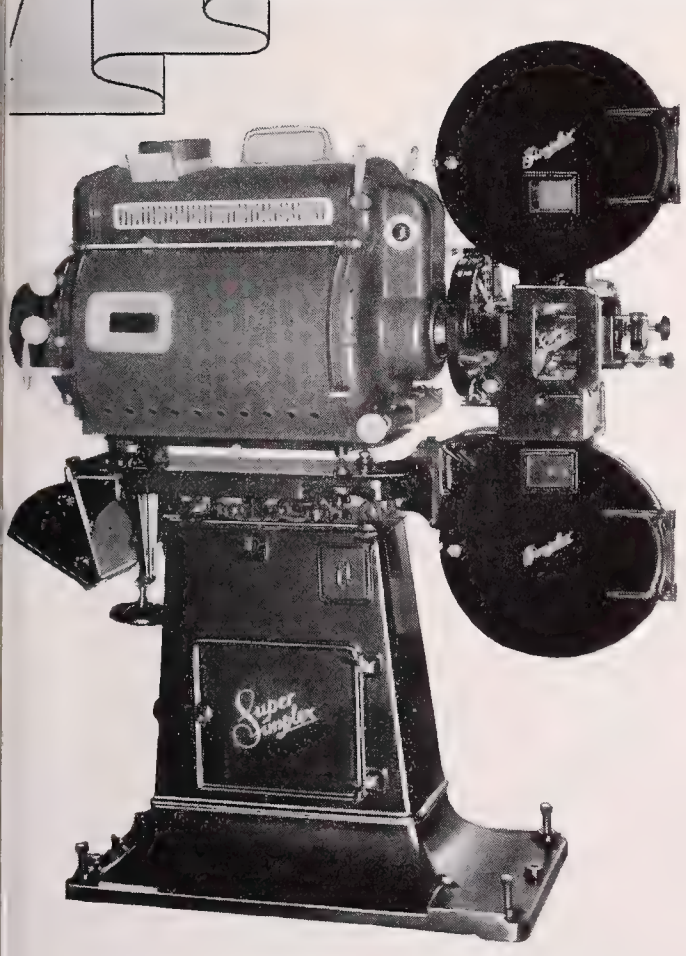


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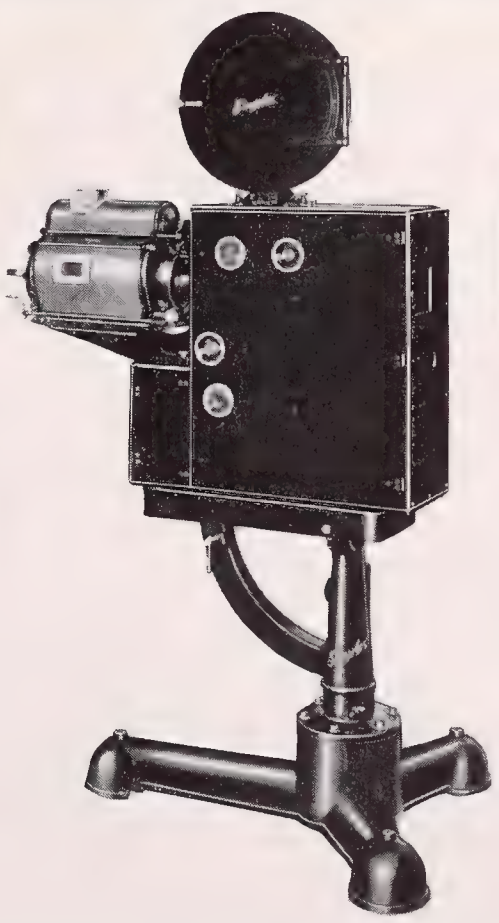


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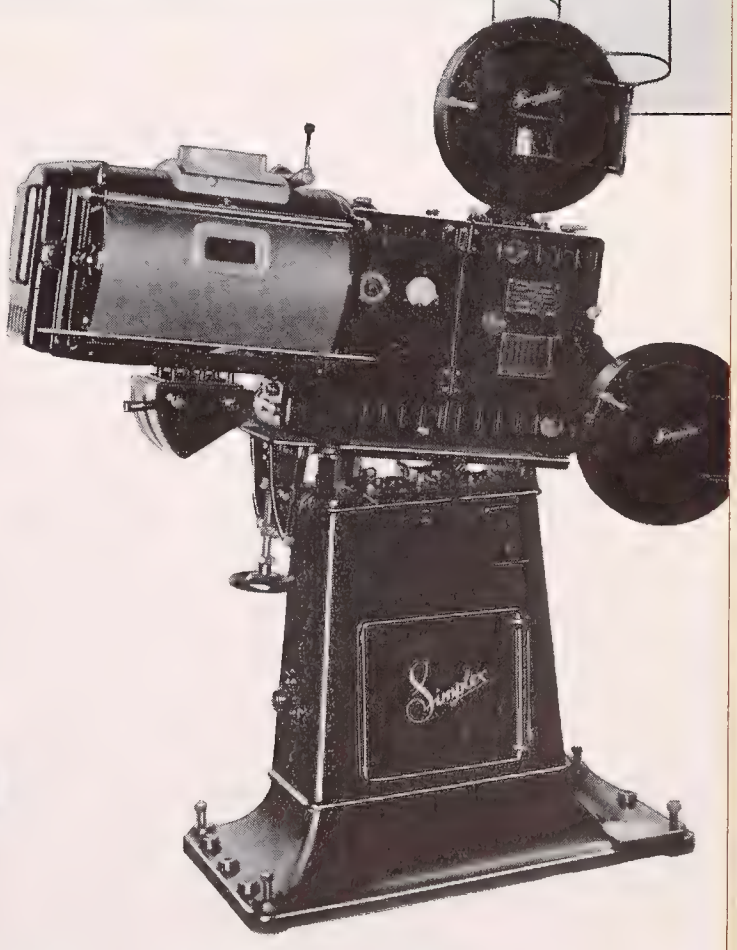
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# It's the Talk of *Hollywood!*

**RCA Photophone Recording of Musical Numbers in "100 Men and a Girl" called a new high in sound recording perfection!**

EDITORIAL COMMENT . . . HOLLYWOOD REPORTER, Sept. 17, 1937 . . . "The chief topic in Hollywood, where there's talk about '100 Men and a Girl' (and there's plenty) is regarding the recording of the show's big musical numbers. Everyone will tell everyone else: 'That's the best sound we have ever heard.' And they are right. No music has ever been given such perfect treatment on a sound track. All the big numbers in the picture were recorded in the east at the Camden plant of the Victor Company, an RCA subsidiary.

"This column has always yelled the praise of the technical advance in pictures . . . this achievement at Camden is something else to yell about.

"Music is becoming an even greater asset to the box-office than our producers or distributors ever dreamed of, so its proper recording in the effort to give audiences the full benefit of its fine qualities, should be given instant and serious consideration."

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MOST of the big studios are now recording with RCA Photophone equipment. Because they realize the great importance of perfect sound . . . and know that this equipment will give it to them . . . Better sound in *your* theatre means better box-office. With RCA Photophone's Magic Voice of the Screen you give your audiences the finest sound in the world. Made by the same engineers who create Photophone recording apparatus for Hollywood studios, the Magic Voice of the Screen will prove a "sound" investment for you. Get details today!

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MOTION PICTURE
HERALD

# U. S. and British Exhibitors Name Money Making Stars of 1937

VOL. 129, NO. 12

DECEMBER 18, 1937

Entered as second-class matter January 15, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Copyright, 1937, by Quigley Publishing Company.



**Queen Myrna!**

*(What a send off for her "Man-Proof"!)*






**King Clark!**

*(And they're both coming in "Test Pilot"!)*

# M-G-M AND A CROWN!

People who pay your rent and ours have elected the No. 1 Stars of the screen, Myrna Loy and Clark Gable.

The Star Power of M-G-M has accounted for Seven out of the First Ten Favorites!

20 million readers of the 55 key city newspapers of the N. Y. News—Chicago Tribune Syndicate have spoken. Your box-office understands!

**Elected!** *Clark Gable, Myrna Loy, Robert Taylor, Jeanette MacDonald, William Powell, Spencer Tracy, Nelson Eddy, Joan Crawford.*




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BASIL RATHBONE • ANITA LOUISE
MELVILLE COOPER • ISABEL JEANS • Morris Carnovsky • Victor Kilian • An Anatole Litvak Prod'n
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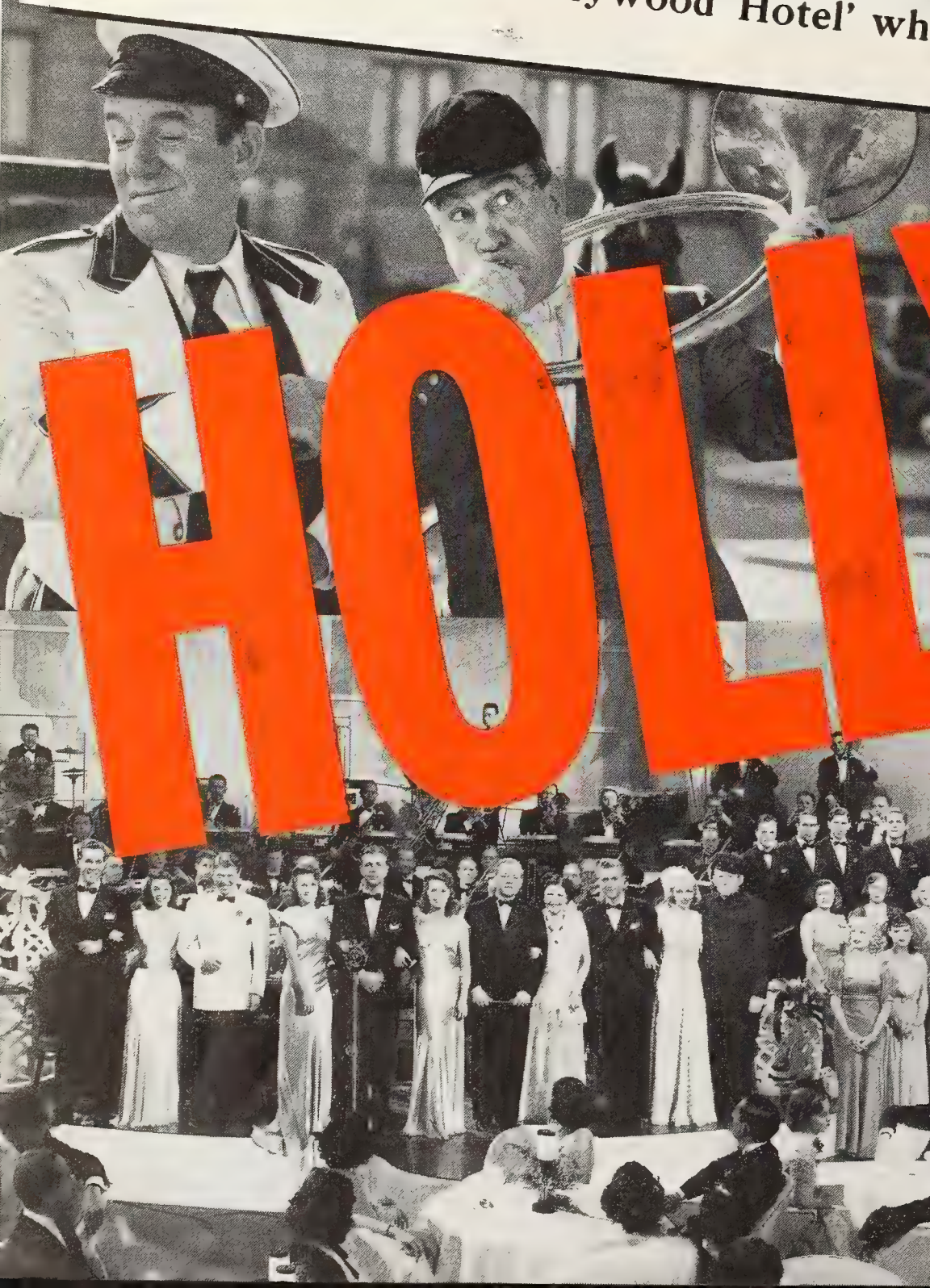
It's from
WARNER BROS.
—and so is this ➡

# Warners Have Hit The

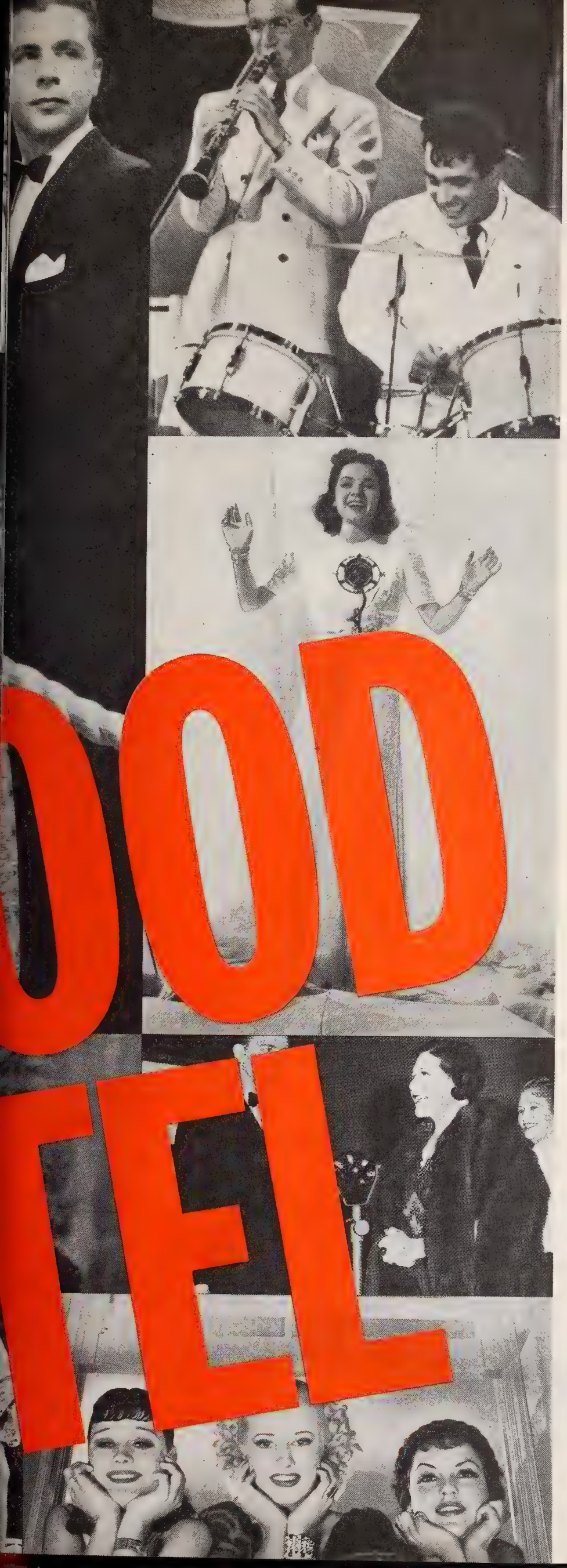
# BIG IDEA

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PLUS

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And
# HIS SWING BAND

DIRECTED BY BUSBY BERKELEY

Screen Play by Jerry Wald, Maurice Leo & Richard Macauley
Original Story by Jerry Wald and Maurice Leo
5 NEW SONGS BY DICK WHITING AND JOHNNY MERCER
A First National Picture

# WE WERE WARNED THIS WOULD CAUSE A ROW!

## NEW CREED OF THEATRE OPERATION STIRS TRADE

Before leaving for Miami Beach for the holidays, George Spelvin, ace exhibitor, said when interviewed: "This industry has been criticized for a lavish and indiscriminate use of superlatives. Be careful of the use of adjectives unless your attraction will support them. But if you have a great picture, tell the world in the strongest possible language.

"For an excellent example of what I mean, see this issue of Motion Picture Herald, pages 23-26."

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 12 — December 18, 1937

## MR. KENNEDY TO ST. JAMES'S

AS Mr. Martin Quigley thoughtfully observed in an expression in ***Motion Picture Daily*** the other day, the motion picture industry of these United States with so many long continued problems and concerns in its relations with the British market has occasion to regard with comforting anticipation the impending appointment of Mr. Joseph P. Kennedy to the post of ambassador to Great Britain.

There is a general awareness that the motion picture industry of America is likely to fare rather better in a broadly comprehensive trade agreement between the nations than alone on its own in the arrangements to be expected of an intra-industry There and Here rivalry expressed in quotas. Those larger concerns of international trade now appear to be promised Mr. Kennedy's skilled attentions.

While Mr. Kennedy's interests since his entry into the arena of larger affairs have been as diverse as building ships during the World War and dealing in the heather-scented output of Scotch distillers in sequel to Repeal, with attentions internal and external, to Wall street, now and then, with also incidental attentions to some important operations in radio and journalism, it is still the tendency of the motion picture community to think possessively of him.

The limelight of a national attention first began to play on this blithe and freckled son of Boston when he emerged into the Broadway scene in F.B.O., seeking with marked success to sort the tangled heritages of that collection of corporate spare and used parts into a mechanism and an asset. Obviously enough he had what it takes to get along before he began to demonstrate in the motion picture industry, but it was the well near inescapable quality of exposition which pervades this industry that let the world know he had it.

And this motion picture industry, in which there is so much application of the art of public relations, will be viewing with appreciation, too, the demonstrations of special skill which have, again, accompanied the "breaking of the story." It has been no accident, for instance, that the first story was a scoop, in this day when scoops are so rare, for the paper which is at once the nation's greatest, the most international in character and, also, importantly the most Anglophile of them all—the New York ***Times.***

It is pleasantly entertaining that from Boston goes the American to sit in the world's greatest "tea party"—in London.

△ △ △

## IN TRADE, SIR

FOR some this is still a world of wonders. Viscount Coverdale, otherwise, Mr. Oliver Baldwin, speaking at Southport in England recently revealed to his audience that "one of the great curses of the film industry is commercialism," according to ***Today's Cinema.*** He also seems to have discovered that commercialism is not so prevalent in Russia, Germany, Italy and France, as in America and Great Britain.

If the Viscount will reflect on the comparisons he may perhaps discover that there are many manifestations "not so prevalent" in those countries as in England and America.

Another thing, which explains everything: thus, as ***Cinema*** records: "Film companies in this country (Great Britain), he contended, were out to make money. They were controlled by men who entered the business to make money, carried it on to make money, and who would leave it when they had enough."

Obviously our friends overseas, even as the American motion picture, have a large array of lay critics with an extraordinary capacity and facility for displaying their presumptuous ignorance.

△ △ △

## ASSOCIATION

REGARDING again that "Brewers' Code of Practice," mentioned here recently, there appears to be merit in "We pledge our support to the duly constituted authorities for the elimination of anti-social conditions wherever they may surround the sale of beer to the consumer . . . morally to support and encourage the great body of retailers who sell beer as law-abiding citizens and who operate legal, respectable premises."

That brings one to dallying with the notion that if the pseudo-reformed burlesque theatres and the shady street motion picture theatres which constitute the outlet for the alleged prophylactic productions, the white slave traffic fantasies and kindred "shooting gallery" attractions were also unable to get film service from the makers of the decent general film output, the repute of the industry would gain considerably thereby.

The brewers' code idea, incidentally, is not new. Way back before the world war a Milwaukee brewer contrived a distinction for one of the best beers of that city by a campaign to make it impossible to buy in any questionable establishment. It was his notion that he wanted no bagnio suggestion carried to the family trade by his bottlings.

The notion is just as effective pertaining to products in cans as well as bottles.

△ △ △

## ON STAYING PUT

SCREENLAND has just had its semi-occasional "report" that Mr. Louis M. Mayer was going to leave M-G-M, with the customary sequel of arrangements quite to the contrary, this time in terms of a new five-year contract. It is periodically normal to hear that Mr. Mayer is going to leave and it is equally normal to learn that he is going to stay. In that connection one is reminded of the accustomed periodical report that either John Doe or Richard Roe is to take the post at the head of the industry occupied by Mr. Will H. Hays, the sequel to such reports being always the unperturbed continuance of Mr. Hays. In an industry which sometimes sighs: "All passes, Art alone endures," it is a satisfaction that a reasonable proportion of its important leaders tend to stay put. Even the business of the fleeting movies can well do with some aspects of permanence.

# This Week

## Selznick's Plans

The future releasing plans of David O. Selznick became the chief topic of discussion in regard to United Artists affairs this week as the result of the collapse of the purchase by Samuel Goldwyn and Alexander Korda of the controlling interest in the company. Mr. Selznick's reputed deal under which he would join Metro-Goldwyn-Mayer was reported as having failed to materialize. Following this, the head of Selznick International was said to be being considered as an owner-member of United Artists.

*The latest developments in connection with United Artists are recorded on page* 41.

## Federal Investigation

On complaint of a Savannah exhibitor that he was forced to abandon plans for construction of a neighborhood house because he could not obtain product, the Attorney General's office has ordered an investigation into the case, according to the theatre owner, Fred G. Weis. A notice of appeal from the anti-trust decision handed down in Dallas against distributors and the Interstate Circuit has been filed by the defendants' counsel, and a hearing will be held next Monday.

*These and other trade practice developments are explained in an article on page* 28.

## Drug Store Movies

Mickey Mouse and Betty Boop have found their way into thousands of homes on eight millimeter film and sale of the reels over drug and ten cent store counters has opened the way for the extensive development of home motion pictures based on the large scale manufacture and sale of the narrow gauge cameras and projectors. Equipment and film in the eight millimeter field cuts the cost of home movies almost in half and manufacturers are taking advantage of this fact to exploit the field.

*The story on page* 12 *recounts the salient facts in the new development.*

## Testimonials

Si Fabian, head of the Fabian theatres, was guest of honor Monday night at a testimonial dinner held in Albany in celebration of his completion of 20 years as an exhibitor. Motion picture executives and city and state officials were among the 350 friends who turned out to praise Mr. Fabian. A similar banquet was held in Des Moines last Thursday in honor of A. H. Blank, head of the Central States and Tri States Theatres, who observed his 25th anniversary in the film industry.

*Accounts of both banquets are given on page* 31.

## 48 Story Purchases

Story purchases, of which there were 48 by 16 producers, showed an increase of seven in November as compared to the previous month of October. Original material continued as the greatest source of supply, 50 per cent of the 48 literary properties coming from this classification. Metro Goldwyn Mayer took the leadership in the number of stories purchased by acquiring the rights to 15 properties.

*The titles of the* 48 *stories, with all available production credits, are included in an article on page* 22.

## U. S. Films in Sweden

American producers provided more than one-half of the features released in Sweden in the last motion picture year. Of the American product, 42 of the 189 pictures were from Paramount. Melodrama led in types of productions exhibited. Comedy was second, and in this group Sweden itself was the source of 17 pictures.

*Details appear in the article on page* 58.

MOTION PICTURE HERALD

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## Cameramen in China

Norman Alley, Universal Newsreel cameraman who was aboard the United States gunboat, Panay, when she was bombed and sunk by Japanese fliers, escaped without injury, according to word received in the New York office of Universal Wednesday. Mr. Alley, together with Eric Mayell, Fox Movietone News cameraman, were reported on board the American gunboat Oahu, en route to Shanghai. Both were said to have lost their clothes, money and cameras when the Panay was sunk. A third newsreel man, Arthur Menken of Paramount, who remained in Nanking to film the seizure of the city was placed under arrest by Japanese officials and his camera and films seized, according to word received at the Paramount office in New York.

## Atlas and RKO

Atlas Corporation's holdings in RKO Radio are cited as one of two "principal special situations in which the investment company is interested at the present time," it is recorded in the annual report submitted to stockholders by Floyd B. Odlum, president. The company's RKO holdings include $2,222,597 face amount of debentures and 278,393 shares of common stock, representing a gain of $94,000 face amount of debentures and 14,900 shares of common stock since January 31, 1937.

## No Reprisals

No industry-wide ban on films in protest against the appearance of film stars on radio programs is possible or warranted, Walter Vincent, chairman of the radio committee of the Motion Picture Theatre Owners of America, said Wednesday. He declared that his committee does not plan to intervene in connection with the increasing number of Hollywood personalities and programs on the air.

## P. D. Cochrane Resigns

Philip Dakin (P. D.) Cochrane, in charge of publicity, advertising and exploitation for Universal, announced his resignation on Wednesday to take effect this week. Mr. Cochrane, who was born in Wheeling, West Va., December 23, 1876, joined Universal in 1914. Previously he had served as a reporter on a Toledo, Ohio, newspaper the *Bee*, and had been in the advertising business with his brother, R. H. Cochrane and Witt K. Cochrane in Chicago. John Joseph, advertising and publicity supervisor for RKO Theatres in the middle west, was mentioned as a possible successor to Mr. Cochrane.

## Seeing Red

Hollywood screen stars, west coast labor leaders and Government officials were charged with hatching a deep laid plot to place the western half of the United States under Communist domination in a damage suit for $5,100,000 filed by the deposed secretary-treasurer of a San Francisco longshoreman's union. Ivan F. Cox, the ousted official, named Fredric March as leader of the conspiracy and alleged that his deposition under the cloud of a $774 shortage in accounts was part of the plot.

Named as co-defendants were Franchot Tone, Mary Astor, James Cagney, Lionel Stander and Jean Muir, actors, William Dieterle, director. Also included in the sweeping charge were officials of the National Labor Relations Board, union officers, university professors, a state senator and a secretary to a state supreme court justice.

Mr. Cox asserted the defendants deprived him of the right to earn his living and blackened his character. Mr. March, the complaint said, devoted a large part of his earnings to advance "by guile and subterfuge" the cause of Communism and to interest national celebrities in it.

## Full Crew Sought

A campaign in the New York State legislature for passage of a law to require, in first-class cities, the presence of two competent motion picture machine operators in theatre projection booths at all times was indicated by the approval of a resolution to that effect by the executive council of the state Federation of Labor. Also important in labor news of the week was the announcement of the dropping of its two per cent assessment by the International Alliance of Theatrical Stage Employees and the settlement of a dispute over a closed shop contract between March of Time and the Screen Actors' Guild.

*Details on page 38.*

## Longer Newsreel

Basing his prediction on the observation that the public appetite for presentation of news on motion picture screens has been sharpening for the last five years, A. J. Richard, editor of Paramount News, forecast that "the newsreel industry soon will find its 10-minute screen limitation breaking down." With this as a key for a general forecast for newsreels in 1938 he touched on further details, including the matter of attacks by partisans of this or that. Concerning this he said: "If the industry keeps clearly in mind that the great bulk of moviegoers appreciate and applaud fairness, I hold that unjustified attacks . . . will evaporate for lack of support."

*Mr. Richard is quoted in full on page 62.*

## French Censorship

New censorship regulations promulgated by the French Government's board of cinema review warn specifically that films tending to diminish the prestige of the army or other Government institutions or those likely to offend foreign countries will be banned, but the clauses of most interest to the industry are those which pronounce against crime pictures of all kinds and which provide for the review of scripts before production starts.

*Pierre Autre describes the present state of censorship in France in the story starting on page 42.*


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## VOGEL TO "DAILY"

**Martin Quigley, editor-in-chief, announces the appointment of A-Mike Vogel as editor of *Motion Picture Daily*, succeeding Maurice Kann, resigned. Mr. Vogel, who immediately will assume his new duties under the continuing chief editorship of Mr. Quigley, has been a member of the staff of Quigley Publications for five years. He is an experienced showman and journalist, with a wide acquaintance throughout the industry and an intimate knowledge of the industry and its problems gained in first-hand contact.**

## Legion of Decency

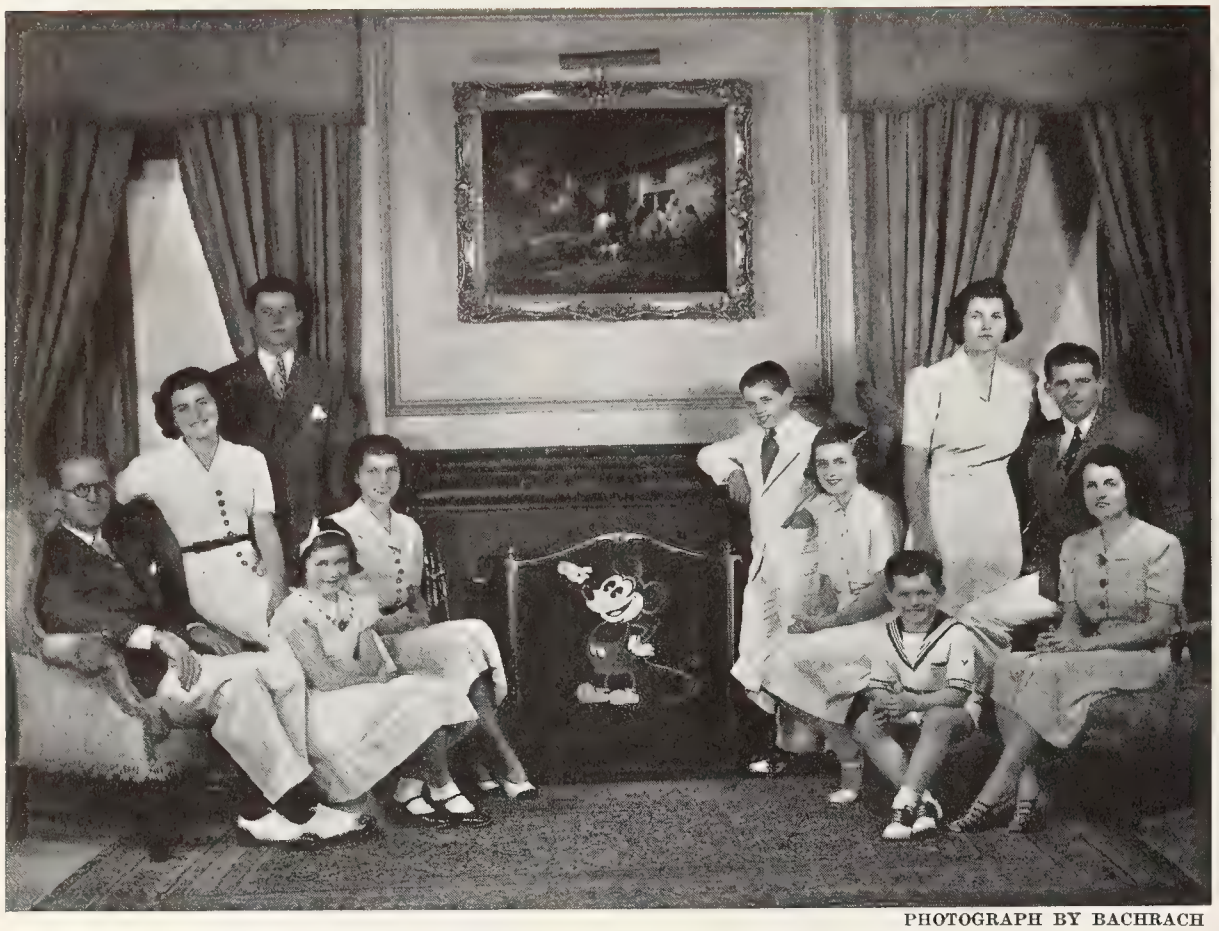
Congregations in Catholic Churches throughout the country last week renewed their pledge against attendance at "indecent and immoral motion pictures." While there has been no notice from the Catholic Bishops of the United States, who established the Legion of Decency, that that body is to be concerned regularly with matters other than motion pictures, the 3,000 persons in New York who attended the 11 o'clock mass at St. Patrick's Cathedral were urged to include objectionable stage productions in the Legion boycott. The Catholic Theatre Movement issued a list of twenty-three current Broadway productions of which only seven were classed as "wholly unobjectionable." Of the remaining sixteen, eight were listed as wholly objectionable and eight as objectionable in part.

*The titles of the plays and the text of the Legion of Decency pledge are included in a story on page 32.*

## Decrease in Earnings

Warner Brothers and Loew's, Inc., showed decreased earnings for the quarter ended in November as compared to a similar quarter last year, it was revealed this week when estimates of the earnings were announced. The Warner Brothers earnings, it was announced at the stockholders meeting in Wilmington, will exceed $1,600,000 as compared to the 1936 income of $2,047,000. Loew's earnings for the quarter were estimated at from $1.70 to $1.75 a share as compared to $2.14 a share earned in the corresponding 1936 quarter.

*More data on the estimates and other financial news are included in a story on page 34.*



PHOTOGRAPH BY BACHRACH

*"CROWN PRINCE OF THE NEW DEAL" as the columnists of Washington call him, we see here the latest picture of Joseph P. Kennedy, (left) with Mrs. Kennedy (right) and their children. Mr. Kennedy was off to Florida, on an interlude in his labors as head of the Maritime Commission, this week-end, while official announcement of his appointment as Ambassador of the United States to the historic and all-important Court of St. James's impended, awaiting, as usual, the deliberate circumlocutions of international diplomatic etiquette. Mr. Kennedy first came to the limelight of national attention with FBO, ancestor of today's RKO, and successively impinged upon Pathe Exchange, Inc., First National Pictures Corporation, and, not so long ago upon Paramount Pictures Corporation, with a report made famous because it was not published. Through most of the present administration he has been an intimate at the White House and much the friend of the President's family.*

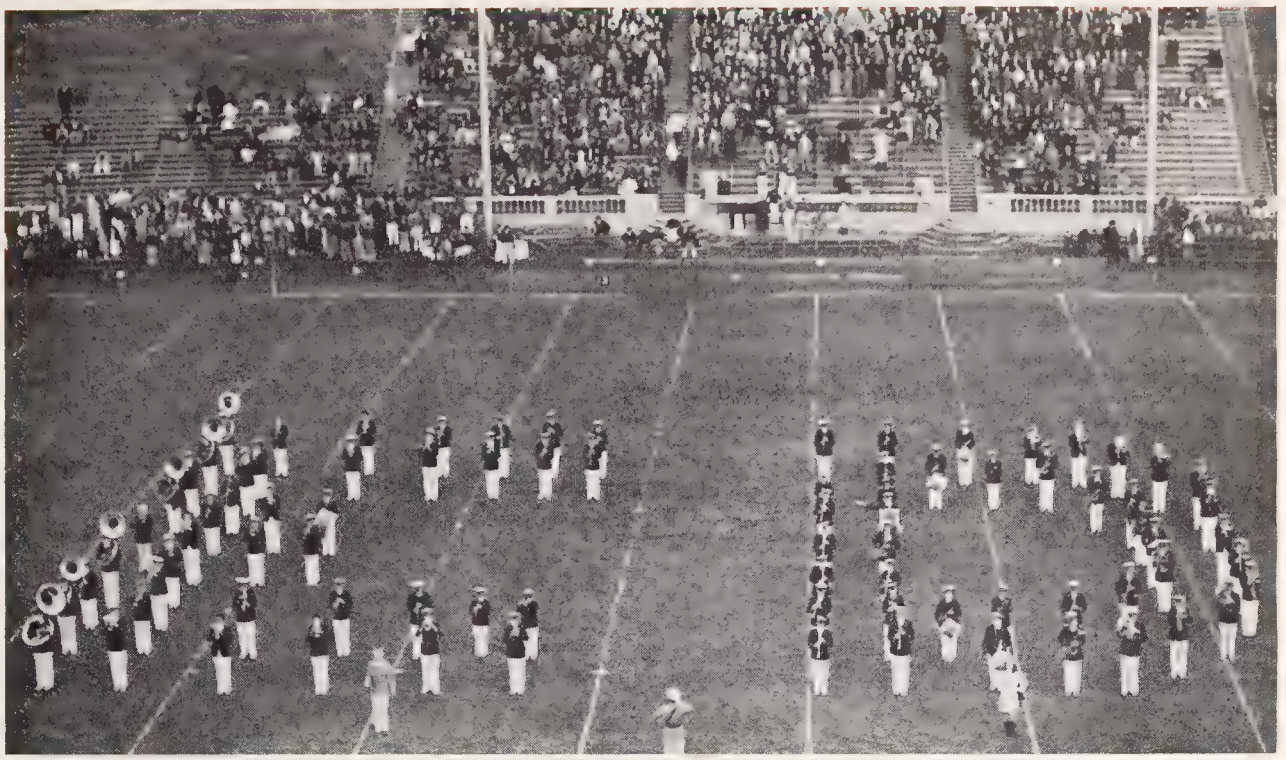
# This Week In Pictures




*'Way back when father was a boy the height of fame for an actress was to have a cigar named for her. Now the stars are keyed to modernity and speed, so here is a locomotive of the Boston & Maine, at Boston, Mass., named for and christened by Lily Pons, who incidentally will next appear in "Hitting a New High." The lad with the ribbon, center, is Wayne Whittemore who had the idea of naming the engine—which should have been streamlined.*




*Allied gets kisses from MGM. It happened at the regional conferences and ITO convention in Columbus. Receiving are, left to right, Nathan Yamins, Allied president; Abram Myers, general counsel; Sidney Samuelson, past president; P. J. Wood, ITO secretary, and Martin G. Smith, ITO president.*



*The "ED" spelled out on the football field by the San Jose State College band is a collegiate tribute to Ed Thorgersen, Fox Movietone News sport commentator who has appeared in Twentieth Century-Fox feature pictures in addition to his newsreel duties. This signal attention was rendered between the halves of San Jose's game with Redlands University.*



*Representatives of the press and Argentina managers for American distributing companies, left, were guests at a reception given in Buenos Aires by Sidney S. Horen, local manager for Twentieth Century-Fox, for John Stone, producer of the Charlie Chan series, seated center with Mrs. Stone.*



*Civil authorities and representatives of the Viennese artistic and musical world, right, attended the opening of Paramount's "Angel" at the Opern-Kino in the Austrian capital. In the lobby, from left to right: Fritz Lahr, vice-mayor of the city of Vienna; Karl Burger of the Paramount story department; Franz Lehar, composer and librettist, and Alfred Piccaver, member of the Vienna State Opera.*

# Home Market Expands as 8mm. Cuts Costs and Offers Stars

## *Wider Use of Home Movies Forecast in Rapid Spread of Low Cost 8 mm. Pictures*

by EDWARD HARRISON

WE might have known it—they are selling movies in the drug stores now.

For home use one can get a Mickey Mouse of a Chaplin comedy now, and in fact a whole film library at the corner drug store, most of the chain stores or by mail from Montgomery Ward.

The 8 millimeter film is, by reason of price in part, opening the home field for which the 16 millimeter picture was first designed, while the 16 millimeter film is becoming more the especial servant of industry, advertising and the general non-theatrical field.

The use of mass outlets—an estimate puts the number of sales depots at 50,000—is a feature of the rapid expansion of the 8 mm. field. Other factors are the marketing of 150,000 low-cost projectors during the past year and the sale of Hollywood films at phenomenally low prices. One company has been offering 200-foot 8 mm. subjects, equivalent in length to a 1,000-foot 35 mm. reel, for $3.75, and 30 and 50-foot Betty Boop and Mickey Mouse films for 50 and 90 cents respectively.

**The development of the 8 mm. field is a by-product of the amateur's interest in photography. This interest was never greater than today. Soon movies in the home may be as common as cameras in the home, for it is believed that a large percentage of the 16,500,000 still camera owners in the United States will become owners of motion picture cameras.**

The amateur who buys an 8 mm. camera must acquire a projector to show the pictures he has taken. Every 8 mm. projector owner is a potential customer for 8 mm. professional film.

Most of the 8 mm. film used for sales and rentals is old silent stuff. There is, however, an increasing use of more or less recent 35 mm. material. Pathegrams, a Pathe Film Company subsidiary, has obtained the rights to all Pathe News material for the 8 mm. and 16 mm. field. Castle Films is using considerable current newsreel material. Star Safety Film Company has a Shirley Temple picture and some Silly Symphonies. Univex has some of the Educational Terry-Toons and is negotiating with a major company for its product. There is a demand in some quarters for sound material with popular stars because the 8 mm. public, like the general public, buys star names.

This demand may become intensified shortly for it is probable that an 8 mm. sound projector will soon be on the market. The sales manager of a raw stock company told the writer that he has already seen several models of sound projectors. He believes it is entirely feasible to put out 8 mm. sound films. At least two companies now active in the 8 mm. field plan to manufacture sound projectors in this size.

Because 8 mm. pictures are best projected on a screen about three feet by four feet, 16 mm. films will continue in wide use for schools and other places where fairly large audiences are on hand, but it is believed that 8 mm. equipment and films will far outsell 16 mm. for home use because of the much lower price.

The films are marketed through drug stores, department stores, chain stores like Woolworth's and Kresge's, radio, credit jewelry and sporting goods stores, mail order firms, stationery stores, camera and photo shops and film libraries.

A conservative estimate of the total number of projectors in the field puts the figure at 200,000. Another estimate places the number at around 500,000. There is equal disparity in the figures on the total amount of raw stock used in 1937. One estimate is 30,000,000 feet, another 65,000,000 feet.

### First Tried in 1930

Eight mm. film was first put out by Eastman Kodak in 1930. Pathe had earlier attempted to popularize 9½ mm. film in the United States without success. It has now abandoned any idea of pushing 9½ mm film here. Considerable 9½ film is sold abroad where many 9½ mm. projectors are in the hands of the public. But its popularity there is beginning to wane because 8 mm. film and projectors are cheaper.

Kodascope established the first 8 mm. rental and sale library in 1932, after a number of projectors manufactured by Eastman Kodak were in the hands of the public. A number of other projector manufacturers are in the field but it is significant that there was vast increase in popular demand for 8 mm. cameras and projectors when the low-priced Univex models and the cheaper Univex 8 mm. film were put on sale. They are manufactured by the Universal Camera Company. Univex is said to have sold 150,000 8 mm. cameras and an equal number of projectors in the year that it has been manufacturing 8 mm. equipment.

Univex began building a library of 8 mm. subjects three months ago. Selling films at the lowest prices to date the company has shown that owners of 8 mm. projectors will buy 8 mm. professional films. The company is now using pictures obtained from Educational Films, Pathegrams and Hollywood Film Enterprises of Hollywood and is negotiating with a major company for its product.

Univex expects to put out an 8 mm. sound projector and will offer color film produced by Gevaert soon after Jan. 1. Reproduction will be possible from the Gevaert film.

The other principal factors in the 8 mm. field are Kodascope Libraries, Star Safety Film Co., Castle Films, Pathegrams, Hollywood Film Enterprises, Excel Company of Chicago, Keystone Projector Company of Boston, Novelty Film Company of Union City, Bergen Film Company and the Allied Distributing Company of Chicago.

### Rentals Increasing

Kodascope Libraries here and abroad are offering 125 of the most popular 16 mm. silent subjects for sale and rent in 8 mm. Rentals of the narrow gauge are increasing 10 per cent annually in the Kodascope Libraries while 16 mm. rentals are falling off. The films rent for an average price of 60 cents a reel compared to one dollar a reel for 16 mm. subjects and the sale price of 8 and 16 mm. subjects shows a similarly wide difference.

Through arrangement with Pathe News, Pathegrams is releasing "A Day with the Dionne Quintuplets" in 50 and 75-foot rolls in 8 mm. Allied Distributing Company of Chicago is handling distribution of the quintuplet films. Castle Films distributed the two previous Pathegrams releases, "Hindenburg Explodes" and "England's Coronation." Both these pictures were made with newsreel material obtained from major companies. There were close to 6,800 individual sales of 8 mm. "Coronation" films. The Pathegrams monthly news digest will be issued only in 50-foot lengths in 8 mm. Pathegrams is releasing many subjects in toy films.

Castle Films is offering a number of newly-produced subjects to the 8 mm. field, which are also being released in 16 mm. Some of these are "Shanghai Bombed," made from newsreel material of the Sino-Jap war; "News Parade of the Year," "American Legion-New York-1937," picturing antics of the Legionaires in New York; three sport films, three old-time movies and three "See" subjects, novelty reels of the unique and the unusual. Castle gets $5.50 for the single-reel length of all its subjects except the "Hindenburg" and "Coronation" films, and $1.75 for the 50-foot rolls.

Morris Kleinerman, head of Star Safety Film Company, one of the largest factors in the 8 mm. field, expects the 8 mm. market to be bigger than 16 mm. because of the lower price. He finds that the public buys star names in 8 mm. just as it does in the regular movies. Most in demand in the 8 mm. field are cartoons, travelogues, westerns, comedies and scientific subjects. Eight mm. sells more than 16 mm. abroad, according to Mr. Kleinerman. Star Film Company has its own laboratory and plans to make a low price sound projector.

The increased interest in 8 mm. is seen in the fact that a number of laboratories, including DeLuxe, have lately been equipped to handle 8 mm. printing. Pathe Film Company has expanded its facilities to turn out 100,000 linear feet of 8 mm. film daily. All in all the 8 mm. field appears to be definitely on the upgrade.

### *NARROW GAUGE FILM FIRST SOLD AS TOY*

*The present growth and impending development of the field of 8 millimeter film and equipment, discussed in the accompanying article by Mr. Harrison, is based on the elevation of a medium which first gained popularity and a market as a toy to a higher and more lucrative status. Eight mm. film in lengths up to 100 feet with Mickey Mouse, Betty Boop, Aesop's Fables and other cartoons and comedies as subjects has been popular for several years for use in toy projectors which found a wide sale at prices as low as $1.50. Manufacturers and film distributors now are reporting a ready market for improved and longer subjects, in many cases reduced from 35 and 16 mm., and for cameras and more expensive projectors.*

# THE BIGGEST MONEY MAKING STARS OF 1937

*Exhibitors of America judge the relative box office rankings of 217 players*

TRANSLATION of glamour that is the motion picture into dollars that are the box office, and the industry, was the objective of MOTION PICTURE HERALD when in the fall of 1932 it addressed an inquiry to the showmen of America that was to develop into the one accepted nationwide expression establishing the identities of the Money Making Stars of that year.

Countless polls had been taken, sectionally and nationally, on personality and popularity premises, directed toward the public but never telling the story of the box office itself. But it is the exhibitor's testimony and his account books' evidence that are also the infallible jury of public opinion. Hence the HERALD asked the exhibitors of the United States to name the ten players whose pictures, in the language of the ledger, "drew the greatest number of patrons to your theatre."

Immediately from studio, business office, and from the press of the land came recognition of the Money Makers as being precisely that. Indicative of that acceptance is the fact that never in the six years of these exhibitor polls has there been one word questioning the results; the exhibitor knows, and the exhibitor alone. When his box office speaks, the decision is final, irrevocable.

And the story is the story of the motion picture year, not the calendar year. The period covered is from September 1 to September 1.

That Fame is not fickle is one axiom drawn from the polls. In the six years three players have been accorded the honor of being the outstanding Money Maker.

Shirley Temple, given top ranking again for 1937, has been awarded the largest number of first places and total points for the third year in succession.

Marie Dressler was winner of the first poll, in 1932, and the star, whose memory is revered both for what she did and what she was, repeated her success in the following season.

Will Rogers, whose homely and homelike philosophy, which made him as well-known off the screen as on, was cut off by the air tragedy of August 15, 1935, was the one male player to be placed on the highest pedestal of Money Makers. How large a share in motion picture history he hewed for himself is attested by the fact that even into the 1937 questionnaire many an exhibitor penned a postscript of tribute to his name.

There is a close parallel in the steps of accession of Mr. Rogers and Shirley Temple to the cherished peak. The comedian, ninth in the first year of the Money Makers, had risen to second position in the following season, and 1934 found him at the top.

Meanwhile a child of six years had been having an unpretentious introduction to the exhibitor and public. In 1932 Shirley Temple had entered motion pictures in the Baby Burlesque short product of Educational. However, there was no burlesque in her appeal or in her role, for that matter. In September, 1933, she had her first role in a feature, in Paramount's "To the Last Man." With the release of that production things moved fast for Shirley. In 1934 there were "Stand Up and Cheer" and "Baby Take a Bow" for Fox—and Fox was bowing to Shirley, too—and "Little Miss Marker" and "Now and Forever" for Paramount. Her first feature part in 1933, yet in the Money Making Stars of 1934 she already had supplanted many of the elect, in eighth place. The next season exhibitors looked at their books and pronounced her their best friend at the ticket window. By the end of 1936 she had taken a longer lead. This year, while the span between first and second place was not so wide, it was greater than between any two other rankings.

Fame has indeed been faithful to her chosen ones, and to be noted also is this that in the six years she has selected, as outstanding among the outstanding, players whose appeal has been to the entire family. Miss Dressler, Will Rogers and Shirley Temple—their pictures uniformly have been for the universal public, not for specialized groups.

Closely akin also is the relationship of their productions to the tenets for which the Production Code Administration stands, and two of them, Marie Dressler and Rogers, had been the exhibitors' choice even before the Administration went to work on July 1st, 1934.

Four players never before among the Ten Money Making Stars rose to the heights in the 1937 canvass of exhibitor records, and one of these, Sonja Henie, achieved the unprecedented in being chosen among the ten leaders in her first year in American motion pictures.

It was a specialty, ice skating, that first brought Miss Henie into the motion picture, as dancing had brought Fred Astaire and singing Jeanette MacDonald, but as with them, the Norse champion of the flashing blades had also a flashing personality, which brought such quickening response from the box office that even though the release of her first picture, "One in a Million," came on the first day of this year, she was placed eighth among all Money Makers.

Jane Withers at 11 years accomplished what had been indicated in 1936. At that time the juvenile had made a rapid rise to first position among the Fifteen Honor Stars. The 1937 poll carried her up among the Ten Elect, in sixth place.

William Powell and Myrna Loy, among the Biggest Money Makers for the first time, were listed separately for the most part in the exhibitors' ballots, but it was largely as a result of the success of pictures in which they had been co-starred as a team that they both made the advance in rankings, Powell to fifth place and Miss Loy to tenth. Both had been among the Fifteen Honor Stars of 1936, in comparative placement, Powell third among the Honor group and Miss Loy eighth.

For consistency in receiving, and meriting, the favors of Fame, there is no clearer example among the Money Makers than that of Clark Gable. In each of the six years his name has been among the ten leaders. Starting in eighth place in 1932, he moved forward to seventh the following season; since, he has held second position with but one exception, and then he was third.

So too with Fred Astaire and Ginger

(*Continued at bottom of page* 16)

## *The Winners*

| | |
|---|---|
| *Shirley Temple* | *First* |
| *Clark Gable* | *Second* |
| *Robert Taylor* | *Third* |
| *Bing Crosby* | *Fourth* |
| *William Powell* | *Fifth* |
| *Jane Withers* | *Sixth* |
| *Fred Astaire and Ginger Rogers** | *Seventh* |
| *Sonja Henie* | *Eighth* |
| *Gary Cooper* | *Ninth* |
| *Myrna Loy* | *Tenth* |

*Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals, the majority, however, as a team.

# MONEY MAKING



SHIRLEY TEMPLE



CLARK GABLE



ROBERT TAYLOR



BING CROSBY



WILLIAM POWELL

TWO STARS whose work has been cut short by death loomed importantly in exhibitors' estimates of the money making stars. The poll shows both Will Rogers, killed in an airplane crash in the summer of 1935, and Jean Harlow, whose sudden death this year was one of Hollywood's major fatalities, are well remembered by theatre men and the public.

Will Rogers was first in the records of exhibitors three years ago. One year later showed him second only to Shirley Temple. Last year he was a Money Maker and this year he was mentioned among the 15 Honor Stars.

Despite the passing of Miss Harlow, many exhibitors felt it their duty as showmen to mention her prominently among their preferences in gratitude for what she had done for the industry. She was among the Honor Stars in the 1936 rating and among the leaders in the present survey.

## *The Leaders*

| | |
|---|---|
| Shirley Temple | 813 |
| Clark Gable | 659 |
| Robert Taylor | 597 |
| Bing Crosby | 538 |
| William Powell | 529 |
| Jane Withers | 488 |
| Fred Astaire and Ginger Rogers* | 476 |
| Sonja Henie | 453 |
| Gary Cooper | 450 |
| Myrna Loy | 431 |

**Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team. Their team rating credits full pointage for each vote registered for the team and one-half pointage for each vote for the individual.*

## *15 Honor Stars*

| | |
|---|---|
| Bob Burns | 422 |
| Martha Raye | 420 |
| Jeanette MacDonald | 413 |
| Dick Powell | 401 |
| Wallace Beery | 395 |
| Joan Crawford | 383 |
| Joe E. Brown | 382 |
| Spencer Tracy | 381 |
| Claudette Colbert | 376 |
| Eleanor Powell | 376 |
| Jeanette MacDonald and Nelson Eddy | 360 |
| Jack Benny | 357 |
| Nelson Eddy | 356 |
| William Powell and Myrna Loy | 355 |
| Bob Burns and Martha Raye | 354 |

*Reflecting diversities of judgment, the influences of personal preferences, sectional interests, the exhibitors polled, while in total in agreement, in the ratios indicated, on the stars above, also named more than two hundred other players, each, for some region, to be considered among the leading box office money makers of the year. These nominations fall into three natural groupings, classified by the ratio of mentions.*

## *Group I*

Don Ameche
Edward Arnold
Jean Arthur
Fred Astaire
Gene Autry
Freddie Bartholomew
Warner Baxter
William Boyd
Bobby Breen
George Brent
James Cagney
Ronald Colman
Bette Davis
Irene Dunne
Deanna Durbin
Alice Faye
Errol Flynn
Kay Francis
Janet Gaynor
Laurel and Hardy
Carole Lombard
Fred MacMurray
Fredric March
Marx Brothers
Paul Muni
Pat O'Brien
Tyrone Power
Luise Rainer
Ritz Brothers
Edward G. Robinson
Ginger Rogers
Norma Shearer
Barbara Stanwyck
Mae West
Wheeler and Woolsey
Loretta Young

# STARS OF 1937

*On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1937." The ranking is based upon the number of points each player received, a mention for first place receiving ten points, for second place nine points, and so on down to one point for a tenth place ballot. The percentages are drawn from the total pointages.*



*JANE WITHERS*



*FRED ASTAIRE, GINGER ROGERS*

## *Group II*

Lionel Barrymore
Joan Blondell
Eddie Cantor
Dionne Quintuplets
Richard Dix
James Dunn
Henry Fonda
Greta Garbo
Jack Holt
Buck Jones
Patsy Kelly
Dorothy Lamour
Joel McCrea
Victor McLaglen
Robert Montgomery
Grace Moore
George O'Brien
Jack Oakie
Warner Oland
Gene Raymond
Tex Ritter
Beverly Roberts
Charles Ruggles
Sylvia Sidney
Simone Simon
Ann Sothern
Franchot Tone
Johnny Weissmuller
Walter Winchell-Ben Bernie



*SONJA HENIE*



*GARY COOPER*

## *Group III*

Annabella
Richard Arlen
George Arliss
Lew Ayres
George Bancroft
John Barrymore
Noah Beery, Jr.
Ralph Bellamy
Constance Bennett
Joan Bennett
Elisabeth Bergner
Ben Bernie
Humphrey Bogart
Mary Boland
John Boles
Charles Boyer
Walter Brennan
Helen Broderick
Johnny Mack Brown
Frank Buck
Smiley Burnette
Burns and Allen
Mary Carlisle
Madeleine Carroll
Andy Clyde
Irvin S. Cobb
Lili Damita
Frankie Darro
Marion Davies
Joan Davis
Olivia de Havilland
Marlene Dietrich
Robert Donat
Brian Donlevy
Melvyn Douglas
Dixie Dunbar
Sally Eilers
Stuart Erwin
Frances Farmer
W. C. Fields
Dick Foran
Wallace Ford
Preston Foster
Gladys George
Hoot Gibson
Margot Grahame
Cary Grant
Nan Grey
Jack Haley
Russell Hardie
George Hayes
Katharine Hepburn
Hugh Herbert
Miriam Hopkins
Edward Everett Horton
Leslie Howard
Rochelle Hudson
Marsha Hunt
Henry Hunter
Walter Huston
Josephine Hutchinson
Sybil Jason
Al Jolson
Boris Karloff
Ruby Keeler
Paul Kelly
Guy Kibbee
Otto Kruger
June Lang
Frances Langford
Charles Laughton
Francis Lederer
Anna Lee
Eric Linden
Margaret Lindsay
Harold Lloyd
Peter Lorre
Edmund Lowe
Barton MacLane
Jessie Matthews
Billy and Bobby Mauch
Tim McCoy
Spanky McFarland
Frank McHugh
Una Merkel
Gertrude Michael
Ray Milland
Victor Moore
Chester Morris
Doris Nolan
Eddie Nugent
Maureen O'Sullivan
Merle Oberon
Cecilia Parker
Gail Patrick
Joe Penner
Zasu Pitts
Lily Pons
Roger Pryor
Eddie Quillan
George Raft
Barbara Read
Phil Regan
Cesar Romero
Mickey Rooney
Rosalind Russell
Randolph Scott
Anne Shirley
Alison Skipworth
Charles Starrett
Bob Steele
James Stewart
Lewis Stone
Slim Summerville
Gladys Swarthout
Akim Tamiroff
Kent Taylor
Three Mesquiteers
Three Stooges
Pinky Tomlin
Lee Tracy
Arthur Treacher
Claire Trevor
John Wayne
Virginia Weidler
Michael Whalen
Eleanore Whitney
Walter Winchell
Donald Woods
Robert Young



*MYRNA LOY*

# EXHIBITORS NAME WESTERN STARS; SELECT 36 RIDERS OF THE RANGE

GENE AUTRY, singing cowboy, is THE Money Making Western star of 1937, American exhibitors decided from their accounting books, in MOTION PICTURE HERALD'S annual canvass to determine the positions of players in terms of box office dollars. So close as almost to match Autry's contributions to theatre owners' peace of mind and purse came Bill Boyd —who ever heard a Western player called William?

Thirty-six players in the Western type of product received votes from exhibitors who had played their pictures. The returned questionnaires indicated that a number of theatre men were expanding the definition of Western to include all forms of outdoor productions, because into their ballots were written names of stars who are not Western players. These names have not been listed.

Exhibitors were asked the identical question regarding Western players that was presented in the study of the entire field of motion picture personality. The question was: "Name, in order, the 10 players in Westerns whose pictures drew the largest attendance to your theatres." Covered was the period September 1, 1936, to September 1, 1937.

Four places among the Ten Leaders were taken this year by individuals never before accorded that honor. The four places represented six individuals, however, for most exhibitors specified all of the Three Mesquiteers rather than each individual, when they referred to Bob Livingston, Ray Corrigan and Max Terhune. However, because some showmen did mention them individually rather than as a team, in the computation of percentages full pointage was given for each team mentioned plus one-third point for each mention as an individual.

Another singing rider of the plains and valleys—Tex Ritter—was placed sixth by the exhibitors.

Bob Steele, first among those accorded honorable mention a year ago, won seventh place for 1937, and Charles Starrett, fourth in Honorable Mention in 1936, came up to tenth rank.



*GENE AUTRY*

Gene Autry's rapid rise, and indeed that of Tex Ritter as well, points to a widened field of Western accomplishment as well as reception.

Both were well known for their radio voices before they came upon the screen. Both are Texans.

Autry, born at Tioga September 29, 1907, worked on his father's ranch until he had completed his schooling, whereupon he became an employee of the San Francisco Railway in Oklahoma. He went into radio singing in 1928 and recorded his songs for the Victor Company. Four years later he entered motion pictures, writing his own songs. He has starred in many Republic features.

In the computation the same procedure was followed as in the general poll.

## *The Leaders*

| | | |
|---|---|---|
| Gene Autry | First | 946 |
| Bill Boyd | Second | 941 |
| Buck Jones | Third | 783 |
| Dick Foran | Fourth | 733 |
| George O'Brien | Fifth | 687 |
| Tex Ritter | Sixth | 593 |
| Bob Steele | Seventh | 586 |
| Three Mesquiteers | Eighth | 583 |
| Charles Starrett | Ninth | 567 |
| Ken Maynard | Tenth | 554 |

## *Honorable Mention*

| | |
|---|---|
| Johnny Mack Brown | 359 |
| Tim McCoy | 321 |
| John Wayne | 224 |
| Bob Allen | 213 |
| Larry Crabbe | 206 |
| Hoot Gibson | 153 |
| Jack Holt | 131 |
| James Ellison | 128 |
| Bob Livingston | 79 |
| Richard Arlen | 78 |
| George Hayes | 76 |
| Harry Carey | 75 |
| Tom Tyler | 66 |
| Tom Keene | 41 |
| Randolph Scott | 40 |
| Kermit Maynard | 37 |
| Ray Corrigan | 34 |
| Fred Scott | 13 |
| Smiley Burnette | 9 |
| Jack Randall | 9 |
| Russell Hayden | 8 |
| Smith Ballew | 7 |
| "Big Boy" Williams | 4 |
| Max Terhune | 3 |

# MONEY MAKERS APPEAR IN DIVERSIFIED PRODUCT

(*Continued from page 13*)

Rogers. It was as a team that this pair danced its way into the inner circle of Money Makers of 1935, in fourth place. The following season they had stepped forward into third position. Rated by the exhibitors in seventh place this year, while the preponderance of the voting was predicated upon their appearances together and therefore on that basis the pointage was made, yet the change by which they were to be individually starred was already under way. Miss Rogers had appeared as the star of "In Person," and they had gone to separate stages, Astaire to "Damsel in Distress" and Miss Rogers to "Stage Door," both only recently released.

Robert Taylor improved his position, moving into third ranking. His rise to fourth in the 1936 poll had been from 83d place the year before.

Bing Crosby, fourth among the 1937 Money Makers, is no stranger to the ranks of the leaders. In 1934 he was given seventh position by the showmen.

New to the group of Honor Stars this year were Bob Burns, Martha Raye, Spencer Tracy, Eleanor Powell and Jack Benny.

The entire field of the independent exhibitor, in key city or hamlet, was canvassed in the poll.

Final standings throughout the poll were determined by a pointage and percentage system which gave full credit to relative ratings set by the exhibitors. When the preponderance of ballots placed players as members of a team, full pointage was given for each vote registered for the team and in addition one-half point for each individual mention. Where most exhibitors placed the two individually, full pointage was given each for individual mention and one-half point to each for team mention.

Ten points were recorded a player for each for individual mention and one-half second rank mention and so on.

Diversity of product was represented by the Ten Biggest Money Makers—actually eleven because of one team position. Roles played by them included comedy, romance, melodrama, singing and dancing.

# BRITISH EXHIBITORS NAME MONEY MAKING STARS OF THE YEAR

*Shirley Temple again ranked first at box office in the United Kingdom*

SHIRLEY TEMPLE, placed first by British exhibitors among the Money Making Stars of 1936, in the first poll conducted in the United Kingdom by MOTION PICTURE HERALD, retains her position by an emphatic margin as a result of the 1937 vote.

As in 1936, the questionnaire was sent by the London Office of Quigley Publications to over 5,000 theatres of all classes and capacities, in all sections of the community in England, Scotland, Wales and Ireland, and the figures were prepared from such returns as were received in reply.

The results are only representative but again prove a considerable uniformity in the valuation placed on stars in the United Kingdom and the United States.

Once again, however, the British results demonstrate that production in this country has established a number of British stars who, in the British market, have a drawing power equal to that of Hollywood's most famous personalities.

A comparison of the 1937 ranking with that of 1936 shows the following interesting features:

Clark Gable, second in this year's poll, has improved his position from fourth place in the previous year.

Gracie Felds, third, occupied the same place in 1936, but her votes show a more favorable ratio to those of Shirley Temple than on that occasion.

Gary Cooper has come to the fourth place from the twenty-first.

George Formby, fifth, was not in the first ten in 1936, though at the thirteenth place he was not far away.

William Powell, sixth, shows an almost exactly similar improvement in status; he was 12th last year.

Jeanette MacDonald, seventh, has made a very big advance. She was not in the first twenty in 1936. Robert Taylor, eighth, also registers a notable step upwards as a new star value in England.

Fred Astaire and Ginger Rogers as a team were in second position last year.

Laurel and Hardy, fifth last year, were tenth in the new poll.

The newcomers to the British "Honours Ten" are George Formby, Gary Cooper, William Powell and Jeanette MacDonald.

A comparison of the 1937 British results with those of the American 1936 vote is instructive, having in mind the fact that the United Kingdom sees American pictures roughly a season after the United States, and that therefore these results broadly represent the box-office valuation of the same films. These are the outstanding features:

*Shirley Temple was first in both votes.*

*Clark Gable was second in both.*

*The Astaire-Rogers team, ranked third in U. S., stands ninth in U. K.*

*Robert Taylor, fourth in U. S., places eighth in U. K.*

Joe E. Brown, fifth in the American rankings, did not place among the British Ten. Also missing from the British first ten are Dick Powell, Joan Crawford, and Claudette Colbert, who were America's sixth, seventh and eighth placings in 1936.

Jeanette MacDonald, ranked ninth last year in U. S., is more highly graded in U. K., where she is placed seventh, and Gary Cooper's comparative positions are even more flattering to his British value. He was America's tenth choice in 1936 and England places him fourth for 1937.

The similarity of the two lists is more striking than its differences. Six names appear in both lists. William Powell was thirteenth in the American list of 1936.

Of stars highly ranked in America but not included in Britain's first ten, Joe E. Brown is in thirtieth place in the U. K. list, Joan Crawford thirty-third, Dick Powell thirty-seventh and Claudette Colbert forty-fourth.

## *The Winners*

| | |
|---|---|
| *Shirley Temple* | *First* |
| *Clark Gable* | *Second* |
| **Gracie Fields* | *Third* |
| *Gary Cooper* | *Fourth* |
| **George Formby* | *Fifth* |
| *William Powell* | *Sixth* |
| *Jeanette MacDonald* | *Seventh* |
| *Robert Taylor* | *Eighth* |
| *Fred Astaire and Ginger Rogers* | *Ninth* |
| *Laurel and Hardy* | *Tenth* |

*Players in British productions.

The outstanding features of the British list are that it recognizes the stable values of Shirley Temple, Clark Gable and the Astaire-Rogers team, emphatically registers the new value of Robert Taylor, as America did a year earlier, and that it also underlines the definite box-office standing in England of the British stars Gracie Fields and George Formby.

Formby, in the fifth position, is one place higher than was Jessie Matthews in the British all-star list for 1936. That Miss Matthews dropped from sixth to fourteenth position has to be read with consideration to the fact that she had a serious illness during the year in question.

The British public's faithfulness to its stars, which all American experts rank as of longer life than that of the American "fan," is also illustrated by the British list. If artistes handicapped by infrequent appearances or other special circumstances are left out of account, it will be seen that, even when a star has been excluded from the Ten by the claims of new talent, he or she by no means has been discarded. James Cagney, for instance, is in the first twenty.

Obvious reasons exist for the fact that Norma Shearer has receded from tenth place in 1936 to thirty-fourth this year. Conversely, the advance of Gary Cooper undoubtedly is directly traceable to the enormous success of "Mr. Deeds Goes to Town" in British theatres.

Apart from its general endorsement of the theory that a big picture in America will be a big picture in England, and create substantially the same star valuations here, the poll is of special interest from its recognition of George Formby and Robert Taylor.

Formby's significance to the British box-office was stressed in comments on last year's poll of artistes in British films, and is further referred to in references elsewhere to that poll in 1937. Taylor's appeal to British picture goers was shown when recently he starred in the Metro-British production, "A Yank at Oxford." It is interesting to speculate just where Taylor will rank in the British all-star list after general showing of his first British film.

Another special point of interest about the British first ten is that Gracie Fields retains her superiority as a box-office attraction over all stars but Shirley Temple and Clark Gable. Miss Fields now is under contract to Twentieth Century-Fox, with pictures at Hollywood in prospect. It seems at least a possibility that, a few years hence,

(*Continued on following page*)

# 70 OF 237 PLAYED IN BRITISH FILMS

(Continued from preceding page)

the British Gracie Fields, and the American Robert Taylor, each playing in London and in Hollywood, may be competing for first place in both the American and the British lists.

Seventy players in British pictures were included in the total of 237 named by exhibitors. The players in British pictures are indicated by asterisks in the following listings.

## The Leaders

| | Percentage |
|---|---|
| Shirley Temple | 869 |
| Clark Gable | 542 |
| *Gracie Fields | 453 |
| Gary Cooper | 432 |
| *George Formby | 382 |
| William Powell | 379 |
| Jeanette MacDonald | 350 |
| Robert Taylor | 289 |
| Fred Astaire and Ginger Rogers | 239 |
| Laurel and Hardy | 210 |

## 15 Honor Stars

| | |
|---|---|
| Fred Astaire | 207 |
| Ginger Rogers | 203 |
| *Will Hay | 199 |
| *Jessie Matthews | 193 |
| *Charles Laughton | 190 |
| Spencer Tracy | 174 |
| Ronald Colman | 169 |
| James Cagney | 158 |
| Irene Dunne | 135 |
| Victor McLaglen | 129 |
| Jane Withers | 127 |
| Wallace Beery | 122 |
| Bing Crosby | 117 |
| Myrna Loy | 116 |
| Kay Francis | 113 |

*The exhibitors, while in total in agreement on the stars above, in the ratios indicated, also reflected diversity of sectional and local interests in naming more than two hundred other players whom they considered among the leading box office moneymakers of the year. These fall into three natural groupings, according to ratio of mentions.*

## Group I

*George Arliss
Jean Arthur
Freddie Bartholomew
Warner Baxter
Joe E. Brown
*Jack Buchanan
Claudette Colbert
Joan Crawford
Marlene Dietrich
Deanna Durbin
Nelson Eddy
Errol Flynn
Greta Garbo
*Jack Hulbert
Boris Karloff
Robert Montgomery
Grace Moore
*Anna Neagle
Warner Oland
Dick Powell
*Paul Robeson
Edward G. Robinson
Norma Shearer
Franchot Tone
Loretta Young

## International Winners*

| | |
|---|---|
| Shirley Temple | First |
| Clark Gable | Second |
| Robert Taylor / William Powell | Third |
| Gary Cooper | Fourth |
| Gracie Fields** | Fifth |
| Bing Crosby | Sixth |
| Astaire-Rogers / George Formby** | Seventh |
| Jane Withers | Eighth |
| Jeanette MacDonald | Ninth |
| Sonja Henie | Tenth |
| Myrna Loy / Laurel-Hardy | Eleventh |

*All the winners of the American poll of Money Making Stars and the British All-Star poll are represented in the International Winners listing. Relative positions were established by averaging the two polls, crediting ten points for each mention for first place, nine points for second place mention and so on through to one point for tenth place mention.

**Gracie Fields and George Formby are stars of British-made productions. Miss Fields is now a Twentieth Century-Fox star, but the poll was taken before completion of her first production for the American company.

## Group II

Edward Arnold
Eddie Cantor
Charles Chaplin
*Cecily Courtneidge
Richard Dix
*Robert Donat
Ann Harding
*Gordon Harker
Jack Holt
Miriam Hopkins
*Leslie Howard
*Sydney Howard
*Bobby Howes
Sybil Jason
*Patsy Kelly
*John Lodge
Carole Lombard
Jeanette MacDonald and Nelson Eddy
Edmund Lowe
Fred MacMurray
Fredric March
*Max Miller
Paul Muni
Pat O'Brien
Jack Oakie
*Merle Oberon
*Sandy Powell
William Powell and Myrna Loy
George Raft
Luise Rainer
Sylvia Sidney
*Tod Slaughter
Barbara Stanwyck
*Arthur Tracy
*Tom Walls
Johnny Weissmuller
Mae West
Warren William
Robert Young

## Group III

*Elizabeth Allen
Robert Allen
*Annabella
Richard Arlen
Henry Armetta
Gene Autry

*Leslie Banks
*Roy Barbour
John Barrymore
Lionel Barrymore
Noah Beery
Ralph Bellamy
Constance Bennett
Jack Benny
*Elisabeth Bergner
Joan Blondell
Humphrey Bogart
John Boles
William Boyd
Charles Boyer
Bobby Breen
Evelyn Brent
George Brent
*Clive Brook

Bruce Cabot
Joseph Calleia
Madeleine Carroll
Ruth Chatterton
Jackie Cooper
*Crazy Gang

*Claude Dampier
Marion Davies
Bette Davis

Olivia de Havilland
*William Dewhurst
Melvyn Douglas

Sally Eilers

Glenda Farrell
Alice Faye
W. C. Fields
Henry Fonda
Dick Foran
*Wallace Ford
Preston Foster
*Leslie Fuller
*Will Fyffe

*Joan Gardner
Janet Gaynor
*Gene Gerrard
Hoot Gibson
*Val Gielgud
*Arthur Goullet
Cary Grant

*Dolly Haas
*Sir Cedric Hardwicke
*Robertson Hare
Sonja Henie
Katharine Hepburn
Jean Hersholt
*Valerie Hobson
*Stanley Holloway
*Houston Sisters
*Claude Hulbert
Walter Huston
*Mrs. Jack Hylton & Her Boys

Allen Jenkins
Buck Jones
Ruby Keeler
Tom Keene
Guy Kibbee

Dorothy Lamour
*Harry Lauder
*Gordon Little
Peter Lorre
*Ernie Lotinga
Bela Lugosi
*Stanley Lupino
*Ralph Lynn

Barton MacLane
Tim McCoy
Joel McCrea
Spanky McFarland
Lucan McShane
Margo
*Victoria Marsh
Herbert Marshall
Marx Brothers
Kermit Maynard
Gertrude Michael
Ray Milland
*John Mills
Chester Morris
Jean Muir

*Nervo & Knox
Lloyd Nolan

George O'Brien
Sally O'Neil
Maureen O'Sullivan

*Jack Payne
Eleanor Powell

*Basil Rathbone
Gene Raymond
Phil Regan
Florence Rice
Ritz Brothers
*Flora Robson
*May Robson
Mickey Rooney
*Harry Roy
Charles Ruggles

*Sabu, "The Elephant Boy"
Randolph Scott
Anne Shirley
Simone Simon
Lewis Stone
Slim Summerville

*Richard Tauber
Lee Tracy
*Claire Trevor

Conrad Veidt
Lupe Velez

*Hugh Wakefield
*Anton Walbrook
*Tom Walls and Ralph Lynn
H. B. Warner
John Wayne
Paula Wessely
Wheeler and Woolsey
Henry Wilcoxon
*Emlyn Williams
*Drusilla Wills
Charles Winninger

# THE TOP MONEY MAKERS IN BRITISH PRODUCTIONS

*Gracie Fields repeats rating of year ago as first at the box office*

GRACIE FIELDS, first in the Poll of Money-Making Stars in British films in 1937, as in 1936, emphasizes by her success what a British box-office value Twentieth Century-Fox has obtained by signing her for production in this country and in Hollywood. This American company, incidentally, now has on its star list both the British winner and the British All-Stars winner, Shirley Temple.

Miss Fields heads the HERALD poll of British exhibitors for the second time at the very moment at which she has ceased to be a British star in the more limited sense. As this is written, she has made her first for Twentieth Century-Fox at Denham, "He Was Her Man," with Victor McLaglen, also English born, opposite.

Though Miss Fields' triumph in the all-British list for the second year in succession is notable, her margin of votes over George Formby is considerably less than that which she had over Jessie Matthews last year. Formby has come from fourth position to displace Miss Matthews as runner-up, but Miss Matthews in third place maintains approximately the same ratio of votes, in regard to those for Miss Fields, which placed her second last year.

Formby's enormous appeal at the British box-office is emphasized by this fact. A purely British value at the present time and to some extent a localized value even in England—he is the favorite of the industrial areas and never is seen in London's "West End"—Formby represents in England something rather like that for which Will Rogers stood in America.

The fact that the methods and material of the two men are miles apart does not affect the comparison; Formby interprets and satirizes working class provincial life in England from the inside, just as Rogers interpreted his segment of American life.

Jessie Matthews is the one English player who has established herself as a star in America by her performances in British films. It is probable that her third place in the British Ten undervalues her box-office value here. "It's Love Again," released later in England than in America, was shown by many British theatres during the period covered by the present vote, but it was followed by her long illness which not only delayed completion of "Head Over Heels," but affected its quality. Miss Matthews, making three big pictures a year, is capable of challenging all competitors for first place among British stars.

Will Hay, fourth in this year's list, has risen from eighth place in 1936. Hay made more films in the last 12 months and some of them were considered very good. His method, like that of Formby, is typically and to some extent locally, British. His screen success, in the first instance, was built upon the public's knowledge of and love for his stage and radio portrayals of a comic schoolmaster. Recently, Hay roles have taken a much wider range. He is a fine character actor, capable of being understood and appreciated in America.

In fifth place is Jack Buchanan (sixth last year). Buchanan, musical comedy idol of British women, stage producer, theatre owner (the Leicester Square is his) and now film producer, is a big figure in the entertainment world this side. That his pictures have not made a greater impression in U. S., though Buchanan, currently playing on the New York stage, is heartily welcomed there in person, is probably due to the fact that for the most part they more or less literally transcribe stage musical productions. The program of Jack Buchanan Productions suggests that this drawback may be removed in 1938.

George Arliss' hold on the British public has not been lessened by his abandonment of work in Hollywood in favor of British studios. He is placed sixth, whereas in 1936 he was ninth. Arliss has appeared in a number of relatively modest films for Gaumont-British and Gainsborough, but his personality, in such subjects as "Dr. Syn," has been shown not to be dependent on superproduction, and the public's rating of him appears to support his recent advocacy of British films that are really British.

Charles Laughton comes from eleventh place to equal seventh place with Tom Walls, helped undoubtedly by his performance in "Rembrandt," at a time when he, like Arliss, definitely has associated himself with British production. Besides being star, he is joint managing director, with Erich Pommer, of Mayflower Pictures, aiming at the American as well as the British market.

Tom Walls, bracketed with Laughton, takes precedence in this year's list of the Tom Walls-Ralph Lynn team, which was placed seventh last year. The team this year is in twentieth place and Ralph Lynn, individually, sixteenth.

## *The Winners*

| | |
|---|---|
| *Gracie Fields* | *First* |
| *George Formby* | *Second* |
| *Jessie Matthews* | *Third* |
| *Will Hay* | *Fourth* |
| *Jack Buchanan* | *Fifth* |
| *George Arliss* | *Sixth* |
| *Charles Laughton*, *Tom Walls* | *Seventh* |
| *Anna Neagle* | *Eighth* |
| *Jack Hulbert* | *Ninth* |
| *Paul Robeson* | *Tenth* |

Anna Neagle (eighth) comes into the Ten from fourteenth place last year. Unquestionably, her performance in "Victoria the Great," which had not been released in England when the poll closed, would have won for her a much higher rating and, in 1938, probably will be reflected both in the British and in the All-Star list.

Jack Hulbert, in ninth place, was third last year; he made fewer films in 1937. Tenth is Paul Robeson (22nd in 1936), already a big personal value in England and during this 12 months much more intimately associated with British production. Robeson, apart from a series of unpretentious but commercially very successful musicals for British Lion and other companies, had a big part in G-B's "King Solomon's Mines."

Outside of the Ten, the list indicates some interesting variations in British star valuations and the appearance of one or two significant new names. The eleventh place of American-born John Lodge is probably due to his work for Associated British Pictures in such productions as "Sensation" and "Bulldog Drummond at Bay." Arthur Tracy, "the Street Singer," was in the film of that title and in Herbert Wilcox's "Limelight," and is another American native who nowadays ranks as a British player.

Max Miller, seventeenth, is a British stage comedian who has made a large popular success in films for Gaumont-British and for Warner-First National at Teddington.

That Sidney Howard and Robert Donat are fourteenth and nineteenth respectively does not indicate any fall in popularity, but that they were seen in fewer pictures. Donat's "Knight Without Armour," for instance, had not been seen in England.

Donat was fifth in the 1936 vote, which followed on his "Ghost Goes West" hit, and Howard was tenth. Their omission from the First Ten, with that of the Walls-Lynn team, and the inclusion of Charles Laughton, Anna Neagle and Paul Robeson, are the main differences in the two years.

That seven out of the 10 first choices of 1936 are included in the first 10 of 1937 appears to indicate a stability in British star values rather superior to that of American stars in England, as revalued in the All-Star poll. Actually the list, like the All-Star list, reflects the British public's fidelity to old favorites, irrespective of their nationality. It shows it rather more obviously than the All-Star list, because new British stars do not come along, demanding box-office recognition, as rapidly as do new personalities of Hollywood.

In the palmy days of English variety the truth of this saying was somewhat fatiguingly illustrated by the fact that the top-liners sang the same songs for 10 or 20 years. In regard to films it means that the British public will not discard a star for one or even several weak productions, whether he be British or American.

# BRITAIN'S MONEY



GRACIE FIELDS



GEORGE FORMBY



JESSIE MATTHEWS

## The Leaders

| | |
|---|---|
| Gracie Fields | 747 |
| George Formby | 677 |
| Jessie Matthews | 530 |
| Will Hay | 446 |
| Jack Buchanan | 294 |
| George Arliss | 161 |
| Charles Laughton, Tom Walls | 160 |
| Anna Neagle | 155 |
| Jack Hulbert | 143 |
| Paul Robeson | 138 |

## 15 Honor Stars

| | |
|---|---|
| John Lodge | 120 |
| Cecily Courtneidge | 113 |
| Arthur Tracy | 109 |
| Sydney Howard | 105 |
| Gordon Harker | 97 |
| Ralph Lynn | 91 |
| Max Miller | 90 |
| Sandy Powell | 83 |
| Robert Donat | 69 |
| Tom Walls and Ralph Lynn | 65 |
| Bobby Howes & Vera Pearce | 64 |
| Will Fyffe | 50 |
| Leslie Howard | 46 |
| Claude Dampier | 41 |
| Stanley Lupino | 40 |

*In addition to the stars mentioned above, on whose ratios the exhibitors were in total in agreement, the theatre men also named more than two hundred other players to be considered among the leading box office moneymakers of the year. Sectional and even local preferences were reflected in these diversities of judgment. Classified by the ratios of mentions, these fall into three natural groupings listed alphabetically.*



CHARLES LAUGHTON



TOM WALLS

### Group I

Annabella
Leslie Banks
Elisabeth Bergner
Clive Brook
Madeleine Carroll
Diana Churchill
Flanagan & Allen
Leslie Fuller
Gene Gerrard
Robertson Hare
Miriam Hopkins
Claude Hulbert
Boris Karloff
Sir Harry Lauder
John Loder
Lucan McShane
Merle Oberon
Nervo & Knox
Nova Pilbeam
Elsa Randolph
Basil Rathbone
Flora Robson
Stewart Rome
Harry Roy
Tod Slaughter
Richard Tauber
Conrad Veidt

### Group II

Roy Barbour
Clapham & Dwyer
June Clyde
Frances Day
Dolores Del Rio
Richard Dix
Madge Evans
Douglas Fairbanks, Jr.
John Garrick
Margot Grahame
Edmund Gwenn
Dolly Haas
Ann Harding
Richard Hayward
Seymour Hicks
Stanley Holloway
Bobby Howes & Vera Pearce
Patrick Knowles
Matheson Lang
Gertrude Lawrence
Vivien Leigh
Ernie Lotinga
Sally O'Neil
Buddy Rogers
Sabu "The Elephant Boy"
Alistair Sim
Anna Sten
Hugh Wakefield
Hugh Williams

### Group III

Richard Arlen
Jane Baxter
Chili Bouchier
Mary Brian
Carl Brisson
Tom Burke
Dave Burnaby
Joseph Cawthorne
Antionette Cellier
Maurice Chevalier
Leonora Corbett
Ricardo Cortez
Crazy Gang
Alfred Drayton
Henry Edwards
Mary Ellis
Henry Fonda
Wallace Ford
Joan Gardner
Jean Gillie
Cary Grant
Edward Everett Horton
Houston Sisters
Ian Hunter
Walter Huston
Jack Hylton & His Band
Mrs. Jack Hylton & Her Boys
Jim Jossey
Henry Kendall
Robert Kent
Otto Kruger
Anna Lee
Margaret Lockwood
Edmund Lowe
Gina Malo
Raymond Massey
John Mills
Billy Milton
Graham Moffatt, Naughton & Gold
Laurence Olivier
Lili Palmer
Jack Payne
Vera Pearce
Leslie Perrins
Princess Pearl
Frank Pettingell
Archie Pitt
Edward G. Robinson
Joseph Schmidt
Ned Sparks
Ronald Squire
Binkie Stuart
John Stuart
Frances L. Sullivan
Sylvia Sidney
Desmond Tester
Arthur Treacher
H. B. Warner
Wylie Watson
Emlyn Williams

# MAKING STARS OF 1937



*WILL HAY*



*JACK BUCHANAN*



*GEORGE ARLISS*



*ANNA NEAGLE*



*JACK HULBERT*



*PAUL ROBESON*

# BRITONS NAME BIGGEST WESTERN DRAWS

That the Western pictures retain a considerable hold on many sections of the British public is shown by the fact that British exhibitors placed 26 stars of such productions. Actually, they named 34 players, but eight of them are eliminated from the listing because while they have appeared in pictures of the out-of-doors, none of their product is truly Western in the American definition.

Gene Autry, voted to first place, was just out of the first 10 in last year's British list, but his eleventh position was made by very few votes less than those of Hoot Gibson, tenth.

Buck Jones, first in 1936, is now second to Autry by an insignificant percentage. It is almost a dead heat between them.

Placed third, Dick Foran has improved from sixth position and William Boyd, fourth, has risen from the ninth position.

George O'Brien, fifth, is one place lower than in the 1936 Ten, John Wayne is sixth instead of fifth, Tim McCoy is seventh as against third, Ken Maynard has fallen from second place to eighth. Hoot Gibson retains his tenth position.

Harry Carey, ninth of Britain's Western favorites, was placed fifteenth by last year's votes. His and Autry's are the only new names in this list. The two of last year's Ten displaced are Tom Mix and Randolph Scott. They were placed seventh and eighth in 1936; this year Scott is fifteenth. Mix is no longer in pictures.

## *The Leaders*

| | | |
|---|---|---|
| Gene Autry | First | 785 |
| Buck Jones | Second | 783 |
| Dick Foran | Third | 666 |
| William Boyd | Fourth | 649 |
| George O'Brien | Fifth | 401 |
| John Wayne | Sixth | 382 |
| Tim McCoy | Seventh | 375 |
| Ken Maynard | Eighth | 332 |
| Harry Carey | Ninth | 152 |
| Hoot Gibson | Tenth | 132 |

## *Honorable Mention*

| | |
|---|---|
| Tom Tyler | 101 |
| Tom Keene | 81 |
| Charles Starrett | 64 |
| Buster Crabbe | 57 |
| Randolph Scott | 46 |
| James Ellison | 42 |
| Kermit Maynard | 35 |
| Bob Steele | 30 |
| Tex Ritter | 28 |
| Jack Holt | 10 |
| Russell Hopton | 9 |
| Noah Beery, Jr. | 9 |
| Raymond Hutton | 8 |
| Robert Cummings | 8 |
| Jack Hoxie | 5 |
| George Hayes | 5 |

That Britain's valuation of Western stars is substantially that of U. S. is shown by the fact that nine of the British Ten in 1937 appeared in America's Ten for 1936.

# 16 COMPANIES BUY 48 BOOKS AND PLAYS FOR NEW FEATURE SCHEDULES

## Half of Properties Purchased in Month Are Originals—MGM Leads; Nine Novels Bought; Plays Added to Libraries

Nearing the half way mark in production schedules for the current season, producers in November purchased 48 literary properties, the majority of which will fill the few remaining spots in the 1937-38 season. In a few cases, however, material was bought for production during the 1938-39 season.

The November buying was by a total of 16 producers. Metro-Goldwyn-Mayer led the group by acquiring the motion picture rights to 15 stories. MGM's purchases were varied. Of the 15 properties, six were originals, four were novels, three were plays and two were from magazines.

**The total number of purchases was an increase of seven over the previous month. Original stories, as in October, proved the favorite, 50 per cent of the properties being in this classification. During October originals numbered 22, or 53.6 per cent of the total of 41.**

Novels, of which nine were bought, maintained their October position of second place as a source of supply. November, however, saw twice as many plays purchased as in October when three were acquired. Magazine stories numbered six in October and eight last month. The one remaining purchase during November was made by Eugene Frenke who acquired the American rights to "Brothers Karamazov" which was filmed in Germany seven years ago.

Purchases by other producers were Universal, three originals, two magazines and two novels; Twentieth Century-Fox, four originals and one play; Paramount, three originals and one magazine; Warner Brothers, two novels and one magazine serial; Victory Pictures, three originals; Columbia, one play; C. C. Burr, one play; Republic, one novel; Gregory LaCava, one magazine; Joe Rock, one operetta; Mr. Frenke, one original in addition to the motion picture rights to the German film; and RKO, Grand National, Principal Productions, and Walt Disney, one original each.

Grand National, in announcing its lone purchase, "Angels with Dirty Faces," stated the company plans to purchase stories only from "front name authors" for its upper bracket films. James Cagney will star in "Angels with Dirty Faces," which was written by Rowland Brown, author of "Doorway to Hell" and "The Devil Is a Sissy."

The titles of the 48 stories, with all available production credits, follow:

AMATEUR CROOK, original by Basil Dickey, purchased by Victory Pictures. Mr. Dickey also wrote the dialogue and screenplay.

AMBUSH, Liberty Magazine serial by Robert Ray, purchased by Paramount.

AMERICAN CHAMBER OF HORRORS, original by Ruth DeForest, purchased by MGM.

AND ONE WAS BEAUTIFUL, Saturday Evening Post serial by Alice Duer Miller, purchased by MGM.

ANGELS WITH DIRTY FACES, original by Rowland Brown, purchased by Grand National.

BALALAIKA, musical play by Eric Maschwitz, purchased by MGM. Lawrence Weingarten will produce, George Oppenheimer and Ernest Vajda will do the screen play and Nelson Eddy and Ilona Massey will have the leading roles.

BROTHERS KARAMAZOV, American rights to the property which was filmed in Germany seven years ago, purchased by Eugene Frenke as a starring vehicle for Anna Sten.

CHAMPION LUCK, Saturday Evening Post short story purchased by MGM.

CLARION, THE, novel by Samuel Hopkins Adams, purchased by Warner Brothers.

DEATH TAKES MR. KLUCK, original by Xantippe, acquired by Universal.

DELILAH, play by Ferenc Molnar, purchased by MGM.

DON'T LEAD WITH YOUR HEART, original by Hans Kraly and Albert J. Cohen, purchased by Eugene Frenke as a starring vehicle for Anna Sten. Mr. Frenke will produce and direct. Release will be through Grand National.

DOUBLE TROUBLE, original by Bertrand Robinson and Arthur Pierson, purchased by MGM.

DUSTY RIVER, musical by Barry Barringer and Eleanor Maronde, purchased by C. C. Burr.

FAIR CO-ED, book by George Ade, music by Gustav Luders, purchased by MGM.

FALLING STAR, original by Gregory Ratoff, purchased by Twentieth Century-Fox.

FERDINAND THE BULL, original by Munroe Leaf and Robert Lawson, purchased by Walt Disney.

FORTUNEERS, original by Reginald Taviner, purchased by RKO. Lee Marcus will produce.

HAWAIIAN BUCKAROO, original, purchased by Principal Productions.

HELL'S KITCHEN HAS A PANTRY, magazine serial by Borden Chase, purchased by Universal.

LETTER OF INTRODUCTION, original by Vina Delmar, purchased by Universal as a starring vehicle for Irene Dunne, Edgar Bergen and Charlie McCarthy.

LITTLE GYPSY, original by Robert Ellis and Helen Logan, purchased by Twentieth Century-Fox as a starring vehicle for Jane Withers.

LOOKING AFTER SANDY, novel by Margaret Turnbull, purchased by Republic. George Nicholls, Jr., will be associate producer.

LOST RANCH, original by Basil Dickey, purchased by Victory.

LOVE IS A HEADACHE, original by Lou Heifetz and Herbert Klein, purchased by MGM. Frederick Stephani will produce and leading roles will be taken by Gladys George, Franchot Tone and Mickey Rooney.

MAN IN THE IRON MASK, THE, original by Jack Neville, purchased by MGM.

### Faith Baldwin Story

MEN ARE SUCH FOOLS, *Cosmopolitan* Magazine story by Faith Baldwin, purchased by Warner Brothers. Horace Jackson will do the adaption and David Lewis will produce.

MIDNIGHT, original by Franz Schulz and Edwin Justus Mayer, purchased by Paramount as a starring vehicle for Carole Lombard.

NORTHWEST PASSAGE, novel by Kenneth Roberts, purchased by MGM.

NURSE FROM BROOKLYN, a *Liberty* Magazine serial, purchased by Universal.

ORPHAN OF THE PECOS, original by Basil Dickey, purchased by Victory.

OUR WIFE, play produced in New York in 1930, by Lyon Mearson and Lillian Day, purchased by Columbia.

PIERRE OF THE PLAINS, play by Edgar Selwyn, purchased by MGM.

SHE OF THE TRIPLE CHEVRONS, original by Gilbert Parker, purchased by MGM.

SHE SAID I DO, Red Book novel by Frank R. Adams, purchased by Gregory LaCava.

SISTERS, THE, a novel by Myron Brinig, purchased by Warner Brothers. David Lewis will produce. Milton Krims will do the adaption.

SKIP TRACER, original by William A. Pierce and Ray Schrock, purchased by Universal.

### Novels Purchased

THEY SEEK A COUNTRY, novel by Francis Brett Young, purchased by MGM as a starring vehicle for Robert Taylor. Jack Conway will direct.

THREE BLIND MICE, play by Stephen Powys, purchased by Twentieth Century-Fox.

TRIUMPH OVER PAIN, novel by Rene Fuelop-Miller to be published by Bobbs-Merrill, purchased by MGM.

UNTITLED ORIGINAL, based on the life of Alexander Graham Bell, inventor of the telephone, by Ray Harris, purchased by Twentieth Century-Fox.

VACATION FROM LOVE, original by Harlan Ware and Patterson McNutt, purchased by Paramount as a starring vehicle for Fred MacMurray.

VICTORIA DOCKS AT EIGHT, novel by Rufus King to be published as a magazine serial and in book form, purchased by Universal.

WASHINGTON THAT SIGHTSEERS NEVER SEE, THE, original by Frederick C. Othamn, purchased by MGM.

WHITE RIDER, operetta by Betty Laidlaw and Robert Lively, purchased by Joe Rock.

WINTER GARDEN, original by Gregory Ratoff, purchased by Twentieth Century-Fox.

YESTERDAY'S HEROES, novel by Sophia Cleugh, purchased by Universal.

### STORY PURCHASES OF YEAR COMPARED

| Month | Originals | Books | Plays | Totals |
|---|---|---|---|---|
| December | 31 | 12(a) | 3 | 46 |
| January, 1937 | 55 | 23(b) | 15 | 93 |
| February | 42 | 17(c) | 9 | 68 |
| March | 42 | 16(d) | 5 | 63 |
| April | 25 | 11(e) | 8 | 44 |
| May | 42 | 10(f) | 9 | 61 |
| June | 28 | 8(g) | 1 | 37 |
| July | 21 | 5(h) | 0 | 26 |
| August | 27 | 6(i) | 12 | 45 |
| September | 24 | 43(j) | 1 | 68 |
| October | 22 | 16(k) | 3 | 41 |
| November | 24 | 17(l) | 7* | 48 |
| TOTALS FOR 12 MONTHS | 383 | 184(m) | 73 | 640 |

(a) Including 5 published magazine stories.
(b) Including 7 published magazine stories.
(c) Including 5 published magazine stories.
(d) Including 3 published magazine stories.
(e) Including 1 published magazine story.
(f) Including 4 published magazine stories.
(g) Including 7 published magazine stories.
(h) Including 1 published magazine story and 2 radio serials.
(i) Including 2 published magazine stories.
(j) Including 29 published magazine stories.
(k) Including 6 published magazine stories.
(l) Including 8 published magazine stories.
(m) Including 80 published magazine stories.
*Including the American rights to one German Film.

# THE GREATEST NEW YEAR'S ATTRACTION EVER MADE!

*(Released December 31st)*




# LOVE AND HISSES

DARRYL F. ZANUCK'S
NEW OUT-OF-THE-RUT,
INTO-THE-MONEY MUSICALAFFEROO
with double the wallop of "Wake Up and Live"

# WALTER WINCHELL · BEN BERNIE
# SIMONE SIMON

(She sings! She sings!)

Simone ("Sweet Someone") Simon pitches a little woo with the lad who adds dynamite to the Winchell-Bernie brawl!




HISSES
AND LAUGHS!
Joan Davis on a rubber-legged rampage with Bert Lahr — Oh boy, oh boy, oh boy!
Walter Winchell and Ben Bernie . . . Rajahs of the Rib . . . in a roaring madventure over who discovered Yvette Yvette!
AND BIG-NAME CAST!
BERT LAHR
JOAN DAVIS
DICK BALDWIN
RAYMOND SCOTT QUINTET
RUTH TERRY
DOUGLAS FOWLEY
CHICK CHANDLER
—and swingers, and truckers, and rhythm-chuckers, and girls, and gagsters, and going-to-towners!
AND SHOWMANSHIP!
Darryl F. Zanuck
(the industry's most successful producer of musical entertainment)
In Charge of Production
Directed by Sidney Lanfield
(of "Sing, Baby, Sing," "One in a Million," "Wake Up and Live" and "Thin Ice" fame)
Associate Producer Kenneth Macgowan. Screen play by Curtis Kenyon and Art Arthur. From a story by Art Arthur. Dances staged by Nick Castle and Geneva Sawye
AND SONGS!
GORDON & REVEL'S latest hits:
"Sweet Someone," "I Wanna Be In Winchell's Column," "Be a Good Sport," "Broadway's Gone Hawaii"
and that's not all!
Pollack & Mitchell, Raymond Scott and Zeno & Irwin wrote some, too!
SIMONE SIMON Sings! Sings!
LOVE AND HISSES
20th CENTURY FOX


THE NEW-IDEA SHOW
TO WHOOP IN THE NEW YEAR!
LOVE AND HISSES
RELEASED DECEMBER 31st TO GIVE YOU HOLIDAY BUSINESS FOR WEEKS, AND WEEKS, AND WEEKS
(in brief, a typical Darryl F. Zanuck smash!)
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
—and tell the world with this free 24-sheet!
SIMONE SIMON Sings! Sings! in LOVE and HISSES
A 20th CENTURY-FOX PRODUCTION

# MAE WEST BURLESQUES THE BIBLE ON THE AIR FOR COFFEE MERCHANTS

## Sunday Night Broadcast Follows Combined Efforts of Standard Brands, Thompson and Morris Agencies and NBC

Mae West was finally brought to the air waves, for the first time in four years, last Sunday evening—radio's biggest night for the American family. It took the combined efforts, over months, of the Standard Brands-Chase and Sanborn coffee sponsor, its J. Walter Thompson advertising agency, the talent "scouts" of National Broadcasting Company, the William Morris talent agency, and whatnot, to land Paramount Pictures' self-proclaimed personification of "Cum up 'n' see me some time."

**The Brooklyn-born Miss West appeared on "Red" networks, mostly in a burlesque of the Biblical story of Adam and Eve in the Garden of Eden. Later in the program, as explained by NBC's advance publicity, she attempted "to captivate the wooden-hearted" Charlie McCarthy, dummy of ventriloquist Edgar Bergen. The NBC publicity further explained that "Charlie boasts a long list of conquests but, as he whispered to his side-kick, 'it looks bad, Bergen; yes, it looks bad'."**

Money seems to have been the main argument between Miss West and a radio appearance, with Hollywood estimating that she held out for sums ranging all the way from $5,000 to $10,000 for the single few-minutes broadcast. The J. Walter Thompson agency in Hollywood said that previous attempts to induce the star to join the Chase and Sanborn coffee air show were blocked only by conflicts with her picture work at Paramount. Others say it was salary. Still others contend that the Lux Theatre of the Air, a Lever Brothers toilet soap program, had some sort of a claim on Miss West for the air, to star her in one Monday night play. The fact remains that the efforts spent in bringing the lady to the microphone were lengthy and, finally, successfully. (J. Walter Thompson, incidentally, handles advertising for both Chase and Sanborn and Lux.)

### Going on Tour

The William Morris talent agency was the direct contact between Miss West and last Sunday's broadcast. The agency also is handling the personal appearance tour which Miss West plans, in conjunction with Paramount, in behalf of her new Paramount picture, "Every Day Is a Holiday," as it plays the key first-run motion picture theatres. Some in Hollywood believe that the Sunday broadcast was accepted with expectation of advance exploitation values for the picture, but from socalled "inside" sources, neither Paramount or Emanuel Cohen's Major Pictures, which produces the West films, "had anything to do with the radio deal."

Mae West had appeared only twice before on the air. Like Shirley Temple, Mae, in the parlance of the radio talent scouts, always has played "hard to get" in broadcasting.

### *FEW ELIMINATIONS BY OHIO CENSORS*

*Something of a record was established by the Ohio state division of film censorship, at Columbus, when only four eliminations were ordered out of a total of 199 reels reviewed for the week ending December 10th.*

Once she appeared with Rudy Vallee for his Standard Brands' Fleischmann's Yeast program, back in 1933. Louella Parsons, film critic for Hearst International News Service, tried to get Miss West for her Hollywood Hotel Campbell's Soup program, but Miss West turned down the request flatly, and somewhat of a socalled "feud" resulted, coming to a climax when the Hearst newspapers refused to accept any Mae West motion picture advertising. Eventually Mae appeared on the Parsons program.

Emanuel Cohen's Major Pictures was mentioned on last Sunday evening's coffee broadcast, Paramount was not.

Anyway, Arch Kobler, of the William Morris agency, wrote the script which Miss West read as "Eve," and then later in the program in the remarks she addressed to Edgar Bergen's dummy.

### Editorial by Martin Quigley

The script, and the manner of Miss West's delivery, brought many adverse expressions, typical of the comment being an editorial by Martin Quigley in *Motion Picture Daily,* as follows:

"Radio in certain of its principal manifestations seems intent upon buying itself a headache. National Broadcasting Company's presentation on Sunday evening of Mae West for Chase and Sanborn is an example. The coffee merchants, counselled by persons experienced in writing trick advertising lines who have suddenly been metamorphosed into Belascos and Ziegfelds, might not be expected to know better, but somewhere within the confines of the genius of the great broadcasting system there certainly should have been someone capable of preventing this blunder.

"Failure to have accomplished this will leave spokesmen for radio looking decidedly ridiculous when called upon to face the bar of critical public opinion, an eventuality which is certain to arrive if there is persistence in policies which permit the broadcast of a typical Mae West performance into the homes of millions of persons throughout the nation, and on a Sunday evening at that.

### Scissored by Censors

"These spokesmen will hardly be able to profess ignorance of the police court attentions which have been accorded to past professional activities by Chase and Sanborn's Sunday evening star, which activities initially created the characterization which the coffee merchants invited the housewives and their families to listen to on Sunday evening. Nor the avalanche of articulate criticism which has descended upon the motion picture industry as the result of Miss West's single-idea monologue.

"These spokesmen might be informed now, so as to escape the shock of having the information conveyed to them under more formal circumstances, that some of the material palmed off by Miss West on Sunday evening is by no means new to the members of the various motion picture censorship boards because they have been cutting it out for years. The broadcast was a nice salvaging operation for Miss West because it gave her an opportunity to use certain other material for which in Hollywood there is no longer a market for reasons which it has been assumed were quite well known to all persons with a trace of knoweldge of recent developments in the amusement business.

"The motion picture industry would probably welcome radio to a share in the headaches created by the Mae West characterization if it were not for the fact that headaches are not cured by sharing with others. If they were, radio would no longer need to aver its blessings to motion pictures. The contribution would be proven abundantly.

### Travesty on Adam and Eve

"The West presentation was a bad taste travesty on the Adam and Eve story from the Book of Genesis, a grand idea to start with in a broadcast for a nation with perhaps sixty or seventy million enrolled church members. With this as its springboard it dove deeply into a morass of the familiar double-entendre patter with here and there that bovine emphasis which Miss West labors so industriously to convey. Chase and Sanborn, devoted to dating their coffee, should have had a look at the teeth of some of this material.

"Radio lives and must live if it is to continue a great institution of American life under the blessing of free speech. It just happens that among the chief media of expression radio has at best only a tenuous hold on its freedom of expression by virtue of the fact that its use of the air is already policed by a Federal commission.

"This Federal commission necessarily stands subject to the influence of any and all pressure groups that may wish to make it their business to put radio in a straitjacket.

"Persistence in a policy which admits of material of the character of Miss West's presentation on Sunday evening is not merely exposing radio to the jeopardy of a straitjacket; it is asking for it."

---

## Dreher to Head Award

Carl Dreher has ben named chairman of the board of judges for the scientific or technical award by Major Nathan Levinson, chairman of the Technicians' Branch of the Academy. He will be assisted by John Arnold, Farciot Edouart, Lloyd Goldsmith, Grover Laube, J. M. Nickolaus, Gordon Sawyer, John Swain and S. J. Twining.

# *Attorney General Undertakes Study Of Trust Charges*

Charging that plans for the construction of a neighborhood house in Savannah were halted because of inability to get pictures, Fred G. Weis, owner and manager of the Savannah Theatre, this week revealed he appealed for Federal aid and that the Attorney General's office ordered an investigation of his charges.

"If we do not obtain relief from this source," Mr. Weis asked, then what is to become of the independent theatre owner?"

Mr. Weis said he paid $11,500 for property on which to build the proposed theatre, paid an architect $875 and expended $500 on incidental expenses before learning that he would not be able to obtain product, although the theatre was to be located "in a non-competitive zone."

In Dallas, distributors and the Interstate Circuit, defendants in an anti-trust suit which they lost, filed a notice of appeal and W. H. Atwell, federal judge, set next Monday as the date for a hearing on the notice. B. W. Henderson, special prosecutor, was to arrive in Dallas from Washington on Friday or Saturday to prepare arguments attacking the substance and form of the narrative statement of appeal.

The appeal, filed by George Wright, counsel for the defendants, is based upon two premises. The first is that each distributor defendant, acting independently of other distributor defendants, as owner of a copyrighted film has the legal right to contract with a first exhibitor providing that certain pictures shall not be subsequently shown at admissions of less than 25 cents nor as part of double bills.

The second contention is that there was no evidence showing an agreement, understanding or conspiracy between the several distributor defendants to make such contracts with the exhibitor.

George Ryan, attorney for the Morse & Rothenberg Circuit in its anti-trust suit against distributors and three affiliated New England circuits resumed the taking of dispositions in the case in New York this week. He took evidence from Neil F. Agnew, Paramount general sales manager.

## New York Theatre Owners Form Federation Committee

Theatre owners of New York City and vicinity at a meeting at the Hotel Astor this week formed a committee on behalf of the $6,250,000 New York-Brooklyn Federation campaign for the support of Jewish philanthropic societies.

Speakers at the meeting were Judge Algeron I. Nova, president of the Brooklyn Federation; Paul Moss, Commissioner of Licenses; David Bernstein, vice-president of Metro-Goldwyn-Mayer, and Harry Brandt, president of the Independent Theatre Owners Association, who presided.

Fanchon and Marco this week acquired five Bess Schulter and Alex Papand theatres in St. Louis. The deal completed the negotiations for the houses which had been under way for some time.

# Jessel Answers Fidler by Terming "Gossipers" Defense Absurb

*The Hollywood campaign against radio "gossipers" prying into the private lives of film personalities was kept alive by George Jessel this week when he characterized Jimmy Fidler's defense of radio columnists' activities as "absurd".*

*"We, the public," Mr. Jessel declared, "are only entitled to good performances, and entitled to be entertained every time we buy a ticket to go into a theatre, but it is not any of our business if so-and-so sleeps with his beard over the covers or tucks it underneath."*

*Mr. Jessel's comments were voiced on Sunday night over his regular Mutual Broadcasting System program, "Thirty Minutes in Hollywood with George Jessel". He singled out Mr. Fidler's assertion that "the motion picture studios want to make tin gods of their players" and that "if the only thing heard about them was the stuff sent out by their publicity offices, such sugar-coated speeches would cause audiences to lose their interest in Hollywood and its product". He answered the statement with the challenge: "Let's look at the record."*

*He then called attention to the fact that pictures produced before the radio "gossipers" era, drew huge grosses.*

*"The public didn't need any innuendos, rumors or travels into private lives of these people to make them go to see something that was going to give them fine entertainment," Mr. Jessel continued.*

*"No meritorious American product ever needed a besmirching note to get business in this country. The 'gossiper' then continued and said the private lives of these people were open to criticism as even the President of the United States and his family were. What an analogy. Supposing some fool did say something slurring about the President's private life? Could the exhibitors get together and bar the President's pictures? Could someone fire the President like the studio could be forced to do to the actor or actress? Why it's absurd."*

*In conclusion, Mr. Jessel said: "I don't believe in rigid censorship of any kind. I feel that if your pen does slip, let the blot fall on the charter of your own conscience; and any defense of the looking over the transom gossip business is a lost cause—as lost a cause as the defending the muscle racket, religious intolerance, or the bombing of Shanghai."*

## Detroit, Buffalo, Kansas City Variety Clubs Hold Elections

The Variety Clubs of Detroit, Kansas City and Buffalo held elections this week naming the following officers. Detroit: William Carlson, president; Alex Schreiber, first vice-president; Harold Robinson, second vice-president; David Newman, secretary; Jack Saxe, treasurer, and the following directors, William Felmion, Carl Buermele, Ray Moon, Charles Perry, Jack Stewart and Phil Kaplan.

Kansas City: R. R. Biechele, president; Finton Jones, first vice-president; George Hartman, second vice-president; Sam Abend, treasurer, and Douglas Deach, secretary. Directors, including officers, are Elmer Rhoden, Frank Hensler, George Baker, Arthur Cole, Earl Jameson and Norris Cresswell.

Buffalo: Jacob Levene, chief barker; Robert T. Murphy; first assistant chief barker; Sidney Lehman, second assistant chief barker, and W. E. J. Martin, secretary-treasurer. Directors are Albert Becker, Jack Berkowitz, George W. Ferguson, Stanley Konzanowski, Carl W. Kempke, Ralph W. Maw and John M. Sitterly.

## Aalberg Heads SMPE Group

John O. Aalberg, in charge of the sound department for RKO Radio, has been elected chairman of the Pacific Coast Section of the Society of Motion Picture Engineers, succeeding Kenneth Morgan. Gordon Chambers was reelected secretary-treasurer and C. W. Handley was elected to the board of managers.

## Felix F. Feist Left $347,284

Felix F. Feist, for 11 years general manager in charge of sales and distribution for Metro-Goldwyn-Mayer, left a gross estate of $390,795 when he died on April 15, 1936, according to a transfer tax appraisal filed this week by the State Tax Bureau in surrogates court in New York. Funeral and administration expenses amounting to $10,286 and debts, totaling $33,255, reduced the net estate to $347,284.

Mr. Feist left to his son, Felix E. Feist, Santa Monica, Cal., one-half of his entire net estate, and to a daughter, Marjorie M. Nast, of Beverly Hills, Cal., the remaining one-half of the net estate in trust until she attains the age of 25 years. The Corn Exchange Bank Trust Company of New York is the executor of the estate.

## Review Board's Juniors Select Ten Best Films

The National Board of Review of Motion Pictures, in keeping with its custom of previous years, has conducted its balloting for the "ten best pictures of 1937" among its junior motion picture groups, the Young Reviewers and nationwide 4-star Clubs, in advance of adult selections. Over 350 boys and girls joined in the voting. The pictures in order of preference are:

"The Good Earth," "Dead End," "Captains Courageous," "Lost Horizon," "The Life of Emile Zola," "The Prisoner of Zenda," "A Star Is Born," "Stage Door," "The Plainsman," and "Stella Dallas."

# IN THE CUTTING ROOM

## Arsene Lupin Returns

***(MGM)***

**Mystery**

Arsene Lupin, famous French international adventurer and thief, product of the imagination of Maurice Leblanc, master of French detective fiction, first was a subject of screen attention about twenty years ago. MGM again had him on the screen in 1932. Once more he comes back in a romance-tinged crook melodrama. This time he is not altogether successful in stealing jewels, but he does succeed in stealing a heart. He also wins the respect and admiration of an American detective who could not put him in jail.

The role of Arsene Lupin, which is also a dual character, will be filled by Melvyn Douglas, who scored in "Theodora Goes Wild," "I Met Him In Paris" and "Captains Courageous." His nemesis is Warren William, often seen portraying detective roles and last in "Madame X." The girl in the case is Virginia Bruce, who will be seen in "The Bad Man of Brimstone" prior to the release of the present production. The supporting cast lists John Halliday, who has been absent from the American screen for a considerable time, Monty Wooley, a new comer, Nat Pendleton, George Zucco, Leonard Penn and E. E. Clive, who adds much to the comedy value of "Beg, Borrow Or Steal."

George Fitzmaurice, whose latest picture is "Live, Love and Learn," preceded by "The Emperor's Candlesticks," is the director. John Considine, who made the last named picture, "Personal Property" and "Broadway Melody of 1936," is producing the film.

As does another picture described in this week's allotment of advance information, "Arsene Lupin Returns" adapts the Raffles theme. When such is the case, the type of showmanship, outside of that which is devoted to names, is evident.

*Release date*: *Feb.* 11, 1938.

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## Mad About Music

***(Universal)***

**Deanna Durbin**

Again Universal is offering its leading personality, Deanna Durbin. With "100 Men and a Girl," in which she is starred, currently attracting much favorable attention, it is evident that in any picture in which Miss Durbin will appear she naturally should be the dominating exploitation asset. However, in "Mad About Music," which Joe Pasternak, maker of "100 Men and a Girl," is also producing, there are other showmanship qualities which exhibitors should be able to adapt advantageously to assure the forthcoming film's commercial popularity.

The major locales are a girls' school in Switzerland and Paris. The story is based on a human interest plot. An orphan girl, whose mother denies her because she fears acknowledgment that she is the mother of a fourteen year old girl would ruin her screen glamour, attempts to convince everyone she has a father. Importance of music in accentuating the moods of the story is not ignored. She meets and prevails upon a bachelor to act as her father. In Paris, she meets her mother and, as mother love triumphs over selfish pride, the child's happiness is complete when she sees her bachelor ally romantically attached to her mother.

The cast of name players chosen to support Miss Durbin seems to be exceptionally strong. Included are Herbert Marshall, Arthur Treacher, Charles Judells, William Frawley; the juvenile players Jackie Moran, Marcia Mae Jones and Helen Parrish; Christian Rub, Nana Bryant, Elizabeth Risdon, Joan Trea and Hollywood's noted exhibitor, Sid Grauman.

While Frederick Kohner and Marcella Burke, who provided the original, have no outstanding screen contributions to their credit, the screen play writers, Bruce Manning who did many treatments, and Felix Jackson are better known. Lyrics and music which Miss Durbin will sing were composed by Harold Adamson and Jimmie McHugh.

*Release date*: *Feb.* 1, 1938, *tentatively.*

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## City Girl

***(20th Century-Fox)***

**Melodrama**

Name value in this production will be represented by Phyllis Brooks, seen in "You Can't Have Everything" and "Dangerously Yours" and who will be featured in the forthcoming "In Old Chicago" and "Rebecca of Sunnybrook Farm," Ricardo Cortez, Douglas Fowley and Chick Chandler, who have been in many 20th Century-Fox films, Robert Wilcox, who was featured in "Wild and Wooly," Marjorie Main, outstanding in "Dead End" and "Boy of the Streets," Adrienne Ames, Esther Muir, Charles Lane, George Lynn, Paul Stanton, Charles Trowbridge, Pierre Watkins.

The story is a study of a social problem. It centers on a girl who, born in the tenement slums, never had a chance. Easily influenced and dazzled by displays of underworld wealth and power, she falls into bad company and is eventually accused and convicted of murder. Kidnapped from court, disfigured in an accident, given a chance to work out her own regeneration, she nevertheless elects to retain the association of her gangster friends and play the game of life to the bitter end.

Three writers, Frances Hyland, Robin Harris and Lester Ziffren, all of whom have been associated with similar themes, wrote it. Under Sol Wurtzel's production guidance, direction is in the hands of Alfred Werker, maker of "Wild and Wooly," "We Have Our Moments" and "Stolen Harmony."

*Release date*: *Jan.* 14, 1938.

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## Headline Huntress

(Tentative Title)

***(20th Century-Fox)***

**Domestic Comedy**

The story to be told in this production follows a path already well trodden. A man is too busy to show his wife the attention she expects. The "old family friend" appears and the wife finds enjoyment in his company. Jealous as the husband is, there isn't very much he can do about the situation. Nevertheless, motivated by smart dialogue and amusing situations, the problem of domestic relations is eventually satisfactorily resolved. Modern in theme, the story is being treated from a comedy and not melodramatic problem play approach.

Being produced by Sol M. Wurtzel, the feature has Gloria Stuart and Michael Whalen, who previously have been seen together in "Poor Little Rich Girl" and "The Lady Escapes." The other man is Lyle Talbot, currently prominent in "Second Honeymoon." While the cast will also present many character and bit players, the other principals are eight-year-old Delmar Watson and Jane Darwell, a pair who are highly instrumental in straightening out the family affair.

Inasmuch as the producing organization has not yet arrived at a decision as to who will receive writing and adapting credits, that information will have to be left in abeyance for the time being. However, James Tinling, who directed "Sing and Be Happy" and many numbers in the Jones Family as well as Jane Withers series, is functioning similarly in the present instance.

There is no doubt that the present title will be changed. Showmanship that seeks to establish the attraction as a comedy of domestic entanglements rather than a melodrama seems to be the type of exploitation that should be applied.

*Release date*: *Jan.* 21, 1938.

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## The Perfect Alibi

***(RKO-Radio)***

**Raffles Mystery**

The Raffles type of story about master crooks who do their pilfering with ease and aplomb has usually been looked upon favorably by picture patrons. Exhibitors, likewise, have usually found it an exploitation subject that spurred their showmanship ingenuity. In this picture there will be two Raffles. One of them, a master safe cracker, poses as an author of crook stories who gets his ideas from police who are trying to trap him. The other is a woman. Both are expert jewel thieves. Both go after the same collection of gems. The girls steals the gems first. The man, in turn, steals them from her. Police investigators enter and so does Cupid, as well as a duplicate set of gems of which either thief knows nothing. Complications also enter, but finally Cupid wins over cupidity and the jewels are returned to their rightful owner.

Preston Foster, who has appeared in about fifteen RKO-Radio features, is one Raffles. Whitney Bourne, one of the company's newer players seen recently in "Flight From Glory" and "Living On Love," is the other. They are the central figures in all the melodramatic, mysterious and romantic action. The competent supporting cast lists Samuel S. Hinds, Donald Meek, Paul Guilfoyle, Cecil Kellaway, June Johnson, Arthur Lake, George Irving and Maude Eburne.

The sixth and final production which Manny Cohen will have made for RKO-Radio, "The Perfect Alibi" is being directed by Lew Landers, who made "Danger Patrol" and "Flight from Glory." Authorship of the original is credited to Arthur T. Horman, who wrote "The Big Shot," "Ellis Island" and "You Can't Buy Luck." He collaborated with Milton Bren in preparation of the screen play.

*Release date*: *Jan.* 14, 1938.

(*Continued on following page, column 3*)

# PARAMOUNT WINS IN "STRIKE" RULING APPEAL

## Circuit Court Holds Philadelphia Exhibitors Violated Sherman Act During Film "Boycott"

Reversing the decision of United States district court judge Oliver B. Dickinson, the circuit court of appeals on Tuesday ruled that Philadelphia exhibitors violated the Sherman Anti-Trust Act during their recent "buyers' strike" against Paramount. The company, the court decided, "is entitled to injunctive relief."

Although the "boycott" of Paramount pictures was settled peacefully several weeks ago, Paramount continued to appeal from the lower court ruling for the purpose of setting a precedent.

The circuit court ruling was written by Joseph Buffington, judge, and was concurred in by his associates, J. Warren Davis and John Biggs, Jr. The decision said, in part:

"Evidence in the case at bar conclusively shows that the defendants violated the Sherman Anti-Trust Act by disseminating prejudicial, threatening and coercive literature and by appealing to the public for help in their fight. The plaintiff is entitled to injunctive relief."

When the case was tried in the lower court, Mr. Dickinson held that the business of Paramount in sending films over state lines did not come under the Sherman Act interpretation of "Interstate commerce." The circuit judges, however, declared the picketing and patrolling of streets by exhibitors constituted a conspiracy in violation of the act.

The "strike" against Paramount had been declared by the United Motion Picture Theatre Owners of Philadelphia on the ground that Paramount had failed to deliver six features reputedly listed on the 1936-37 contracts.

While the "strike" was still in progress, Paramount appealed to the district court for an injunction and it was from this ruling against the company that the appeal was taken.

Meanwhile, exhibitor leaders conferred with Paramount officials and a settlement was effected.

The terms of the settlement served as the basis for ending disputes in other sections of the country, too.

## Oklahoma and Ontario Tax Totals Announced

Sales tax collections for the fiscal year ending June 30 released by the Oklahoma Tax Commission show that theatres and tent shows accounted for 1.48 per cent of the total $10,259,327.32. Other amusements and athletic events accounted for .78 per cent. Collections from August 1, 1935, to June 30, 1936, were $63,802.61 compared with $147,088.36 for the period from August 1, 1936, through June 30, 1937, an increase of $83,285.75 or 130.54 per cent in two years.

According to the public accounts report of the Treasury Department for the fiscal ment collected slightly more than $2,000,000 in amusement tax and theatre licenses during the 12 months, this being the last occasion, presumably, when the Province of Ontario will be able to announce a heavy tax collection because the amusements levy was abolished in toto two months after the end of the fiscal year. The amusement tax totaled $1,918,597, theatre licenses were $88,805 and fees collected by the Ontario censors amounted to $100,725, making a total of $2,108,127.

## Czech Independents Increase Production

Independent film producers in Czechoslovakia will make about 60 pictures this year compared to 36 last year, according to Leo Berger, sales manager for Metro-Goldwyn-Mayer in Czechoslovakia, Poland, Yugoslavia and Bulgaria, now in America. Mr. Berger has been with MGM for 11 years and this is his first trip to America. He plans a visit to the coast with various sightseeing stopover points.

Mr. Berger said that producers in Czechoslovakia are aided by the Government to the extent of 10,000,000 crowns a year. There are 1,800 theatres in the country, all wired for sound, and with about 800 operating irregularity, he said. The 800 houses are in educational and military sections of the country.

During the last two years, MGM has distributed 50 films a year, he said, adding that the annual number usually runs less.

## SHORT PRODUCT PLAYING BROADWAY

*Week of December 11*

CAPITOL
- Gifts from the Air..... Columbia
- Floral Japan ..... MGM
- Friend Indeed ..... MGM

CENTRAL
- Oh, What a Knight..... Columbia

CRITERION
- Here's Your Hat..... Vitaphone
- Roping 'Em Alive..... Vitaphone
- Pictorial Review, No. 4.... Vitaphone

MUSIC HALL
- Going Places, No. 41..... Universal
- Modern Inventions ..... United Artists
- March of Time, No. 5..... RKO Radio

PARAMOUNT
- The Star Reporter in Hollywood, No. 2..... Paramount
- Educated Fish ..... Paramount
- Ball Tossers ..... Paramount

RIALTO
- Dealers in Death..... Garrison

RIVOLI
- Modern Inventions ..... United Artists

ROXY
- Not So Dumb..... Educational
- Barnyard Boss ..... Educational
- Bashful Buckaroo ..... Educational

## CUTTING ROOM

(*Reports continued from preceding page*)

### A Slight Case of Murder

***(Warner)***

**Comedy**

Despite the rather blood and thunder sounding title, "A Slight Case of Murder" will be anything but melodrama. It will be comedy, satirical comedy more directly, and quite in line with the character of other Damon Runyon screen stories. As it will be packed with action and thrills, yet threaded with a whimsical love story, satire is the motivating force. It details what happens to a former gangster who became an honest brewer after the repeal of Prohibition. His henchmen transformed into suave salesmen, unable to sell the beer because their guns have been taken from them, the erstwhile gangster soon learns that "legitimate" business is too tough a game for one who had his only schooling in a racket and that "legitimate" business men have no ethics—at least none that appeal to the tastes and sensibilities of an honest but deluded ex-gunman.

Lloyd Bacon, who has quite a record of successes including the present "Submarine D-1," is directing. The production will feature the first screen gangster, Edward G. Robinson, lately in "Kid Galahad" and presently in "The Last Gangster." The supporting cast lists Jane Brian who shares the romantic contrast with Willard Robertson, Ruth Donnelly, Allen Jenkins, Edward Brophy, Harold Huber, John Litel and George E. Stone, whose presence in the lineup accents the comedy character, as well as Eric Stanley, Bert Hanlon, Paul Harvey, Harry Seymour, Pat Daly and Duke York.

The production is based on a play which Damon Runyon wrote in collaboration with Howard Lindsay. Naturally the characters will live on the screen as they have in many of Runyon's short stories. The screen play was done by Earl Baldwin, who has been associated with several features produced by Warner which Mr. Bacon directed or in which Robinson appeared, and Joseph Schrank, who collaborated on "Swing Your Lady," "Larger Than Life" and "Ever Since Eve."

*Release date*: *Jan.* 18, 1938.

## Road Film Ready

The Bureau of Public Roads of the United States Department of Agriculture will soon release a film called "Roads to Romance," it was announced this week. The picture is based on a historical pageant presented by the New Hampshire Federation of Garden Clubs for the American Association of Highway Officials meeting at Crawford Notch, N. H. Two crews shot scenes in various parts of New Hampshire and Alois Havrilla handled the narration. The United States Marine Band furnished the musical background.

## Building Argentine Studio

Argentine Sono Film, largest Argentine producer, has started construction of its new studio to be erected in San Isidro, a suburb of Buenos Aires, according to a report from the commercial attache there to the United States Department of Commerce.

## Circuit Acquires Six

Affiliated Theatres, Inc., Indianapolis, Ind., last week acquired six Kentucky theatres. The houses are located in Glasgow, Lebanon, Rossville, Norse Cave, Scottsville and Cave City, Ky.

# 350 ATTEND FABIAN TESTIMONIAL; BANQUET HELD IN IOWA FOR BLANK

## Andrew W. Smith Acts as Toastmaster at Albany Banquet for Si Fabian, 20 Years in Exhibition

Met at the Albany railroad station by a fleet of bannered cabs, 250 New York motion picture executives filed out of a special train Monday night and were escorted by police to the DeWitt Clinton Hotel, where with 100 other industry representatives and city and state officials, they paid tribute to Si Fabian, head of Fabian theatres.

The occasion was a banquet in honor of Mr. Fabian for his completion of 20 years as an exhibitor.

Andrew W. Smith, general sales manager of United Artists, served as toastmaster. In behalf of Albany friends and branch managers of the Fabian organization, Bernard Kranze, Albany, presented Mr. Fabian with diamond and platinum cuff links and studs.

**Adjutant General Walter G. Robinson, representing Herbert H. Lehman, Governor of New York, was one of the principal speakers and emphasized the importance of Mr. Fabian's contributions to the communities in which his theatres are located, adding the Governor's personal tribute to the praise bestowed upon the exhibitor.**

**"The Industry," General Robinson said, "calls for energy and intelligence and youth. It is the enthusiasm put into the work which leads so many of you to success."**

Also at the speakers' dais were John Boyd Thacher, mayor of Albany; Chester Atkinson, mayor of Troy; Nate J. Blumberg, newly elected president of Universal; Meyer Schine of the Schine Theatres; Sam Rosen, treasurer of Fabian Theatres; F. M. McCarthy, sales executive of Universal; Jules Levy, of RKO; William Sussman, of Twentieth Century-Fox; Abe Montague, of Columbia; Walter Reade, Sr., of the Reade circuit; C. Frank Raevis, attorney, and Phil Fox, of Columbia, general chairman.

The proceedings, including the presentation of the gift to Mr. Fabian, were broadcast over Station WABY from 10 to 10:30 P. M.

A program of entertainment was presented by talent from the Albany hotel and night club shows and from Fabian's Proctor Theatre, Troy, N. Y.

Mr. Fox was assisted in making arrangements for the dinner by Peter T. Dana, Norman Ayres, M. N. Grassgreen, Bernard Kranze and Artie Newman.

Among those attending the testimonial:

Herman Gluckman, president of Republic exchange.
Jack Cohn, of Columbia.
A-Mike Vogel.
William Sussman, Twentieth Century-Fox.
Charles Reilly, president of Sanitary Automatic Candy Corp.
Max Cohen, Universal.
Maurice Kann.
Charles E. Lewis.
Harry Buxbaum, Twentieth Century-Fox New York exchange manager.
Sig Whitman, Universal.
Jules Levy, RKO.
From Buffalo, Nate Sauber, branch manager of Universal, and Charlie Hayman of the Lafayette Theatre.
Boston, Tom Bailey and Al Herman.
Pittsburgh, Harry Kalmine, zone manager of Warner Brothers Theatres.
Also from New York:

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|---|---|
| Sam Rinzler | Nat Fellman |
| C. Rich | Ed Finney |
| C. Casanave | R. Ettleson |
| A. Reoch | Sol Edwards |
| Frank Miske | Nat Cohn |
| Ed Goldstein | Charles Bryan |
| B. Sholtz | Herb Richek |
| H. Schiffman | J. Bowen |
| John Turtletaub | E. Bell |
| Harry Mersay | C. Bloom |
| Harold Carlock | S. Cocalis |
| L. Blumenthal | M. Epstein |
| C. Haring | J. Hornstein |
| J. Shapiro | Rube Jackter |
| A. Sablowski | M. Kussell |
| J. McQuirk | Joe Lee |
| Leon Rosenblatt | J. A. McConville |
| J. Benas | A. Greenblatt |
| E. Golden | L. Notarius |
| J. Dietz | I. B. Persa |
| Fred Meyers | Al Reid |
| Max Fellerman | H. Robbins |
| S. Whiteman | Charles Rosenzweig |
| A. Vigard | Al Rogers |
| Charles Stern | Walter Reade, Jr. |
| G. Skouras | Sam Rosen |
| William Scully | George Schaefer |
| Irving Rose | Moe Streimer |
| E. Peskay | A. Smith |
| J. O'Connor | E. Schnitzer |
| L. Netter | Moe Sanders |
| E. Millen | Herman Starr |
| S. McDonald | L. E. Thompson |
| E. McAvoy | L. Weinberg |
| B. F. Moore | Bob Wolff |
| Abe Montague | W. W. Howard |
| H. Michaelson | Budd Rogers |
| Nat Levy | M. E. Kornbluth |
| Al Lichtman | Joe Felder |
| Sam Lefkowitz | C. A. Hill |
| Sol Krugman | Louis Frisch |
| M. Jacobs | Ed Alperson |
| Leo Justin | Leo Abrams |
| James R. Grainger | Nat Bader |
| H. Gold | Jack Bellman |
| R. Fannon | |

### *FONTAINE REVERSES BANQUET PROCEDURE*

*J. E. Fontaine, Paramount branch manager in Washington, has reversed the usual order of procedure in testimonial banquets. Instead of letting his men give him the dinner, he is going to give them one to show his appreciation of their work.*

*The banquet will be held Monday at the Occidental Restaurant in Washington.*

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Louis Nizer, Boake Carter and Governor Harry Nice of Maryland were the principal speakers at the third annual dinner of the Philadelphia Variety Club Monday.

## Misunderstanding of Dinner Prank Causes Erroneous Newspaper Report That Tri-States Head Will Retire

After vigorously denying that he was retiring from the motion picture industry, A. H. Blank this week started preparations for leaving on a four-week vacation trip to Honolulu—a voyage which was presented to him last Thursday night when he was feted in Des Moines at a banquet in honor of his 25th anniversary in the film industry. More than 400 persons attended the dinner and heard speakers praise Mr. Blank as one of the nation's leading film showmen.

The Honolulu trip was a gift from employees of Central States Theatres, of which Mr. Blank is president. The employees of the other circuit of which he is head, Tri States Theatres, celebrated the anniversary by presenting Mr. Blank with a luggage set.

**One of the features of the banquet held at the Hotel Fort Des Moines was the distribution of a special edition of a local newspaper in which it was stated as a banquet hoax that Mr. Blank planned to resign the presidency of the two circuits. Although the story was intended merely as a joke, a press association reporter misunderstood the stunt and filed a story announcing Mr. Blank's resignation.**

To clarify the situation, Mr. Blank issued a statement calling attention to his banquet speech in which he said: "I will take a vacation trip given me by my organization, as I feel I have the finest organization to be found and can go away for an indefinite period, realizing that Ralph Branton and H. M. Weinberg will do an even better job than if I were present."

Speakers at the dinner were representative of the industry, the church and officialdom and they included: Nels Kraschel, governor of Iowa; R. L. Cochran, governor of Nebraska; Barney Balaban, president of Paramount; Joseph Allen, mayor of Des Moines; George J. Schaefer, vice-president and general manager of United Artists; Bishop Gerald Bergen of Des Moines; Y. Frank Freeman, head of Paramount theatre operations; M. A. Lightman of Memphis; John Cowles, owner and publisher of the Des Moines *Register and Tribune*; Herbert Yates, head of Consolidated Film Industries; N. L. Nathanson, head of Famous Players Canadian; E. V. Richards, New Orleans.

Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, was toastmaster.

In accepting the gifts and expressing his appreciation for the banquet in his honor, Mr. Blank said:

"The theatre has always held for me a tremendous fascination. Doubtless this fact has colored my viewpoint tonight. I am glad I chose to entertain the public as my official job. To be proud of the motion picture industry means the deep appreciation of the men who make that industry.

"I have understood fine promises make friends but it takes performances to hold them. To call all present my friends warms my heart with satisfaction and pride."

# RENEW LEGION PLEDGE AGAINST IMMORAL FILMS

## New York Congregation Urged to Include Stage Productions in Legion of Decency Boycott

*The Legion of Decency was created by the Catholic Bishops of the United States as an agency to deal with the moral influence of motion pictures, and thus far there has been no notice, officially, from that body indicating that the Legion is to be concerned regularly with matters other than motion pictures.—THE EDITOR.*

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For the fourth successive years, Catholics throughout the country last Sunday repeated the Legion of Decency pledge against attendance at "indecent and immoral motion pictures and those which glorify crime and criminals." At St. Patrick's Cathedral in New York, Catholics were urged to include objectionable stage productions in their boycott which had been concerned only with motion pictures.

"We ask you this year to extend your pledge to include the legitimate theatre," the Reverend Lester Graham, assistant at the cathedral, informed the 3,000 persons who attended the 11 o'clock mass. He pointed out that since the Legion was formed in June, 1934, it has exerted a "tremendous influence for good" in motion pictures.

"If all our people are as cooperative in this regard," Father Graham said, "I feel sure that we will no longer have twelve or fifteen plays on the condemned list of the Catholic Movement."

The list to which Father Graham referred was issued last Saturday by the Catholic Theatre Movement of the Archdiocese of New York and contained the titles of twenty-three current Broadway productions of which eight were classified as "wholly objectionable," eight as "objectionable in part," and seven as "generally unobjectionable."

Those in the three classifications are as follows:

### Class A: "Generally Unobjectionable"

Babes in Arms
Barchester Towers
I'd Rather Be Right
Julius Caesar
Juno and the Paycock
Susan and God
You Can't Take It With You

### Class B: "Objectionable in Part"

Brother Rat
Father Malachy's Miracle
French Without Tears
Hooray for What!
The Lady Has a Heart
Many Mansions
Room Service
Star Wagon

### Class C: "Wholly Objectionable"

Amphitryon 38
Golden Boy
Having Wonderful Time
Madame Bovary
Of Mice and Men
The Women
Tobacco Road
Yes, My Darling Daughter

Although the congregation at the cathedral was asked to include the stage productions in its boycott there was no mention of the legitimate theatre in the pledge, which was the same as given in all Catholic churches.

The pledge is as follows:

"I condemn indecent and immoral motion pictures and those which glorify crime and criminals.

"I promise to do all that I can to strengthen public opinion against the production of indecent and immoral films and unite with all who protest against them.

"I acknowledge my obligation to form a right conscience about pictures which are dangerous to my moral life. As a member of the Legion of Decency I pledge myself to remain away from them. I promise, further, to stay away altogether from places of amusement which show them as a matter of policy."

After the pledge was taken, Father Graham pointed out: "These promises of morality are taken at baptism. All we pledge now is to keep our minds and hearts pure. We ask you to avoid these amusement places only that you may keep your baptismal innocence."

## *WARNERS SEEKING PRESS BOOK IDEAS*

*Warner Brothers, to obtain theatre-tested and practical ideas for press books, is sending blank forms, to be known as "Idea-O-Grams", to exhibitors and theatre advertising men throughout the nation.*

## Photophone Celebrates

The first anniversary of the opening of RCA Photophone's new sound equipment manufacturing plant in Indianapolis was celebrated with a dinner to the plant executives in Indianapolis.

From Camden came vice-president and general manager Robert Shannon, vice-president Frank R. Deakins, who heads RCA's Photophone and Engineering Products activities, and Harry L. Sommerer, manager of the Photophone Division, to officiate at the ceremonies.

The new factory provides more than 165,000 square feet of space, is air conditioned and equipped for the manufacture of all types of sound apparatus. The plant is in charge of Harry LeRoy.

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Monogram Film Distributors, Inc., has been organized in Kansas City to take over the western Missouri and Kansas franchise for Monogram product as of this week. Les F. Durland is general manager of the company, which is financed by W. Ray Johnston and eastern interests.

## Open Academy Awards To All Craft Groups

To avoid possibility of friction between industry groups, nominations for the 10th annual Academy Award competitions have been thrown open to members of the Screen Actors Guild and writers and directors meeting with the minimum membership requirements of any craft organization, whether members or not.

Frank Capra, Academy president and chairman of the awards committee, set March 3rd as the date for the Awards Banquet. He named the following as members of the awards committee.

Mr. Capra and Howard Estabrook, representing the Academy; Alan Mowbray, Larry Steers and Regis Toomey, Screen Actors Guild; George Cukor, Rowland D. Lee and Irving Pichel, Screen Directors Guild; David O. Selznick, H. M. Warner and Darryl F. Zanuck, producers; Bernard Herzbrun, Victor Miller and Major Nathan Levinson, technicians; Claude Binyon, Oscar Hammerstein, 2nd, and Dwight Taylor, Screen Writers Guild.

## Steiner Plans Circuit Of Newsreel Theatres

The first house in a planned circuit of newsreel theatres will be opened in New York City early in March, Joseph Steiner, former general sales manager for American Tobis, announced this week.

Mr. Steiner said the venture is financially supported by a Wall Street group which he declined to identify. The circuit, it is planned, will extend as far south as Washington and as far west as Chicago.

"We have quite a few sites lined up already," Mr. Steiner said. "A few of them are in New Jersey."

The first theatre in the group, he explained, is under construction at 219 West 34th Street, opposite the Pennsylvania station in New York.

## MPTOA Selects Chicago For 1938 Convention

Although no date has been set, the 1938 convention of the Motion Picture Theatre Owners of America will be held in Chicago, according to Walter Vincent, treasurer.

He explained that for the last four or five years conventions have been held in the south or on the Pacific Coast and northern and midwestern affiliates urged the choice of a site more convenient to their membership.

The annual meeting is usually held in the spring.

## Dawley and Jacobs Combine

J. Searle Dawley, who in the silent era directed such stars as Mary Pickford, Marguerite Clark, Richard Barthelmess and Alice Brady, is collaborating on originals and adaptations of European operettas with Emanuel H. Jacobs, who for 20 years was connected with Paramount in the editorial and technical departments.

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Front Page Productions is preparing its second of a series of two-reel short subjects of world events. The subject, tentatively titled "Sea of Strife," depicts the events that have occurred in the Mediterranean sea from the Roman Empire to the present day. David Strong of Criterion Films is the distributor.

# THE HOLLYWOOD SCENE

## *For Christmas*

There appears to be a couple of advance Christmas presents in both the pictures that were launched during the past week and in those which were finished. This should prove pleasing to many managers, some who are not so far from Hollywood, who have been wondering what they were going to do for product. The acute picture shortage resulted in one oddity, at least, in Los Angeles where the down town Paramount found it necessary for the first time in its history to book an MGM feature picture. The stress is not so bad, however, on the neighborhood boys who are indulging in the annual fever of give-aways. Lobbies in many of the neighborhood and suburban theatres have taken on the appearance of home furnishing stores and auto display rooms with gas stoves, radios, miscellaneous paraphernalia and cars cluttering up the floor space.

### Borrows William Powell

Borrowing William Powell from MGM to play opposite its newest foreign importation, 20th Century-Fox started "The Baroness and The Butler." A romantic comedy being directed by Walter Lang, it will further present Gregory Ratoff, Henry Stephenson, Helen Westley, Joseph Schildkraut, J. Edward Bromberg and Lynn Bari.

Paramount's activity was confined to starting "Bulldog Drummond Interferes." Under the direction of James Hogan, who made "Ebb Tide," it will feature John Barrymore, John Howard and Louise Campbell, who have been in earlier numbers of the new series. Other featured players are Porter Hall, Elizabeth Patterson, Nydia Westman and Reginald Denny.

### Mystery Melodrama

More mystery melodrama will come from Grand National where "The Shadow Speaks" went into work. The cast lists Rod LaRocque, Astrid Allwyn, William von Brincken, John St. Polis, Tom Jackson, Oscar O'Shea, William Pawley, Bill Moore and Tennen Holtz. Charles Lamont is directing.

"Broadway After Midnight" was started by RKO-Radio. With Christy Cabanne assigned to direct, the comedy melodrama will present Allan Lane, Joan Woodbury, Bradley Page, Parkyakarkus, Lee Patrick, Gordon Jones and Bryant Washburn. The second film started by the studio "The Joy of Loving" gives promise of being one of those advance Christmas presents mentioned above. Identified by the publicity department as a "streamlined" comedy romance, it will feature Irene Dunne, currently demonstrating in "The Awful Truth" that casting her as a comedienne in "Theodora Goes Wild" was no mistake, and Douglas Fairbanks, Jr. Principal supporting players assigned are Guy Kibbee, Alice Brady, Jean Dixon, Frank Milan, Phyllis Kennedy, Eric Blore, Lucille Ball, Dot and Estelle Steiner, a pair of juvenile prodigies; Charles Lane, Frank M. Thomas and Billy Franey. Tay Garnett, whose most recent achievement is "Stand-In," is directing. Gene Towne and Graham Baker wrote the show as they did "Stand-In."

For Columbia release, Larry Darmour started "Land Rush Days." An outdoor action adventure story, it will present Jack Luden, Eleanor Stewart, Harry Woods, Lafe McKee, Buzz Barton, Bud Osborne, Cactus Mack, Slim Whittaker and Francis Walker. Joseph Levering is the director.

Two pictures were started by Monogram. "Saleslady," a topical romance which Arthur G. Collins is directing, will feature Weldon Heyburn and Ann Nagel with Ruth Fellows, Eileen Carlyle, Harry Davenport and Matty Kemp. The second picture, "West of Rainbow's End," which had no rainbow arch above it inasmuch as the season's first rainstorm sent the company back from location, returns Tim McCoy to the screen with Nora Lane as his leading lady. Allan James is directing.

Columbia is credited with two of the finished pictures. Leading players in "The Campus Mystery" which Lambert Hillyer directed are Scott Colton, Mary Russell, Arthur Loft, Nick Lukats, Gene Morgan and Thurston Hall. "You Can't Win," melodramatic romance, features Donn Terry, Jacqueline Wells and Robert Page. C. C. Coleman, Jr., directed.

At MGM, "Everybody Sing," musical comedy romance, was finished. It will present Allan Jones, Judy Garland, Fanny Brice, Billie Burke, Reginald Owen, Lynne Carver, Mary Forbes, Reginald Gardiner, Elise Canova, Marie Blake and Helen Troy. Edwin L. Marin was the director.

### *WILL HAYS TO SPEAK ON COMMERCE PROGRAM*

*Will Hays, president of the Motion Picture Producers and Distributors of America, will be the guest speaker on the Department of Commerce "Stories of Industry" program over the Columbia Broadcasting network, December 28th, 4:30 to 5 p.m., EST. He will speak on the progress and policies of the motion picture industry.*

*Harry R. Daniel, narrator for the Department of Commerce, will relate the story of the industry, including some stirring incidents associated with its growth. Two dramatic episodes connected with the motion picture will be presented with the cooperation of the United States Office of Education.*

Except for a few pick-up shots, Paramount transferred "The Big Broadcast of 1938" to the cutting rooms. Leading players are W. C. Fields, Martha Raye, Dorothy Lamour, Shirley Ross, Ben Blue, Bob Hope, Grace Bradley, Leif Erikson, Lynne Overman, Rufe Davis and Dorothy Howe. The supporting contingent lists Lionel Pape, Russell Hicks, Billy Daniels, Michael Brooks, Jack Hubbard, Leonid Kinsky, Stanley King, Irving Bacon, Patricia Wilder, Rebecca Wassem and James Craig. Specialties will feature Kirsten Flagstad, Tito Guizar and Shep Fields and his orchestra. Leo Robin and Ralph Rainger provided the music and lyrics. LeRoy Prinz staged the dance numbers and Mitchell Leisen was the director in charge.

Sol Lesser completed "Hawaii Calls" for RKO-Radio distribution. A comedy adventure story, with music, it will present Bobby Breen, Irvin S. Cobb, Gloria Holden, Ned Sparks, Warren Hull, Juanita Quigley, Pua Lani, Mamo Clark, Ward Bond and Raymond Page and his orchestra. Edward Cline directed.

"Happy Landing" was completed at 20th Century-Fox. Sonja Henie is the star. Don Ameche, Jean Hersholt, Cesar Romero, Wally Vernon and Ethel Merman are the featured players. Included in the supporting cast are the Raymond Scott Quintet, Leah Ray, Peters Sister, Condos Brothers, Marcelle Corday, Louis Adlon, William Brady, the Brewster twins, Marianna Brudie, Annabelle Brudie and Gene Mako. Roy Del Ruth directed.

## *Printer's Ink*

The week that highly imaginative Russell Birdwell, David O. Selznick's press agent, doesn't think up some vivid idea to get either a mention of his boss's name or the title of a picture he happens to be exploiting at the moment can be marked off as a very dull one indeed.

A few years ago he painted a sign two miles long on Washington Boulevard and thereby tossed MGM, which was getting ready to open "The Great Ziegfeld," into furious and envious rage. He flew the entire populace of Zenda, Canada, to New York for the opening of "The Prisoner of Zenda." Last week he decided it was the 900th anniversary of Lady Godiva's famous ride and send her modern prototype journeying down the busiest street in Los Angeles.

His antic this week has possibilities. Surprised and quite indignant when it was suggested he had something to do with it, he nevertheless was eager to let us know that he has received word from the Mayor of Fort Wayne, Indiana, that the citizens of that enterprising town had erected a bronze tablet to mark the house in which Carole Lombard was born.

# TWO COMPANIES SHOW DECREASE OF EARNINGS

## Six Warner Directors Renamed; Bagnall Elected to Vice-Presidency by Paramount Board

Reports of decreased earnings for Warner Brothers and Loew's for the quarter ended in November as compared to a similar period in 1936 highlighted this week's financial news, which included the Keith-Albee-Orpheum Corporation's declaration of a $5.25 dividend on its 7 per cent cumulative convertible preferred stock for the quarters ended June 30th, September 30th and December 31st, 1934.

The KAO dividend, which is to be taken out of the company's capital surplus. will be payable December 24th to stockholders of record at the close of business December 17th.

The Paramount board of directors, meeting in New York Tuesday, declared the regular quarterly dividend of $1.50 a share on the outstanding first preferred stock and 15 cents per share on the outstanding second preferred stock. In addition, George Bagnall, studio comptroller, was elected a vice-president of the company. Mr. Bagnall succeeds Henry Herzbrun, resigned.

Warner Brother's announcement of earnings was made at an annual meeting of the stockholders at Wilmington. Six directors, Harry M. Warner, Jack L. Warner, Albert Warner, Joseph Bernhard, Robert W. Perkins and Waddill Catchings, were re-elected at the session.

### Earnings Above $1,600,000

Earnings for the quarter ended November 28th, will exceed $1,600,000, it was announced, while in the corresponding 1936 quarter the income reached $2,047,000. The estimate provided for Federal income taxes but not for any surtax on undistributed profits.

The re-elected directors will meet with five holdover directors in New York December 21st for organization purposes.

Loew's earnings for the first period of its new fiscal year, the twelve weeks ended about November 25th, were estimated at about $1.70 to $1.75 a share as compared to the $2.14 a share earned in the corresponding 1936 quarter.

In the forty weeks ended June 3rd, 1937, Loew's reported a net income of $11,714,722 or about $7 a share on the common stock. Earnings for the 1937 fiscal year, therefore, should be in the neighborhood of $9 a share.

The decrease in the corporation's November earnings is not due to any material decrease in box office attendance, the Wall Street *Journal* announced. "A year ago Loew's had a concentration of unusually successful and popular films which swelled earnings to new high levels during the 1937 fiscal year. While current releases are in the main satisfactory, they have not had quite the pulling power of those of a year ago.

"Loew's list of forthcoming releases for the Winter months is apparently up to the company's usual standard without including any outstanding features, so indications are that the profits during the second period, the sixteen weeks ending about March 10th, 1938, will be less than the $3.05 a share earned in the corresponding 1937 period.

"There has been much discussion in the trade of the high cost of 'Conquest,' starring Greta Garbo and Charles Boyer, on which over $2,500,000 was spent. This heavy expenditure probably will prevent very large profits being shown by the film although it is expected to return its original cost."

Loew's London Theatres, Ltd., reported a net profit for the year ending last August, after all charges, of $15,596, compared with $11,105 for the previous twelve months. A dividend payment of $5,904 on the seven per cent preferred stock, representing 1¾ per cent, was paid during the year while the previous year saw a dividend payment totaling $11,809.

An increase in the net profit for Marcus Loew's Theatres, Ltd., was announced in Toronto. Profit for the fiscal year ended last August amounted to $111,730 while in the previous twelve months the net was $81,795.

The Securities and Exchange Commission announced in Washington that it has approved the plans of International Cinema, Inc., Los Angeles, for a $250,000 stock operation. The company's registration statement, filed with the SEC September 16th, called for the issuance of 50,000 shares of $5 par seven per cent cumulative convertible Class A common and 100,000 shares of common stock, the latter being reserved for conversion of the former at a ratio of two to one.

Of the $250,000 the company plans to raise, $50,000 is to go for new equipment, a like sum for addition to working capital and $100,000 for reduction of debt, the statement disclosed.

The first dividend to stockholders of Eastern Theatres, Ltd., Montreal, was declared last week when the board of directors voted to pay 50 cents a share on common stock December 22nd to stockholders of record December 15th.

The Agfa Ansco Corporation, Binghamton, this Wednesday distributed bonuses totaling $100,000 to about 2,300 workers.

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## Air Express Campaign

The Air Express Division of the Railway Express Agency has announced increased appropriations for the 1938 advertising campaign with important changes being made in the media, art, layout work and in copy. The layout will be modernistic in conception, accenting a speeding plane superimposed on half-tones of striking designs.

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## Spitzer on Coast

Toni Spitzer has arrived in Hollywood where he will join the Walter Wanger press department. Mr. Spitzer formerly was a member of the producer's eastern publicity department.

# *Appeal Lost on "Birth of a Baby"*

Producer Sam Citron lost his appeal on the picture "The Birth of a Baby" in Albany last week when Commissioner of Education Frank P. Graves dismissed the action and refused to grant a license for exhibition of the film in New York City.

The picture had previously been denied a license by Irwin Esmond, director of the Motion Picture Division, July 14, 1937, upon the recommendation of reviewers employed in that department. From that determination Mr. Citron took an appeal.

Commissioner Graves personally reveiwed "The Birth of a Baby" in the Madison Theatre in Albany, November 5, 1937. Following the filming, proceedings were adjourned to the State Education Building where arguments were presented. Mr. Citron appeared and argued for himself, with Mr. Esmond rebutting for the Motion Picture Division.

Applicant for the appeal cited that the film was educational in purpose and intended to enlighten prospective mothers and fathers. Another leading point in Citron's argument was the endorsement of various medical societies.

In Commissioner Graves' statement denying the appeal, the educational phase of the picture was mentioned. Commissioner Graves said in part "while it may well be that the presentation of this picture would be of value for clinical purposes, nevertheless its presentation in my opinion to general audiences at places of amusement is estopped by the provisions of Section 1082 of the Education Law. In my opinion the picture is indecent, immoral and would tend to corrupt morals within the meaning of this section."

Producers and exhibitors alike had watched the case with a view towards learning if a film, based on pregnancy and birth, would be admitted to film audiences composed of both children and adults, single and married people alike.

At the present time, "Tomorrow's Children," produced by Foy Productions, Inc., is on the January calendar of the appellate division, third department, and Eureka Production's foreign film "Ecstasy" awaits a decision by the same court as to a further review by the court of appeals. "Ecstasy" was reviewed in October by the five justices of the appellate division then sitting, and its ban by the Motion Picture Division and Commissioner Graves was unanimously upheld. Henry Pearlman, attorney for Eureka, is seeking a review by the court of appeals and the answer of the appellate division is expected January 3, 1938.

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## Fox Joins Blumberg

Matthew Fox, formerly film buyer and booker for Skouras Theatres, has assumed his new duties as executive aide to Nate J. Blumberg, president of Universal. Jack Harris, former Long Island district manager for Skouras, succeeds Mr. Fox, who was guest of honor at a dinner tendered him at the St. Moritz Hotel, New York, Monday night by friends and former associates.

# ROSALIE

Nelson Eddy
Eleanor Powell

*M-G-M's happiest holiday gift of all!*







*Merry Christmas!*
*Happy New Year!*

# ROSALIE

*starring*

NELSON EDDY
ELEANOR POWELL

*featuring:*

FRANK MORGAN • EDNA MAY OLIVER
Ray Bolger • Ilona Massey • Billy Gilbert
Reginald Owen • *Screen Play Written and Produced by William Anthony McGuire*

COLE PORTER SONG HITS!

**Directed by W. S. VAN DYKE II**





# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Universal's present-day widespread headline attention is by no means its first sensational appearance in the press. The company really caused a change in the entire Chicago newspaper map, some 21 years ago.

Back in 1916, in Chicago, there was a deal on, through John M. Burnham and Company, for the sale of Universal to a group of some Western capitalists. Universal was one of the *real* up-and-comers at the time, and Carl Laemmle was to receive $3,000,000 for his share of the company.

Walter Howey, then city editor of the Chicago *Tribune,* got a "scoop" on the story, published it in sizeable headlines, and was immediately "informed" by Joseph Medill Patterson, one of the heirs and representatives of the family fortunes controlling the *Tribune,* that some smart movie press agent had made a "sucker" out of him. Those were the days when circulation rivalries between the seven Chicago newspapers had led to the organization of armed camps. The bitterest struggle was between the Hearst papers and the *Tribune.* Mr. Patterson's crack riled Howey, and when Carl Laemmle backed out of the deal for the sale of Universal, leaving Howey apparently out on a limb and seemingly vindicating Patterson's belief, Howey quit his $8,000 a year job with Patterson—and got $25,000 to work for Hearst's *Herald-Examiner,* direct competitor of Patterson's *Tribune.* What happened between the two Patterson and Howey rivals after that is newspaper history.

▽

**Maybe Errol Flynn is taking his work too seriously. Anyway, on the completion of "The Adventures of Robin Hood," the other day, for Warners, Mr. Flynn openly announced that he would go into the wilds of Mexico armed only with a bow-and-arrow, and attempt to exist for 15 days on game he is able to kill. The only condition is that someone wager him $25,000 on the stunt. That's $1,666 a day. We know 80 out-of-workers back here in the cold canyons of Broadway who would go into the wilds of Mexico for $1.66 a day, without bow and arrow.**

▽

*The Hutchinson, Kansas,* News *figures it this way: "The other Saturday* 834 *football games were of sufficient importance to have their scores printed in a New York newspaper. Crowds," they said, "must have averaged* 5,000 *a game, which makes* 4,170,000. *Add to this* 100,000 *listeners to each broadcast (for proof of this figure ask any salesman of radio advertising). That makes* 834,000,000 *listeners."*

*What with the total population in this country running around* 130,000,000, *no wonder the box office has problems.*

▽

**Joe E. Brown, RKO's canyon-mouth jester, challenged Charlie Butterworth to a yawning contest on Lanny Ross's Hollywood Mardi Gras NBC radio program, the other evening.**

**Even with rules barring practice with grapefruits, canteloupes and billboards, the great cavity-artist Brown showed Butterworth how to swallow his pride.**

## *"IKAN KRING" LEADS MENU FOR LUNCHEON*

*When Cecil B. DeMille celebrated his birthday and invited "The Buccaneer" company and the press to a New Orleans luncheon, the featured dishes of which traced their ancestry back to Creole culinary imagination, he started a vogue. Nimrods among the picture-making fraternity have been most kind in sending deer and moosemeat presents. Tay Garnett and John Ford went fishing, caught a lot of tuna and swordfish which they had no difficulty in giving away.*

*Wierdest sounding line-up of edibles which this eating observer has come in contact with in a long time, however, were those served by John Datu, technical adviser on "Her Jungle Love" in honor of Dorothy Lamour and the members of the company.*

*First there was "ikan kring," sun dried fish of indeterminate species, boiled, then fried to a crisp and served in slices. Then came "nassi goreng," fried rice, served with some kind of a hot Malayan sauce. Next was krupuk," more fried fish that looked like potato chips.* Piece de resistance *was "ajam," chicken roasted whole and stuffed with "pisang." "Pisang" is fried bananas. "Durian," a hard shelled nut containing a white meat somewhat of the consistency of ice cream gave the guests a few thrills. "Arak," a South Sea Island wine distilled from the sage palm, was quite potent. But the dessert, "Makanan manis," a cake made of rice and wrapped in banana leaves, neither looked nor tasted like the cake mother used to make.*

**Progress up the ladder has a mellowing influence on some of us. Take Bill Scully, for instance. While serving Metro-Goldwyn-Mayer and its predecessors these 19 years, Bill guarded zealously the identity of the name representing his middle initial, "A." The other week he rose to the general sales managership of Universal. And what happens? He owns up, without a whimper, that his full name is William AUGUSTINE Scully.**

▽

*The final count of the nine-day "Jubilesta" in Kansas City's Municipal Auditorium, for which the city paid out some* $100,000 *for entertainment, shows that the profits went in the expenditure of* $4,000—*to scrape* 900 *pounds of gum off floors and chairs in the imposing* $7,000,000 *edifice.*

Odd McIntyre concludes that the parade ground for the more expert rhumba specialists is a down-the-cellar place in New York near the old Winter Garden, called Club Yumuri. Mostly the patrons are the sleek-haired Latins and their high-combed ladies, who take the dance seriously—dropping in for dinner and never missing a number.

There are many finished exploiters of the ace Cuban dance caper, but our nomination for leadership is Joseph M. Schenck, who does many a rhumba between his chairmanshipping the board of directors of the Chase National Bank's Twentieth Century-Fox Film Corporation.

▽

**Much has been spoken, and duly recorded of late about the coming of the motion picture to the classroom. That the screen is already being used to teach students, seems to be the observation of many, not forgetting Arthur DeBra at the Hays organization.**

**Having reported variously at length on the trend, Motion Picture Herald now is able to present one first hand report—a "scoop!"—on the reactions of the classroom to the film, as forwarded to the Herald's city desk by Correspondent J. W. Leigh, in New Orleans. Wrote Mr. Leigh:**

> **"Machine-guns rattled, water froze and bottles smashed within bottles in a physics lecture on 'Molecular Theory of Matter' this week at the Tulane University college of engineering when the first sound motion picture was used in classwork. The molecular exhibit followed the acquisition of a talking film projector by Dean James M. Robert of the engineering college."**

**Mr. DeBra, please note.**

▽

*Hollywood producers and studios who have been complaining about burdens placed upon them by unionization will hereafter and forever hold their peace, and instead sympathize with their brother theatrical producers on Broadway.*

*When "Yes, My Darling Daughter" moved last week from the New York Playhouse directly across the street to the Vanderbilt theatre, only* 100 *feet distant, it was necessary to call four trucks and eight truckmen to load the "Darling Daughter" scenery, properties, trunks and electrical equipment on them and drive them around the block, back to almost the same spot.*

*Although stage hands from the theatre could easily carry scenery and the other paraphernalia across the road quickly and economically, union rules compel the more costly method, which will stand the management several hundred dollars in extra expense. This is an old Broadway stage union rule, which would apply even if the theatres were next door to each other. By its application it was necessary to call the entire crew of several stagehands at the Playhouse to take the scenery down and carry it to the trucks; the crew of eight of the four transfer trucks and the crew of the Vanderbilt theatre to receive the scenery from the trucks and set it up, a total of twenty-six men.*

# Newsreels Warned To End Violations Of Union Contract

A warning to newsreel companies to stop the "growing" practice of using material supplied by free lance non-union photographers was issued in New York this week by the International Photographers Union, Local 644, through its business representative, Charles W. Downs.

"We're going after them," Mr. Downs declared. "The next time a newsreel uses non-union material we're going to step in and demand that the union label be used on the reel."

Under the union's two-year contract with the newsreels, Mr. Downs said, they are prohibited from engaging free-lance photographers or purchasing their material. Mr. Downs hastened to explain that the union recognized the fact that often, especially in the case of disasters, it is impossible for the newsreels to have a cameraman on the scene and therefore the companies depend upon purchasing pictures from free-lance cameramen who take shots.

"They've been doing this for some time," Mr. Downs continued, "and we haven't said anything, but now they are abusing the privilege. They're using free-lance men on planned productions."

Mr. Downs also denounced two other practices which, he said, the companies have employed as a means of curtailing expenses. The first, assignment of newsreel photographers to production of commercial pictures, is a direct violation of the union's pact, Mr. Downs declared. The purpose of this practice, Mr. Downs explained, is that commermercial photographers are in a different classification than newsreel cameramen and receive higher wages.

The second practice to which Mr. Downs voiced objections is the exchanging of prints by the companies. While this is not a violation of the union's agreement, Mr. Downs added, it is unethical. The companies are continually "swapping" prints, Mr. Downs complained.

The union objects to the exchanging of prints on the ground that the system tends to the use of one cameraman for a "story" while at least five should be assigned to it.

## Goldman Building Two

William Goldman, former Warner zone head in Philadelphia and now an independent exhibitor with 10 theatres, said in New York this week that he planned to build two new houses, one a newsreel theatre, in Philadelphia.

## Cohen Representing Segal

Richard Cohen last week in New Haven became Connecticut representative for Harry Segal of Boston, Mass., handling Imperial Pictures, Ambassador Pictures, Art Cinema reissues of United Artists features and the Jam Handy pictures.

## Gendel Gets Three Films

Max Gendel, independent distributor, last week acquired midwestern distribution rights to "Club de Femmes," "The Eternal Mask" and "Lower Depths."

## National Decency Legion Classifies Seven Pictures

Of seven new pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and one was listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Hitting a New High," "Million Dollar Racket," "Quick Money," "The Shadow," "Thank You, Mr. Moto," "You're Only Young Once." Class A-2, Unobjectional for Adults: "She Married An Artist."

# Warners Plan 16 to 20 Films In England

Warner Brothers will produce from 16 to 20 pictures in England next season, it was indicated this week at meetings held in the Warner Studio in Hollywood by Harry M. and Jack L. Warner, Sam E. Morris, head of foreign activities, Irving Asher, London production head, and Joseph Hummel, foreign manager.

Mr. Hummel, following the meetings, sailed for Sydney, Australia, and other foreign parts.

It was said that four productions with an international appeal had been added to the program. The studio's contract players will be sent to England to appear in the films designed for world distribution.

Mr. Asher is expected to remain in Hollywood for the holidays, after which he will return to London. Harry M. Warner is not expected to return east for some time it was said.

S. Charles Einfeld, publicity and advertising director, will leave Hollywood for New York after the first of the year. He has been reorganizing the studio publicity department.

# O'Shea Appointed Scully Successor

Edward K. O'Shea, Metro-Goldwyn-Mayer Buffalo manager, has been appointed to succeed William A. Scully as eastern district manager for the company. The appointment was made by William F. Rodgers, general sales manager, at a mid-winter sales meeting held in Chicago this week. Mr. Scully becomes general sales manager for Universal on January 1st.

Ralph W. Maw, MGM salesman in Buffalo for twelve years, has been named to succeed Mr. O'Shea as Buffalo manager.

Those present at the meeting signed a scroll which will be presented to Mr. Scully.

Attending the meeting were Tom Connors, Eddie Aarons and Alan Cummings, New York; E. M. Saunders, western manager; Sam Shirley, Chicago branch manager; Jack Flynn, Chicago district manager; Charles E. Kessnick, Atlanta; Bob Lynch, Philadelphia; George Hickey, Los Angeles; Harris P. Wolfberg, Kansas City; Henry Nathanson and Walter Haynor, Toronto.

# State AFL Asks Full Crew Law For New York

The executive council of the New York State Federation of Labor, meeting in Albany last week, went on record in favor of supporting "an amendment to the licensing law to require a full safety crew of competent moving picture machine operators in all projection rooms in places of public assemblage." The proposal, which at present applies only to first class cities, will be introduced at the approaching session of the state legislature. The bill would make it mandatory for exhibitors to have two projectionists in the booth on each shift.

## IATSE Assessments End

International Alliance of Theatrical and Stage Employees locals in Hollywood were notified last week that the two per cent assessment imposed since February 13th would end last Saturday. The announcement came from the Washington headquarters of the Alliance.

The return of autonomy to the four locals now run by the International officers was not discussed but this move and the assessments were subjects of the recent legislative committee investigation of the Alliance and figured in two civil suits brought against International officers by union members.

In New York, Lou Krouse, general secretary, treasurer and assistant to George Brown, president of the IATSE, announced the start of negotiations with distributors of a master agreement for exchange employees to replace the temporary contracts drawn up last summer for exchanges in 32 cities.

## Guild, Time Agree

The Screen Actors' Guild reached a tentative agreement with the March of Time following prolonged negotiations over adherence by the producer to the Guild closed shop contract.

A statement by Aubrey Blair, secretary-treasurer of the junior Guild, related that "two or three points" were still in dispute and would be presented to the Guild board of directors in Hollywood for settlement, but added that the Guild looked forward to "the same harmonious relationship with March of Time" which has been achieved with other eastern producers.

# Revising Soviet Propaganda Film

Associated Press dispatches from Moscow say that a new soviet film depicting phases of the Bolshevist revolution and which features actors impersonating Nikolai Lenin and Josef Stalin, has been sent back to the studio for revision.

Stalin, general secretary of the Communist party, the dispatch said suggested the revision after attending a preview of the film with government and diplomatic officials on November 7th, the 20th anniversary of the revolution.

The film titled "Lenin in October," according to Izvestia, Russian government organ, will be ready for distribution in Russia and abroad the end of this month. Izvestia said that to "increase the significance of this film the cinema administration received urgent instructions to include the occupation of the Winter Palace and arrest of the Provisional Government on November 7, 1917."



# IT NEVER MISSES!

The success of M-G-M's latest "Crime Doesn't Pay" release "BEHIND THE CRIMINAL" merits a salute throughout the film world. M-G-M's "Crime Doesn't Pay" series has never wavered in entertainment value since these thrilling Short Subjects first flashed on the screen several seasons ago. "BEHIND THE CRIMINAL", great in itself, is typical of the superior Short Subjects which M-G-M produces and which theatres have recognized as essential to quality programs.

*Are you receiving your copy regularly of M-G-M's SHORTS STORY, the monthly magazine devoted entirely to increasing your revenue with intelligent program-building and seat-selling ideas?*

# IN THE BRITISH STUDIOS

*by AUBREY FLANAGAN*
*in London*

## *MGM Program*

On the eve of his departure for America, Al Lichtman, vice-president of Loew's Inc., made it plain that Metro-Goldwyn-Mayer does not intend to call a halt to its British production. On the contrary a complete production plan has been drawn up, and films and stars signed. A complete, all British organization is to be formed, and Robert Ritchie is to set about discovering and developing new talent for MGM's British unit.

Most important on the roster of forthcoming films is Cronin's "The Citadel" which is to be Victor Saville's first production under the MGM banner. This goes into production in January with Elizabeth Allan in the lead, well informed rumor has it, at Pinewood. At the same time, Michael Balcon will start production on Tennyson Jesse's "Finishing School" with an all British cast.

"We are delighted with our first British film, 'A Yank at Oxford', which has just been completed under the supervision of Michael Balcon and directed by Jack Conway," said Mr. Lichtman, "and more than grateful for the splendid co-operation which has been given to us by Government officials, the trade, the press and all concerned."

"Adaptation of 'The Citadel' now is being completed by Ian Dalrymple, whilst the script of 'Finishing School' is being prepared by Sidney Gilliatt.

"Also in preparation by Victor Saville is Vaughan Wilkins' novel, now a best-seller in all English-speaking countries 'And So—Victoria', being adapted for the screen by Sir Hugh Walpole.

"Robert C. Sheriff is putting finishing touches to the script of the R.A.F. epic 'Shadow of the Wing', to be produced by Michael Balcon next summer. Sheriff has recently completed the screen version of James Hilton's 'Good-bye, Mr. Chips', also on next summer's schedule.

"These are all production certainties," Mr. Lichtman emphasized. Ben Goetz, managing director of Metro-Goldwyn-Mayer British Studios, is rounding out a completely British organization of artists and technicians to carry on the schedule begun with 'A Yank at Oxford'."

The work of discovering and developing young and new British talent is being successfully continued by Robert Ritchie, who has been responsible for the acquisition of so many of the stars and featured players sent to Hollywood from England and the Continent. He will now devote most of his time to the development of British talent for the British organization.



*CORAL BROWNE, Australian star who plays the "other woman" in the Twentieth Century-Fox British picture, "He Was Her Man," now being filmed at Denham. Gracie Fields and Victor McLaglen play the leads in the production.*

## *Crowd Scenes*

Armies of extras are being engaged on Howard Welsch's Vogue production, "Kicking the Moon Around" which he is making at Pinewood for General Film Distributors release, and which is being made on a budget of £80,000 ($400,000).

The film, though unified by a story, is essentially a musical, and Ambrose's band, accredited class musical ensemble of the British dance world, is one of its featured star lines.

In one court scene some 450 extras are employed, a scene in which the band registers some of the film's musical numbers in an unwonted setting. In another, a chain store sequence, four hundred more extras are engaged on a set which is claimed to be a replica of the type of "threepence and sixpence" stores, which are found in every English town.

Evelyn Dall, blonde swing singer of Ambrose's outfit, Harry Richman and Florence Desmond, leading English mimic and noted musical comedy star, are also in the film.

Special numbers have been written for "Kicking the Moon Around" by Jimmy Kennedy and Michael Carr. Direction is in the hands of Walter Forde.

## *Sinister Street*

London's mythical "Crime Street," imaginary thoroughfare in one of the allegedly mysterious by-ways of the capital, formed a high spot of recent filming of "Kate Plus Ten," by Wainwright Productions, at Sound City Studios, with Jack Hulbert, Genevieve Tobin, Noel Madison, Googie Withers, Edward Lexy and Francis L. Sullivan in leading roles.

In writing the story, Edgar Wallace chose one of those areas where, behind respectable exteriors and in streets of by-gone glories, organizations of modern crooks exist. The Wainwright set for this sequence reflected the elegance that was of yesteryear's Camden Town, with the more faded environs of Kensington backwaters. In such a setting, a great deal of the action of "Kate Plus Ten" takes place, with Kate (Genevieve Tobin) planning large scale coups, such as the robbery of the £600,000 gold bullion train, round which the central theme of this story revolves.

Frank Cellier has been added to the cast in an important role and newcomers to the shooting have included Francis L. Sullivan and Googie Withers.

Richard Wainwright and his director Reginald Denham, have planned a variety of London settings for further sequences of "Kate Plus Ten," ranging from the West End to the smartest rendezvous of Mayfair's elite.

▽

Dita Parlo, foreign star of Schach's "Madamoiselle Docteur," has been engaged by the Capitol production chief to make another film for him. Production will begin in the spring of 1938, and the subject chosen will be "Asphalt," a comedy-drama of a lady of the pavements who falls in love with the policeman who arrests her. This story was originally written for Parlo in Germany when she was seventeen, but she left for Hollywood for two years and finally it was made without her as a silent film, and scored.

Dita Parlo's contract with Max Schach allows the star to make films abroad for six months of the year, and before she makes "Asphalt" she is to take Garbo's original role in a new version of the film which started the triumphant career of the Swedish star.

## *Shavian Rights*

Emphatic insistance that he and he alone has the film rights on Shaw's "Pygmalion," and that he will start production on the film in January next is forthcoming from Gabriel Pascal, chief of Pascal Films of London. Pascal has already engaged his cast and plans to start at Pinewood on January 24th next.

A script is at present being prepared by W. P. Lipscomb, who has developed a first treatment by Cecil Lewis, and the artistes engaged have the full approval of George Bernard Shaw.

Leslie Howard and Lee Garmes will be jointly responsible for direction and Pascal hopes that it will be possible to engage Harry Stradling as cameraman. The cast scheduled includes Wendy Hillier, Philip Merivale, Joyce Barbour, Marie Lohr and of course Leslie Howard.

—

The directors of Sound City decided not to pay the half-yearly dividend due this month on the 134,800 £1 six per cent cumulative participating preference shares.

Norman Louden, chairman and managing director, in a circular to shareholders pointed out that the company derives its principal revenue, from production activity in its studios.

"Since the beginning of this year," he added, "finance has largely been withdrawn from film production. In consequence, the majority of the studios in this country have seen a lessening of activity."

# POSSIBILITY SEEN SELZNICK MAY BE VOTED OWNER-MEMBER OF UA

## Organization Reported Seeking to Retain Producer Following Goldwyn-Korda Deal Failure; 13-Week Sales Drive Planned

With the abrupt collapse of the Samuel Goldwyn-Alexander Korda deal to purchase the controlling interest in United Artists, David O. Selznick's activities this week became the main topic of speculation concerning United Artists' future.

The most widely circulated and most recent reports were to the effect that United Artists directors are making a concerted effort to keep Mr. Selznick affiliated with them and that there is a possibility that the head of Selznick International may be voted an owner-member of the distributing organization.

**While negotiations were underway for the purchase by Mr. Goldwyn and Mr. Korda of the stock held by Mary Pickford, Douglas Fairbanks and Charles Chaplin, it was generally understood that Mr. Selznick was not amenable to renewing his contract with United Artists if the deal were consummated.**

Mr. Selznick, at that time, was reported as considering aligning himself with Metro-Goldwyn-Mayer but this deal, although said to have reached the stage where only signatures were necessary, was believed to have collapsed, too.

### Conferences Continue

Mr. Korda planned to leave the coast for New York early this week but delayed his departure to continue conferences with Mr. Selznick on the possibility of continuing with United Artists beyond the two pictures which Selznick International is committed to produce for United Artists release. Maurice Silverstone, United Artists head in England and the United Kingdom, is expected to leave Hollywood with Mr. Korda and accompany him on the return trip to England.

The announced end of negotiations by Mr. Korda and Mr. Goldwyn last Wednesday night was followed on Monday by the company's announcement that it will launch "The United Artists Better-Business Drive" during a 13-week period, starting January 2nd and ending April 2nd.

### Smith Outlines Plans

A. W. Smith, Jr., general sales manager, outlined the plans for the drive and emphasized the point that "this is the first time in a sales campaign that every member of the exchanges in the United Artists sales organization throughout the country will be enabled to participate in the prize awards."

Although a formal statement was issued by Mr. Goldwyn and Mr. Korda announcing that they would not exercise the option they held on the stock owned by their three partners in United Artists, no definite reason for the abanment of their plans was given. In their statement they said:

"Owing to insurmountable legal complications we have decided not to exercise our option for the purchase of the three units of United Artists Corporation stock owned by Mary Pickford, Douglas Fairbanks and Charles Chaplin and, accordingly, are returning the option today."

Just previous to the announced collapse of the deal it was reported in London that the basic agreement for the exercise of the option would, if carried out, be a violation of British stock corporation laws. The cash for purchase of the three units of stock was to have been furnished by a group of London financiers.

After the brief formal statement given out for Mr. Korda and Mr. Goldwyn, the last-named and Miss Pickford both issued statements intended to clarify the situation.

Miss Pickford said:

"Mr. Fairbanks and I have conscientiously cooperated with our partners, holders of the option, to effect a successful consummation of the deal, even to the extent of making two drastic concessions from the original agreement. In the first instance we agreed to take $1,500,000 in stock instead of all cash and in the second to take $500,000 less in cash and no stock. I take definite exception to printed statements that I am responsible for the failure of Korda and Goldwyn to exercise the option.

"The statement that I might trade my franchise of six pictures annually to the detriment of United Artists is absurd and utterly without foundation. Creation of United Artists originated with me and it has been my constant aim to maintain its high artistic standards since its organization 19 years ago, and I certainly would be the last to mar either its glorious past or its potentially brilliant future.

"It was part of the deal that I should have the right to release six pictures annually. United Artists distribution contracts contain the 'favored nation' clause and I simply requested continuation of the old contract. At no time was the suggestion made by me that I should be entitled to better terms than other producers.

"Despite innumerable and varied statements that have been given for the press, the true reason for the socalled 'flop of the option' has never been printed, but I leave it to the imagination of the picture industry and I sum up the situation in 'two words.'"

### Goldwyn Cites Relationship

Mr. Goldwyn pointed out that his connection with United Artists is through its distributing corporation, and that he is sole owner of his producing company, Samuel Goldwyn Productions. This pointed reference led to the conjecture, in some quarters, that Mr. Goldwyn might withdraw his product from United Artists release.

His statement:

"United Artists is a distributing organization. My only relationship with United Artists is that I own one-fifth of this corporation and am distributing my pictures through United Artists at the present time. United Artists does not own any part of Samuel Goldwyn Prod. I am sole owner of my production company and have been for the past 15 years, during which I have produced pictures independently."

Although he would not discuss the possibility of Mr. Selznick becoming a partner owner of United Artists, a spokesman for the company admitted that negotiations with Mr. Selznick were discussed at the board meeting which continued through Friday and Saturday.

The report that the MGM-Selznick deal did not materialize was followed by a formal press statement that Nicholas M. Schenck, president of Loew's and MGM, who refused to elaborate on the announcement, which follows:

"In leaving California after this happy visit I am proud in the knowledge that the MGM studio is the most strongly fortified organization in the industry, built upon a solid structure that depends upon no one man."

The United Artists drive will be concentrated on 11 pictures which are scheduled for release during the 13-week period. The pictures are, "The Hurricane," "Action for Slander," "The Adventures of Marco Polo," "The Adventures of Tom Sawyer," "I Met My Love Again," "The Divorce of Lady X," "Storm in a Teacup," "The Goldwyn Follies," "The Gaiety Girls," "The Return of the Scarlet Pimpernel," and "Nothing Sacred."

Quotas will be set and awards made to the leading district managers throughout the country, the leading branch managers in the eastern and western divisions, and leading salesmen in the two divisions.

For the Christmas openings of Mr. Goldwyn's picture, "The Hurricane," 17 men went out from New York for local exploitation assistance, as follows: Leo Pillott, Worcester, Mass.; Harold Marshall, Hartford; James McFarland, New Haven; Henry Spiegal, Scranton, Penna.; Louis Ramm, Atlanta; Ed Bellew, Rochester; Harry Rice, Akron; Hob Wood, New Orleans; Edgar Wallach, Harrisburg; George Ettinger, Reading, Penna; Maury Davis, St. Louis; Ed Gallner, Baltimore; E. M. Milburn, Norfolk; Steve Edwards, Springfield, Mass.; M. J. Kavanagh, Bridgeport; Charles Perry, Philadelphia, and Charles Baron, Detroit.

Art Catlin, the company announced, has been in Chicago on the assignment for the last week, and Jay Frank will leave New York for Milwaukee Thursday.

### $250,000 DIVIDEND DECLARED BY UA

*Earnings of United Artists for 1937 were estimated at $1,100,000 at the company's board of directors' meeting in Hollywood.*

*Payment of a dividend of $250,000 out of the earnings for the year was authorized by the board of directors. The dividend will be divided among the five member - owners: Samuel Goldwyn, Alexander Korda, Mary Pickford, Douglas Fairbanks and Charles Chaplin.*

## Financing Arranged for Grand National Films

Financing arrangements have been made for the production of Grand National pictures, an official of the company said this week. Issuance of a formal statement, it was said, is being delayed until after the agreement is signed. No changes are expected to be made in the production program or the executive personnel.

Grand National started paring its home office staff this week by dismissing members of the story, publicity, advertising and exploitation departments. Edward Peskay, general sales manager, said that Edward Finney would move his department to the coast January 1st. Helen Harrison will continue as contact for Mr. Finney at the home office. Sam Shumer remains in the east as story editor. Among those dismissed were Harry Blair, Joseph O'Sullivan, Merritt Crawford, George Fish, Frank Pratt, Charles Dorsa, Jack Kerness, Barbara Day and Marjorie Dobbs.

# CRIME, POLITICS CHIEF OBJECTS OF NEW FRENCH CENSORSHIP CODE

## Review of Scripts Before Production Starts Is Called Important Provision; Attention Is Focused on Morality

by PIERRE AUTRE
*in Paris*

Most important of the new Government film censorship measures, in the opinion of French cinema executives, is the move toward the establishment of a preventive and supervisory authority, expressed in that provision of the regulations which requires that all scripts containing possible censorable material must be submitted to the Government board before production is started.

**The new regulations, now in effect, provide for the banning of films which might affect the prestige of the French army or other governmental agency, provoke diplomatic incidents with foreign countries or which show crime or criminals in such a way as to have an injurious influence on the minds of youth.**

Notice of the new measures was given to producers, distributors and exhibitors in the following letter from Edmond See, director of the Film Censor Board, writing in the name of the French Ministry of National Education of the Department of Fine Arts:

"From: The Director of the Film Censor Board:

"To: The Producers, Distributors and Exhibitors of Films.

"In accordance with instructions from my superiors, I have the honor to communicate to you the decisions mentioned hereafter, pertaining to the production of films.

"A. In future visas will be absolutely refused by the Commission of Film Censorship for:

1. Films having a tendency to ridicule the Army or capable of diminishing its prestige.
2. Films liable to shock the national sentiments of foreigners and therefore bring about diplomatic incidents.
3. Films showing armed attacks (hold-ups), burglaries with house-breaking and any similar attempts which might have injurious influence on the minds of youths.

"B. Visas will only exceptionally be granted for:

1. War or spy films, which for some time have been a tendency to increase.
2. All films based on military or police stories other than those mentioned above.

"For these last categories of production, for films relative to national defense, great state institutions, French or foreign high officials and for any other which you should deem necessary to submit to me, you will kindly consult me before proceeding to produce the film and communicate to me, for examination, the detailed scenario of the film proposed.

"I take this opportunity to remind that by the terms of article 4 of the decree of May 7, 1936:

" 'Films must be submitted to the Censors at least eight full days before trade presentation to the public. . . .' "

Mr. See has given the following explanations of the regulations:

"The first and foremost aim of the Film Censor Board will be to exercise a preventive authority, resembling that used by the Hays organization in America.

"All films will be examined in script form, before work is undertaken on the production, so that, in cases of scenarios containing disputable points, the aforementioned precaution will avoid the unconsidered investment of important funds in a film which would perhaps risk being banned on the eve of its presentation in public.

"The script will be carefully studied and all passages which the censorship committee should deem necessary to change or even suppress completely, will be clearly indicated.

"In some cases the Censorship Commission may demand the entire rectification or modification of certain scenes. If the producer of the film should fail to take note of these indications, the film would run a great risk of being banned in its completed form."

The French Film Censor Board is dependent on the Department of Fine Arts, which is under the management of Mr. George Huisman, and the sub-management of Mr. René Gadave. This department is a section of the Ministry of National Education. The present Minister of National Education is Mr. Jean Zay, who has shown a profound interest in all cinema matters.

The members of the Film Censor Board, chosen by the Minister of National Education, include delegates of the Prime Minister department, the Home Office, Ministry of National Education, Foreign Office, and the War, Marine, Air and Justice ministries.

### Politics Was Chief Consideration

Until last April, films were mainly examined from a political point of view, that is to say, in such a way as to take care that social, foreign and home susceptibilities were treated with tact.

The political opinions of the French Government in power have been one of the biggest factors in the censorship of films. For instance, all Soviet films were banned in France when the National Government was in power, while since the advent of the Popular Front Government, Soviet pictures for the most part have been allowed.

The matter of morality has never greatly concerned the Censorship Commission, except in some particular cases, when the subjects treated were really too offensive, for example, white slavery, which would have given France a bad name in foreign countries. Providing a film has been accorded a visa by the censor, it may be shown in any cinema and to any category of audience, irrespective of the fact that adolescents and children may be included in the said audience. It sometimes happens that the mayors of some towns, or the prefects of some departments, ban a film which might have an injurious influence or which they judge to be contrary to morality, but they do so on their own initiative.

Last March the censorship committee took measures against films showing burglaries, house-breaking and bank hold-ups. This type of film is to be banned because of the number of crimes committed by gangsters in the south of France.

American films were the first victims of these new measures: "Black Legion" was the first to be banned, but was accorded a visa two months later after numerous cuts had been made at the request of the censor. The same thing happened to "You Only Live Once," from which all scenes of violence were suppressed.

### Morality New Factor

The new measures adopted at the request of Mr. Jean Zay, Minister of National Education, three weeks ago, show the new trend. One of Mr. Zay's principal aims is to raise the moral standard of the French cinema. This question is one of the main concerns of some private associations, which for a long time have protested against the negligence of the censor, in the matter of the morality of films.

It is very common to see in French films, naked or partially naked women, vulgar scenes and immoral situations, or for a film to contain obscene or immoral dialogue, and in France there is no law prohibiting children from attending cinemas showing such films.

To date only three organizations seriously examine the question of morality in films. One of these is Catholic, the other two are laic. The first is the Centrale Catholique du Cinema, now in its seventh year, which in its weekly paper *Choisir* reviews and gives a moral classification to all films.

This organization acts in the same way as Catholic organizations the world over, and in accordance with the wishes expressed by Pope Pius XI in his Encyclica "Vigilanti Cura."

The Centrale Catholique du Cinema already has asked Producers (who in doing so would assure themselves the support of the Catholic public) to submit to them the script of their films, so that they could be advised on the scenes to reject before work on the film was started, and thus lessen the risk of the banning of a film in its completed form. This request was made long before the Government censor adopted the idea which has now become official, although treatment of the matter differs somewhat in the two cases as the Government censor will not attach as much importance to the purely moral value of a film, as the Centrale Catholique du Cinema.

### Higher Standards Sought

Another organization, the French League for the Raising of Standards of Morality in the Cinema, which includes 71 sections, spreading throughout the country, has taken in charge, among other important aims, that of trying to "clean up" the cinema. The main object of the league, which was founded in 1883, and which is officially recognized by the State, is to oblige the Board of Censors to examine films from the moral point of view and to indicate which films may be seen by all, or by adults only, or which are entirely objectionable.

The league would like the Government to pass a bill prohibiting the attendance of children in cinemas showing objectionable films.

A third group, Les Amis de l'Ecran (Friends

(*Continued on page 44*)

### *FRENCH ACTORS STAGE SIT-DOWN*

*Fifty actors, stagehands and ushers held a sit-down strike at the Renaissance theatre in Nice, France, when the owner served a dispossess notice of the management for non-payment of rent.*

*The company producing the play, "Mon cure chez les riches", disagreed with the point of view of the theatre owners, the Railroad Workers Mutual Aid Fund, saying it was a shame that workers should deprive other workers of their chance to earn their daily bread. So the staff occupied the stage pending a solution.*



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# MORALITY FACTOR IN FRENCH CODE

(*Continued from page* 42)

of the Screen) associated with the fan publication, *Cine France,* has also been formed, with the aim of raising the moral standard of films. The main object of this organization is to fight all films which are dangerous because of immorality, stupidity or bad spirit; and to encourage all films exalting honorable sentiments, of good taste and of quality. This association plans to open branches throughout the country. Prominent French personalities such as Louis Lumiére, Marshal Pétain, Henry Bordeaux, Cardinal Verdier, José Germain, are honorary members.

Both these leagues and about 50 other associations, such as the Catholic Working Youth, other Catholic associations, and the Y. M. C. A. have given their approval.

### American Product Hit

It is the American films, although already carefully censored by the MPPDA, which have been the first ones to bear the brunt of the new regulations of the Government censor. For example, "The Road Back" has been banned, but after a second screening the film may be allowed with cuts. No official reason for the banning of this film has been given, but it appears that films dealing with the "return from the front" should be avoided. Another film said to be affected is "The Life of Emile Zola," but it is reported that Warner Bros. have decided not to release the film in France as it deals with the Dreyfus case, which, although 40 years old, is still provoking controversies between Frenchmen, and is liable to cause trouble in the theatres, as happened six years ago when a play, treating the same subject, was shown in Paris.

American producers are rather anxious as to the measure of severity in the new regulations. Since all films dealing with gangster stories, detective stories, and underworld are to be banned, it will mean that films such as "Dead End," "Winterset," "Fury," "Mountain Justice," can not be shown.

In a statement to the Cinema Commission of the French Parliament on April 12, 1937, Harold L. Smith, representative in France of the MPPDA, speaking in the name of American distributors, referred to the problem. (It was just after the banning of 'Black Legion.')

"We should also be happy to see points of friction which we have with the French censor smoothed out and avoided. We are the first not to want movements of opinion or demonstrations to be brought about, which, whatever may be thought, cannot do otherwise than prejudice the success of a film. Here both sides can only work in an atmosphere of conciliation and agreement.

"However, we have perhaps been treated somewhat severely, by the prohibition, on principle, of certain subjects and certain films, for we do not believe that a single one of our films, leaving aside the artistic question, can be accused of being immoral.

"Our films have already undergone the test of a similar censorship in America, where, moreover, we have only inter-professional control—and as to our detective films, all of them, without a single exception, far from making heroes of evil-doers, always conclude by the triumph of the police.

"Whatever may be the force of persuasion of a film shown, we do not believe that it can stimulate misdemeanors and crimes to a greater extent than does a daily press in which they, unfortunately, are given a great deal of space."

French producers and distributors are joining American distributors, as they are all anxious to see how the Government censor will apply the new regulations. The industry hopes that the new measures will be applied with intelligence, and that they will not be based entirely on political reasons.

The Catholic paper *Choisir* gave the opinion of many French organizations when it said: ". . . But for a better cinema, and higher morality in films, the Commission of Censors ought to include, besides their civil servants, persons who know exactly what repercussions and influence the cinema may have."

## *PARIS SEASON OFF TO A GOOD START*

*The 1937-38 season in Paris has started much more auspiciously than the previous season, although the improvement is attributed in some quarters to the unusual influx of visitors to the city as a result of the Paris Exposition. Among the leading American films playing first-run there are "Stage Door", "The Prisoner of Zenda", "100 Men and a Girl" and "Easy Living".*

## N. C. Circuit Adds Theatre

North Carolina Theatres, Inc., Charlotte, N. C., will take over the operation of the Broadway theatre, formerly operated through Warner Brothers. The transaction gives the circuit control of all the picture houses in the city. It also solves the problem of the company in regard to a new theatre to succeed the present State, which is a part of the building sold to Woolworth's store some time ago. H. F. Kincey is president of the circuit.

## Producing "Wind Country" Short

A featurette, "Gone With the Wind Country," is being produced in Georgia by Ted Toddy of Hollywood, for Southern Producers, Inc. The short subject is being adapted from an unpublished original story that elaborates on the country dealt with in the Margaret Mitchell novel, "Gone With the Wind."

## Constructing Drive-In Circuit

Philip Smith, Boston, will construct automobile open-air theatres in Cleveland, Philadelphia, Buffalo and Detroit, according to terms of a franchise signed with the Camden Drive-In Theatre Corporation.

## Fanchon Royer Plans Film

Fanchon Royer, woman producer in the state rights field, will make a picture to be known as "Religious Racketeer," which will star Mrs. Houdini, widow of the magician. Frank O'Connor, who wrote the original and the screenplay, will direct.

## Technicolor Opening New Office

Technicolor will open offices in New York, January 1st, with Morgan Hobart, formerly studio contact for the company, in charge. The company has been using the office of its eastern attorney.

## Non-Theatrical Film Award Won by Jones for Travelogue

A color film, "Western Holiday," by Hamilton R. Jones, Buffalo, won the first Hiram Maxim Memorial Award for the best of the ten outstanding non-theatrical films of the year selected by the editors of "Movie Maker," according to an announcement appearing in the magazine's December issue. The award was established by Mrs. John G. Lee and Hiram Hamilton Maxim, the two surviving children of Hiram Percy Maxim, inventor, who founded the Amateur Cinema League.

The award consists of $100 and a replica of the memorial which is in the league's headquarters in New York. Mr. Jones' name will be the first to be engraved on the memorial. His picture is a study of Canadian scenery from the eastern to the western borders of the dominion.

## Ritter on Personal Tour

Tex Ritter, Grand National singing cowboy, is making a series of personal appearances throughout the south and middle west, which will keep him on tour until mid-January. He is accompanied by a group of players including Snub Pollard, Augie Gomez and Darling White Cloud, Indian princess. On his return to Hollywood Ritter will start work on his next for the company, "Rollin' Plains."

## Editing Paris Fair Subject

James A. FitzPatrick, who returned yesterly from England with 5,000 feet of color film of the Paris Exposition, is preparing to assemble the footage for a special three reel subject for Metro-Goldwyn-Mayer distribution. A musical arrangement will be added to the film.

## Midwest Studio Unaffected

The recently announced purchase of the equipment of the old Midwest Film Company by another trailer concern has in no way affected the operation of the Midwest Film Studios, according to Cal Hermer, sales manager.

## Iversen Joins Taylor

Kenneth Iversen, formerly of the U. S. Department of Agriculture, has joined G. R. Taylor and Company, motion picture advertising and distributing service of Irvington, N. J., and New York, as vice-president in charge of the educational department.

## Wermuth with Taplinger

Donn Wermuth, for several years assistant to Joe Feldman, in the Warner Brothers advertising department in Pittsburgh, has been assigned to Bob Taplinger's publicity staff in Hollywood.

## Fannie Hurst Signed

Fannie Hurst has been signed by Samuel Goldwyn to write the story and screenplay for the next Goldwyn musical to be produced in 1938.

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# SEPARATE QUOTA CLAUSE DEFEATED DESPITE LAST MINUTE SUPPORT

## Parliamentary Strife Subsides Following Adoption of Films Council Proposal; Bill Stalled in Committee by Critics

**BULLETIN**

**The proposal for separate quotas as part of the new Films Bill was killed finally Tuesday night by the House of Commons Films Act Committee by a vote of 34 to 14. In spite of presentation of a united front by sponsors of a reciprocity plan and the advocates of separate quotas, a last minute effort by producers to carry the proposal, Oliver Stanley, president of the Board of Trade, offered no agreement and the committee voted down the proposal.**

—

by AUBREY FLANAGAN
*in London*

The tumult and the shouting of quota controversy have to some extent died down during the past week. But neither the captains of industry, nor the kings of commerce have departed from their battlefield. The campaign has taken a less blatant if no more subtle form.

**Following the Commons Committee's approval of Oliver Stanley's Films Council scheme and what was, to quote a noted British journalist, tantamount to a rebuff to the producers' plea for a separate quota clause, the noise of battle has subsided somewhat and the optimism of yesterday has given place to the scepticism of today.**

The Federation of British Industries and their labor allies—"stooges," they have been termed in more irreverent circles—are clearly less confident of their scheme being adopted as each day passes, though there is no lessening of the tenacity with which it is being pressed, only of the clamor with which it is accompanied.

Weight, it was thought, might have been added to the conviction of the separate quota idea, by the half hearted support lent it by American renters here, who, as recorded last week, had intimated to the Government that though they were not agreeable to the suggested figures they were not opposed to the idea in principle. In spite of this he would be an optimistic prophet who would forecast that even with this to guide him the president of the Board of Trade would, at this penultimate hour, change the whole form of the Bill to incorporate a proposal presented so late in the day and with such mixed backing.

Well informed circles record that when the last F.B.I. deputation waited on Mr. Stanley to press once again for a separate quota clause, they met with a far more cordial reception. Reports further hint at Mr. Stanley's spokesman, Captain Euan Wallace, twitting the Film Unit on its unrepresentative and disunited character. It will be remembered that both Maxwell and the Ostrers walked out of a recent meeting in order to disassociate themselves from the scheme.

Exhibitor circles in particular who are well known to have Mr. Stanley's ear, and on the supposed righteousness of whose case the Board of Trade president is believed to be convinced, are absolutely certain that the separate quota idea is dead.

A last minute effort is likely to be made to have some clause incorporated in the Act making it possible of consideration and institution by the proposed Films Council.

Though this Films Council, approved on its first reading in Committee, does not go all the way demanded by certain interests, there has been very little criticism of it since the matter was voted for in the Commons Committee.

At the time of writing, the Second Reading has not been taken, Mr. Stanley having voluntarily postponed this so that details could be considered and if approved inset in the amendment. There is little likelihood of there being any hitch in this direction.

### Opposed by Labor

On the other hand there has been opposition mostly from the Labor Benches to the proposed Advisory Committee, the functions of which, as understood by its sponsor, Mr. Stanley himself, would be to take a mass of routine work off the shoulders of the full Council. Labor sees in this a less accessible body, responsible not directly to Parliament, but to the Board of Trade, and fearing a departmental obligarchy, has persuaded Stanley to defer further proposals until the Third Reading of the Bill before the full House of Commons.

Meanwhile, pending further discussion in Committee of the F.B.I. Labor scheme, the propaganda goes on, the press and Parliament being sedulously but discreetly approached. Taunted to further action by alleged misunderstanding and misrepresentation, the F.B.I. last week staged a very informal reception to the press and over a pleasantly contrived cocktail party, buttonholed the scribes individually and collectively. Basil Dean, leaning nonchalantly on a full ornamented cocktail bar, made a further appeal for consideration and support, being backed even more generously than might have been expected by Labor spokesman Tom O'Brien, secretary of National Association of Theatrical and Kine Employees, who see in the idea the answer to the present grave unemployment problem.

Writing to the *Times,* Mr. Dean, accredited mouthpiece of the London-born idea, criticises the Stanley Act as throwing the main burden of British production on a body of "unwilling foreign importers whose primary and legitimate object is to sell their own pictures in this country for as much money as possible."

This, though to give them full credit they have not expressed any opposition to the Bill, is exactly what the American renters would like to be left to do, instead of being burdened with the production of pictures in this country.

Mr. Dean, speaking, of course, for his group, still insists that the American importer regards the British film as a tax he has to pay for trading in Britain, suggesting that no commercial enterprise can hope to compete against a rival who is willing to sell at a loss.

The Committee stage, thanks to the persistence of the Bill's Parliamentary critics, is taking much longer than was expected and with two sessions a week there is little hope of it being concluded before the House rises for the Christmas recess.

▽

### Irish Labor

Following the British Government's inquiry into labor conditions in the industry, Northern Ireland, loyalist territory in that country, is to do likewise.

Major Shillington, Ulster Minister of Labour, announced in the Northern Parliament that following the lead of the mother Parliament, he was taking steps to set up a similar inquiry and was preparing for an investigation. Every Ulster exhibitor is to be subjected to a questionnaire on working conditions and wages.

▽

### Charity Premiere

"The Divorce of Lady X," the Merle Oberon production made in Technicolor at Denham, under the direction of Tim Whelan, is to have a charity premiere at the Odeon Leicester Square on January 4th, 1938. Proceeds will go to the Westminster Hospital.

▽

### $30,000,000 in Royalties

The amount of film royalties paid in England to foreign companies during 1936 amounted to about £6,000,000 ($30,000,000), according to an estimate made recently by Oliver Stanley, president of the Board of Trade.

Receipts from British films shown abroad in that period amounted to less than £1,000,000 ($5,000,000), it was estimated.

### *ROYAL NAVY MAKES FRIENDLY GESTURE*

*Lord Mountbatten, in a gesture of cordiality from British officialdom to American distributors, invited them to a dinner this week at Mountbatten House, London, to discuss a supply of films for 200 British warships. The Duke of Kent was present and the distributors met the chiefs of the Royal Naval Film Corporation and the Admiralty Board.*

## Columbia Pictures Declares 25 Cent Quarterly Dividend

The board of directors of Columbia Pictures Corporation this week declared a 25 cents quarterly cash dividend, payable January 3, 1938, to common stockholders and voting trust certificate holders of record at the close of business December 22, 1937.

In its formal announcement the company stated:

"The legislative activities and uncertainties with respect to the ultimate status of the present undistributed profits tax law have been deemed by the management of sufficient importance to justify the deferment of action, at this time, on the usual 2½ per cent stock dividend."

---

Monogram has signed Jackie Cooper for two pictures next season, according to an announcement made in Hollywood by W. Ray Johnston, president.

---

Harry Asher has obtained the New England rights to "Thunder Over the Orient" from Front Page Productions.

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## You're a Sweetheart

***(Universal)***

**Musical Comedy**

It was a damp and disconsolate company of press folk who foregathered at the Alexander theatre in Glendale, Cal., on the third night of an interminable downpour to expose eye and ear dutifully to this oddly cast diversion. Another offering from the same sponsor had failed dismally to take the reportorial mind off of wet journalistic feet the night before at another place and it is to be admitted that expectations were not high. This was the audience, then, about as "tough" an audience as this or any picture is likely to encounter any time or place, that Mr. B. G. DeSylva's 95-minute contribution to the gaiety of the season took into camp completely. It would be, on the basis of results obtained in this decidedly inauspicious tryout, a hit, a smash, a wow and—to quote a word quoted frequently in the picture—a wham (maybe, to quote still another, even a *bop!*—which is tops in the language of the characters).

Ninety-five minutes is quite a spell, as the sprockets fly. Not the least of the surprises registered on this occasion came from discovery that the film ran that long—it seemed far less. But into 95 minutes may be packed a great quantity and variety of entertainment, especially when the pace is midway between headlong and breakneck. There is, therefore, a great number of people and things for showmen to tell their customers about. For instance, they could list:

Alice Faye and George Murphy in the finest, fastest, flashiest song-and-dance routines of the year.

Ken Murray and Oswald at better than their radio best.

Andy Devine and Frank Jenks in their peak comedy characterizations of 1937.

Casper Reardon in the all-time champion rendition of hot music on the classic harp (and an outspoken showman could name names here, if that were ethical).

The Four Playboys whipping singing guitars stingingly.

Maida and Ray in and out of whizzing lariats.

The Norvelle Brothers back from forgotten vaudeville to whistle a sparkling interlude.

Charles Winninger in a comic brevity, Edna Sedgwick in a syncopated ballet, Frances Hunt, Donald Meek, William Gargan and David Oliver in uniformly polished supporting roles.

It wouldn't be necessary, if it ever is, to tell the customers what the story's about, especially as this particular basic idea has been kicked around unmercifully this year. It happens to be about the Broadway producer who experiences difficulty with the fellow he owes for the scenery, but this difficulty occurs far down in the picture and is without real importance in the scheme of things. More prominently responsible for what goes on is a publicity stunt in which a waiter poses as an Oklahoma oil man and buys out the house for the first week of the show's run. Mr. Murphy plays the bogus oil man and Mr. Murray the producer, both in a fashion to suggest that they'll be getting many more things in the same general bracket to do from now on. Miss Faye plays the star of their mutual admiration and, to be sure, commercial interest.

Just where major credit for the impact of this fast, fresh and unfettered film upon the assembled onlookers belongs is not readily determinable. It is unmistakably the work of producer DeSylva, naturally. It shows plainly, too, the experienced hand of director David Butler. And a lot of credit for smart dialogue and humor remains to be distributed among Monte Brice and Charles Grayson, the screen playwrights, and Warren Wilson, Maxwell Shane and William Thomas, who wrote the story. Music, some of it distinguished and all of it popularly singable, is from various quarters; Jimmy McHugh and Harold Adamson wrote five of the songs, Charles Tobias and Murray Mencher added one, and the seventh is by Lou Bring, Mickey Bloom and Arthur Quenzer.

*Previewed, as noted at some length in the foregoing, December 10th.*—WILLIAM R. WEAVER.

Produced by B. G. DeSylva. Distributed by Universal. Directed by David Butler. Screen play by Monte Brice and Charles Grayson. Story by Warren Wilson, Maxwell Shane and William Thomas. Music by Jimmy McHugh and Harold Adamson; Charles Tobias and Murray Mencher; Lou Bring, Mickey Bloom and Arthur Quenzer. Musical direction, Charles Previn. Photographed by George H. Robinson. Film editor, Bernard W. Burton. P.C.A. Certificate No. 3766. Release date, December 26, 1937. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

| | |
|---|---|
| Betty Bradley | Alice Faye |
| Hal Adams | George Murphy |
| Don King | Ken Murray |
| "Cherokee" Charlie | Charles Winninger |
| "Daisy" Day | Andy Devine |
| Fred Edwards | William Gargan |
| Harry Howe | Frank Jenks |
| "Penny" Norris | Frances Hunt |
| Cousin Casper | Casper Reardon |
| Oswald | Oswald |
| Conway Jeeters | Donald Meek |
| The "Yes" Man | David Oliver |
| Will Rogers | Andrew H. Trimble |
| Ballet Dancer | Edna Sedgwick |
| Bailiff | Bob Murphy |
| Mrs. Hepplethwaite | Renie Riano |
| Defense Attorney | Bobby Watson |

and

The Four Playboys—Maida and Ray—The Norvelle Brothers

## She's Got Everything

***(RKO-Radio)***

**Comedy**

There are quite a lot of names listed below which have varying degrees of marquee significance. The first half dozen, suitably bunched, may prove quite enough to get a tidy company in to witness the proceedings.

Such a company will see Mr. Raymond portray again the rich young man and hear Miss Sothern sing. They will see and hear Mr. Moore and Miss Broderick in characteristic banter. According to preview reaction, they will laugh at a hypnotism sequence in which Solly Ward attempts to unmesmerize the accidentally mesmerized Miss Broderick. That, again according to preview reaction, will be about all the laughing of importance.

Such a company will be told that creditors of an impoverished socialite conspire to finance the lady, without her knowledge, in a romantic campaign to obtain by marriage a generally desirable solvency. They will be told that the young lady, allergic to coffee, must drink innumerable cups of it daily, by way of testing the product, and that her extreme nausea resulting from this devotion to duty is amusing. Finally, of course, they will be given to understand that everything winds up happily.

Miss Sothern sings one song, "It's Sleepy Time in Hawaii," in her highly competent manner, but it's dropped into the picture in such a way as to bring to a dead stop the meagre progress made up to that point. It's by Leon and Otis Rene.

*Previewed December 8th at the Alexander theatre, Glendale, California, with unimpressive results.*—W.R.W.

Produced by Albert Lewis. Distributed by RKO-Radio. Directed by Joseph Santley. Screen play by Harry Segall and Maxwell Shane. Musical director, Frank Tours. Songs by Leon and Otis Rene. Film editor, Frederic Knudtson. Photography, Jack Mackenzie. P.C.A. certificate No. 3753. Release date, undetermined. Running time, when seen in Glendale, 65 minutes. General audience classification.

CAST

| | |
|---|---|
| Fuller | Gene Raymond |
| Carol | Ann Sothern |
| Waldo | Victor Moore |
| Jane | Helen Broderick |
| Nick | Parkyakarkus |
| Chaffee | Billy Gilbert |
| Roger | William Brisbane |
| Watkins | Herbert Clifton |
| Courtland | Alan Bruce |
| Corrio | Solly Ward |
| Justice of Peace | Alec Craig |
| Reporter | Fred Santley |
| Dr. Bricker | Richard Tucker |
| Doctor | George Irving |
| Ransome | Jack Carson |

## Man Proof

***(MGM)***

**Modern Triangle Romance**

This is a smart adaptation of an ultra modern triangle story written by Fanny Heaslip Lea. It is a class picture. It is pointedly aimed at entertaining adult woman audiences. Depending upon dialogue and characterizations to serve as the interpretative medium, it, like "Craig's Wife," which also featured Rosalind Russell, includes but little of that spontaneity that interests general audiences.

"Man Power" is the story of a woman who wanted a husband and, even though the man was married to another woman, made no bones about her determination to win him away from his wife. The plot is developed sincerely, realistically and with dignity, which keeps its moral tone on a high plane. For specialized grown-up audiences it appears to be suitable entertainment.

The players principally involved in the triangle situation are Myrna Loy, Rosalind Russell and Walter Pidgeon. All have difficult roles to enact, yet all carry their characterizations with force and conviction. Although Pidgeon chose to marry Miss Russell, his action did not deter Miss Loy from her determination to win him for herself. The situations which throw them together, while Miss Russell sits home and suspects, are well handled. But they lead to the inevitable conclusion. When Miss Russell, while denouncing her husband, claims him as her own and he, in turn, confesses that his attachment for Miss Loy was but an infatuation, the latter abandons her plan for conquest to find comfort in the affection of Franchot Tone, a relationship which her mother, Nana Bryant, had long been trying to establish.

Exploitable assets in the production are the

theme and name values. While efforts may be made to kindle the interest of general audiences in the film, the fact that the theme is one of particular interest to women makes it evident that a determined drive should be waged to arouse the attention of that portion of audiences.

*Previewed December 9th in the Village theatre, Westwood, Cal. Audience reaction indicated that the women in the gathering were more interested in the production than the men. Appreciating the work of the leading players, as well as the contributions of the supporting cast, the women, particularly, seemed to look upon the picture as one that put the question, "What would I do under similar circumstances?" right up to them. Comment overheard in leaving the theatre, with many women making that query of themselves or friends, suggests that it might be a good idea to adapt as a means of calling attention to the picture.*—Gus McCarthy.

Produced and distributed by MGM. Louis D. Lighton, producer. Directed by Richard Thorpe. Based on a story by Fanny Heaslip Lea. Screen play by Vincent Lawrence, Waldemar Young and George Oppenheimer. Edward Woehler, assistant director. George Boemler, film editor. Musical accompaniment directed by Franz Waxman. Photographed by Karl Freund. P. C. A. Certificate No. 3899. Running time, when seen in Westwood, 78 minutes. Release date, Dec. 31, 1937. Adult audience classification.

CAST

| | |
|---|---|
| Mimi Swift | Myrna Loy |
| Jimmy Kilmartin | Franchot Tone |
| Elizabeth Kent | Rosalind Russell |
| Alan Wythe | Walter Pidgeon |
| Florence | Rita Johnson |
| Meg Swift | Nana Bryant |
| Jane | Ruth Hussey |
| Bob | Leonard Penn |
| Tommy Gaunt | John Miljan |
| Minister | William Stack |
| Gus | Oscar O'Shea |
| Fight Announcer | Dan Toby |

# Madamoiselle Docteur

## *(Capitol-Trafalgar)*

### Spy Melodrama

Spy pictures have by now tended to follow a pattern and this unexciting but not displeasing production makes little attempt to get away from it. Here are the same old dramatic formulae, the conflict 'twixt love and duty, the ancient and venerable codes and disguises, and the inevitable narrative obscurities, woven into a film which has its moments, and at least two fascinating performances, but lacks the excitement of real melodrama and the essential pictorial punch. It is a studied effort but stilted, drab in its camerawork and indecisive in its narrative, with a climax which one might be pardoned for explaining on the grounds of directorial fatigue.

Into it comes Dita Parlo, charming blonde star of the Continent, in the role of Anne Marie Lesser, a spy who actually worked for Germany during the war, and Erich von Stroheim, whose deliberate bull necked study of Teutonic tenacity makes substance out of the shadow of a very fictitiously designed role.

La Parlo's role is the not unfamiliar one of the woman who joins a German spy organization to avenge the killer of her boy friend, and at long last finds herself face to face with him in the young officer she has learned to love. We get to this ultimate problem through a sequence of incidents of the accredited espionage nature, with prying into portmanteaus, escapes across frontiers, and passwords in Salonika, where Stroheim lurks disguised in a fez and a black eye patch. Director Greville, or his scenarist, or both, make little attempt to find a solution, for in the climax, a German air raid on the town, we are left with the knowledge that each knows the other's secret but with little idea of how they are going to cope with it either by escape, or death or . . . and the trouble is that we do not very much care.

John Loder's obscure and rather stagey British Captain is not the least indigestible of the film's elements, many of which take a deal of explaining away.

*Shown at the London Pavilion, the picture, being a spy drama, a favorite with West End audiences, awakened some interest.*—Aubrey Flanagan.

A Capitol-Trafalgar Production. Distributed by United Artists. Produced by Max Schach. Associate producer, I. Goldschmid. Directed by Edmond Greville. Assistant Director, Vincent Permane. Scenario, Ernest Betts. Based on the story by George Neveux and I. Cube. Adapted by R. Bernaur. Dialogue, Basil Mason. Music, Hans May. Photography, Otto Heller. Camera, Alfred Black. Art Director, Oscar Werndorff. Sound Recordist, A. R. Jolly. Editor, Ray Pitt. Running time, 77 minutes. Adult audience classification.

CAST

| | |
|---|---|
| Anne-Maria Lesser | Dita Parlo |
| Lieut. Peter Carr | John Loder |
| Col Mathesius & Simonis | Erich von Stroheim |
| Gaby | Claire Luce |
| Lieut. Hans Hoffman | Gyles Isham |
| Coudoyan | Clifford Evans |
| Armand | John Abbott |
| Mario | Anthony Holles |
| Carr's Orderly | Edward Lexy |
| French General | Robert Nainby |
| Col. Burgoyne | Brian Powley |
| Proprietress of Blue Peacock | Molly Hamley Clifford |
| Col. von Steinberg | Raymond Lovell |
| Col. Marchand | Frederick Lloyd |
| Capt. Fitzmaurice | Claud Horton |

# Exiled to Shanghai

## *(Republic)*

### Newsreel vs. Television

An entertaining action picture, as modern as tomorrow's headlines, has been made from a story of newsreel men.

Most newsreel stories are of rivalry among the cameramen, in obtaining exclusive pictures and in getting the pictures first on the theatres' screens. Here it is a newsreel company against the radio, wired-photos and eventually news by television. In the story the newsreel runs a poor fourth. The application of television here, incidentally, is beyond the wildest dreams of today's optimists, what with broadcasts from far away Shanghai to New York.

The picture stars Wallace Ford, who has a leading role in the highly successful "Of Mice and Men," now playing on the New York stage. He also recently appeared on the Rudy Vallee radio program in a scene from the play. June Travis, daughter of the vice-president of the Chicago White Sox baseball team, plays opposite Ford, turning in a well rounded performance and in addition impressing one as a typical American girl, if any.

The story opens in Spain where "Ted Young" (Wallace Ford) is shooting scenes of the war. On his return to New York with the "shots" he discovers that newspapers had featured wired pictures a week ago. In his endeavor to scoop the newspicture services "Young" photographs "Nancy Jones," believing her to be a sweepstakes winner.

The pictures are released, then withdrawn, when it turns out that "Nancy" is only a winner of a television exploitation contest. "Young," out of a job, becomes television-conscious and crusades for this new medium. A fraudulent company agrees with "Young's" plans, the company's stock is pyramided on the strength of the idea, and a demonstration is held for investors. The demonstration turns out to be a trick. "Nancy" heads for home, thinking "Young" guilty, but he in typical serial fashion parachutes out of a plane, stops her train and joins her. The picture ends with the television broadcast from Shanghai.

*Reviewed in projection room.*—Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Nick Grinde. Original screen play by Wellyn Totman. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Howard O'Neill. Art director, John Victor Mackay. Musical director, Alberto Colombo. Costumes by Eloise. P. C. A. Certificate No. 3810. Running time, 64 minutes. Release date, December 20, 1937. General audience classification.

CAST

| | |
|---|---|
| Ted Young | Wallace Ford |
| Nancy Jones | June Travis |
| Fred Sears | Dean Jagger |
| Andy | William Bakewell |
| Bud | Arthur Lake |
| J. B. Willet | Jonathan Hale |
| Powell | William Harrigan |
| Aunt Jane | Sarah Padden |
| Maloney | Syd Saylor |
| Walters | Charles Trowbridge |
| Poppolas | Johnny Arthur |
| Hotel manager | Maurice Cass |
| Claire | Minerva Urecal |
| Mabel | Sally Payne |

# Daughter of Shanghai

## *(Paramount)*

### Melodrama

Condense all the excitement of a multi-chapter superthrilling serial into 60 minutes running time and you get some idea of the entertainment character of "Daughter of Shanghai." No war picture is this. No expedition is made to Shanghai. The only reason for the title apparently is that Anna May Wong, an American born Chinese, is introduced to the ribald habitues of a tropical island honky tonk as "the daughter of Shanghai—exotic dances." Directly the picture has to do with the experiences Miss Wong and an oriental undercover government man played by Philip Ahn meet when they set out to break up an alien smuggling ring. A wild and woolly melodrama, everything, including characterizations, action, dialogue, situations and locales is pointed to accentuate that quality.

For resisting racketeers "Barden" and "Sleete," "Quan Lin" is killed, but his daughter, "Lan Ying" escapes. Under the supposed patronage of "Mrs. Hunt," "Lan Ying," refusing the cooperation of "Kim Lee" determines to break up an alien smuggling ring. On an island, where she pauses for a while to be a cabaret entertainer, she encounters many harrowing experiences, and gets information pointing to "Hartman" as one of the key figures in the racket. Arriving back in the environs of San Francisco, there are more hair-raising goings-on, imagination-defying escapes, until "Mrs. Hunt" is revealed as the hypocritical queen and brains behind the smuggling ring.

*Previewed December 10th in the Dome Theatre, Ocean Park, Cal. A surprise showing, attended by no studio officials and by only a very few paying customers, those present apparently most enjoyed themselves by kidding the film, telling the characters what and who to suspect and how to go about outwitting them.*—G. M.

Produced and distributed by Paramount. Directed by Robert Florey. Screen play by Gladys Unger and Garnett Weston. Based on a story by Garnett Weston. P. C. A. Certificate No. 3775. Running time, when seen in Hollywood, 60 minutes. Release date, Jan. 21, 1938. General audience classification.

CAST

| | |
|---|---|
| Lan Ying Lin | Anna May Wong |
| Kim Lee | Philip Ahn |
| Otto Hartman | Charles Bickford |
| Andrew Sleete | Larry Crabbe |
| Mrs. Mary Hunt | Cecil Cunningham |
| Frank Barden | J. Carrol Naish |
| Olga Derey | Evelyn Brent |
| Harry Morgan | Anthony Quinn |
| James Lang | John Patterson |
| Captain Gulner | Fred Kohler |
| Jake Kelly | Frank Sully |
| Quan Lin | Ching Wah Lee |
| Ah Fong | Maurice Liu |
| Yung Woo | Michael Wu |
| Sam Blike | Ernest Whitman |
| Lil | Mae Busch |

# Wild Horse Rodeo

## *(Republic)*

### Western

This subject should prove satisfactory to western fans in most situations. The story shifts from rodeo to ranch to rodeo and back to the ranch as two factions fight for a wild horse. The final sequence, wherein a group of horses is herded by airplane into a corral, a shooting duel between those on the ground and those in the air, and finally the destruction of the plane by a pistol shot from the ground, stops at nothing, but youngsters' enthusiasm is not likely to be troubled by incredulity.

The story, like others in the Three Mesquiteers series, has a romantic tinge, but the love story is left open for another feature. Bob Livingston, Ray Corrigan and Max Terhune are the Mesquiteers; June Martel, the girl, and Walter Miller, the trouble maker.

"Stony" is a rodeo performer for "Colonel Nye's" outfit. "Tucson" runs a ranch. "Stony" and "Lullaby" borrow $1,000 from "Nye" to help "Tucson' by promising to capture the wild

(*Continued on page* 54)

# "HERE IS A PRODUCTION YOU "CARRIES A PUNCH ALL THE

"Highly acceptable for all audiences . . ." —Box Office

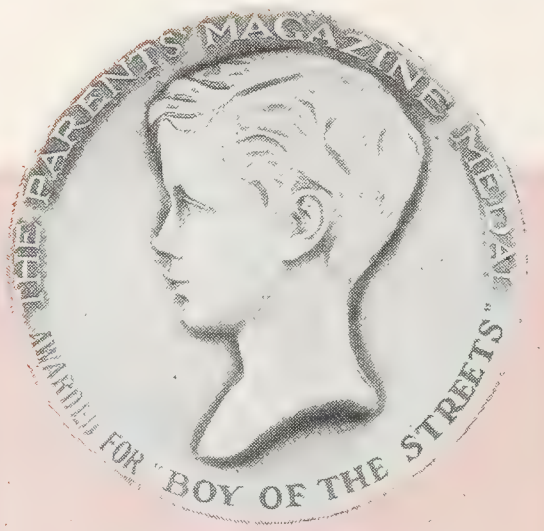
"Interesting and timely picture . . ." —Parents' Magazine

# JACK COOP

## "Gives the Most Natural Boy Ever Seen on the Screen."

"Well worth seeing . . . Plenty of melodrama for your money . . ." Literary Digest

"A swell picture on any screen . . ." —Showmen's Trade Review




AWARDED THE PARENTS' MAGAZINE MEDAL FOR THE BEST MOVIE OF THE MONTH

# "BOY STR

"Will have distinct appeal to audiences every-where . . ." —Film Curb

"An excellent piece of entertainment . . ." —Daily Variety

"Monogram's most ambitious effort . . . will do biz . . ." —Variety

"Will please any type of audience . . ." —Film Daily

# CAN SHOUT ABOUT." —*Film Daily*
# WAY...TOP FARE." —*Hollywood Reporter*

# IE ER

**Performance**
***—Film Daily***



# OF THE EETS"

**A MONOGRAM PICTURE**

**WITH**

# MAUREEN O'CONNOR

**KATHLEEN BURKE • ROBERT EMMETT O'CONNOR**
**MARJORIE MAIN • MATTY FAIN**

**DIRECTED by WILLIAM NIGH**
**ADAPTATION and DIALOGUE by GILSON BROWN and SCOTT DARLING**
**ORIGINAL STORY by ROWLAND BROWN**
**RECORDED by WESTERN ELECTRIC MIRROPHONIC SOUND**

"Sympathetic, realistic drama . . . Jackie Cooper convincing . . ." —News Week

"Enjoyable picture will hold family audience . . ." —Screen Book

"Can be relied on for satisfactory returns . . ." —Box Office

"A production of which Monogram can well be proud . . ." —Jay Emanuel Publications

(*Continued from page* 51)

horse "Cyclone" for the rodeo. "June" is an illustrator who has featured drawings of the horse in many magazines and is against the proposition. "Tucson," in love with "June," backs her up, but "Stony," true to his word, captures the horse for the rodeo.

The horse becomes the greatest attraction in the rodeo, unseating all riders. Finally the horse is offered to anyone who can ride him. "Stony" wins the horse and sets him free. "Nye" determines to get the horse back, employing an airplane. "Nye's" attempt fails and he dies when the plane crashes.

*Reviewed in projection room.*—P. C. M.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Supervisor, John T. Coyle. Directed by George Sherman. Screen play by Betty Burbridge. Original story by Gilbert Wright, Oliver Drake. Based on characters created by William Colt MacDonald. Photography, William Nobles. Editor, Lester Orlebach. P. C. A. Certificate No. 3830. Running time, 56 minutes. Release date, December 6, 1937. General audience classification.

CAST

| | |
|---|---|
| Stony Brooke | Bob Livingston |
| Tucson Smith | Ray Corrigan |
| Lullaby Joslin | Max Terhune |
| Alice | June Martel |
| Colonel Nye | Walter Miller |
| Hank | Edmund Cobb |
| Harkley | William Gould |
| Jim | Jack Ingram |
| Singer | Dick Weston |
| Slim | Henry Isabell |
| Bud | Art Dillard |
| Announcer | Ralph Robinson |
| Snowflake | Snowflake |

## Colorado Kid

***(Republic)***

**Western**

A swiftly paced action western, more in the manner of the older school, though not particularly exciting or interest-sustaining in story content and production values, has an innocent hero, found guilty of a murder. He makes the usual incredible escape from jail and exposes the murderer.

Bob Steele is the "Colorado Kid," with Marion Weldon playing opposite as the romantic lead.

The "Kid" is foreman of a ranch. His boss gets drunk, the two have an argument and the "Kid" is fired. The boss, with $5,000 on his person, is killed and robbed. The "Kid" is accused, sentenced to be hanged. He escapes and hides out on a friendly ranch.

The owner's daughter "Irma" (Marion Weldon), in an attempt to forestall any more killings, manages to tie the "Kid" and proceeds to the hideout of the murderer to bargain. The "Kid" gets free in time to rescue "Irma" and capture the murderer.

*Reviewed in projection room in New York.*—P. C. M.

Produced and distributed by Republic. Producer, A. W. Hackel. Directed by Sam Newfield. Original story by Harry F. Olmsted. Screen adaptation. Charles Francis Royal. Photography, Robert Cline. Sound, Clifford Ruberg. Editor, S. Roy Luby. P. C. A. Certificate No. 3728. Running time, 56 minutes. Release date, December 6, 1937. General audience classification.

CAST

| | |
|---|---|
| Colorado Kid | Bob Steele |
| Irma Toles | Marion Weldon |
| Wolf Hines | Karl Hackett |
| Bibben Tucker | Ernie Adams |
| Sheriff Hannon | Ted Adams |
| Toles | Frank LaRue |
| Colonel Gifford | Horace Murphy |
| Sims Leathers | Kenneth Duncan |
| Ab. Hendry | Bud Buster |
| Judge Smith | Frank Ball |
| Court clerk | John Merten |

## Prescription for Romance

***(Universal)***

**Comedy**

The credit sheet lists Wendy Barrie, Kent Taylor and Mischa Auer in that order atop the cast of this light comedy, but these arrangements are governed, generally, by other than box office considerations. In any case, showmen, who elect to bill the gifted Mr. Auer in foremost position will not be misleading their patrons, for it is he, with an unnamed dog which accompanies him throughout the picture, who provides most or all of the laughs induced by the unreeling.

The story opens in New York and jumps quickly to Budapest, where a lady doctor, American, shelters an old friend, "Kenneth Barton," who has absconded with some half million dollars. "Steve Macy," detective, arrives in pursuit of the absconder and captures him after a series of adventures in which he and the lady doctor work out a practically automatic romance.

Auer's role is that of insolvent count, impeccably attired and living by his wits in the Hungarian metropolis. Miss Barrie plays the lady doctor and Kent the detective.

*Previewed December 9th at the Warner theatre, Beverly Hills, Cal., a chill, wet night, on which an audience, damp from exposure to the Golden State's abruptly un-golden climate, reacted damply.*—W. R. W.

Produced by Edmund Grainger. Distributed by Universal. Directed by Sylvan Simon. Story by John Reinhardt and Robert Neville. Screen play by James Mulhauser, Robert T. Shannon and Albert R. Perkins. Film editor, Paul Landres. Photography, Milton Krasner. P. C. A. Certificate No. 3765. Release date, December 12, 1937. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

| | |
|---|---|
| Doctor Valerie Wilson | Wendy Barrie |
| "Steve" Macy | Kent Taylor |
| Sandor | Mischa Auer |
| Lola Carroll | Dorothea Kent |
| "Smitty" | Frank Jenks |
| Kenneth Barton | Henry Hunter |
| Doctor Paul Azarny | Gregory Gaye |
| Major Goddard | Samuel S. Hinds |
| Sergeant Toberay | Bert Roach |
| Josef | Frank Reicher |
| Train Conductor | Christian Rub |
| Carney | Ted Osborn |

## Mannequin

***(MGM)***

**Metropolitan Romance**

Probably the first thing the more outspoken type of showmen will want to tell his clients about this appearance of Joan Crawford is that it does not resemble "The Bride Wore Red" in any particular, and probably the most convincing way to convey that information is by dwelling first upon Spencer Tracy's distinguished presence as the spark plug of a cast that plays together like the Fordham Backfield. That the story is dated today and pertains to the doings of plain people, such as may be found in great numbers at any dark spot on the map, is another matter for immediate mention.

Other cast names to mention are Ralph Morgan and Allan Curtis. A young man likely to be heard from more prominently hereafter, and expenditure of a spot of space in behelf of Elizabeth Risdon, Oscar O'Shea and Leo Gorcey, who borrow the picture from the principals now and again to run off smart gains through tackle, is manifestly appropriate if not precisely surefire copy.

The story is by Katharine Brush, whose "Young Man of Manhattan" will be favorably remembered, and Lawrence Hazard's screen play does full justice to that work and this not altogether dissimilar successor. The fact that it is a Joseph L. Mankiewicz production should serve any informed community as adequate assurance of general excellence.

The story is about John Hennessey, up from Hester Street poverty to Park Avenue affluence, who befriends Jessie and Eddie Miller, newlyweds from his old neighborhood, when Eddie's dishonest tendencies bring trouble. Jessie leaves Eddie when he proposes that she get a divorce and marry Hennessey for his money, divorce Hennessey in turn and rejoin Eddie, bringing back same. Later she marries Hennessey with honorable intent. Then Eddie prepares to force her to go through with his plan on threat of telling Hennessey such was her intention. Hennessey loses his fortune just in time to save the situation and his wife.

*Previewed at the Westwood, Cal., Village Theatre, where a mixed audience gave every normal indication of being very well pleased.* —W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Joseph L. Mankiewicz. Director, Frank Borzage. Screen play, Lawrence Hazzard. Original story, Katherine Brush. Photographer, George Folsey. Assistant director, Lew Borzage. Film editor, Frederick Y. Smith. P. C. A. Certificate No. 3839. Running time, when seen in Hollywood, 92 minutes. Release date, January 28, 1938. General audience classification.

CAST

| | |
|---|---|
| Jessie Cassidy | Joan Crawford |
| John L. Hennessey | Spencer Tracy |
| Eddie | Alan Curtis |
| Briggs | Ralph Morgan |
| Father | Oscar O'Shea |
| Mother | Elizabeth Risdon |
| Clifford Cassidy | Leo Gorcey |

## Pathe Parade, No. 2

***(RKO Radio)***

**Good**

Coyly called the "best dressed woman in America," because she has the happy fortune of never wearing the same costume twice, the identity of this blessed female is revealed as a department store window mannikin. In an interesting sequence of behind the scenes revelation, the first section of this issue shows how the lady dummy is born, put together, beautified and generally made presentable for her bow on the shop window stage. The middle portion of the material is devoted to a dazzling display of some of the royal jewels from the Romanoff dynasty's art treasures. The final division inspects the workings of a New York school for professional children. The introductions to the precocious juveniles are made by that equally precocious but slightly more aged individual, Alexander Woollcott, who calls up his most maternal tones to speak the praises of these talented youngsters.—Running time, 11 minutes.

## Oh Say Can You Hear

***(Universal)***

**Night Club Show**

A group of vaudeville-type acts are presented here in a night club setting with Doug Leavitt and Ruth Lockwood supplying the comedy between acts. Their sketch, that of the deaf couple who get quite confused conversationally, accounts for the title. The performers are, the Loria Brothers, six Mexican youngsters who play and dance a rhumba; Mildred Fenton, singing her arrangement of "The Lady from Fifth Avenue"; McDonald and Ross, tap dancers; The Merry Macs, novelty quartet group, and Raymond Baird, who plays two saxaphones simultaneously. Running time, 15 minutes.

## He Done His Duty

***(Columbia)***

**Slapstick Comedy**

Further adventures, in the slapstick comedy field, of Andy Clyde and Robert McKenzie in that small town to end small towns, Mooneyville, are continued here. Clyde is sheriff, McKenzie wants to be sheriff. A swindler, posing as a G-woman, relieves McKenzie of $1,000. Clyde helps McKenzie get his money back after the latter promises not to run for sheriff. Also in the cast are Dorothy Granger, Ray Bourbon, Robert McClung, William Lally, Bud Jamison and James Leong. Running time, 17½ minutes.

## A-Mike Guest at Luncheon

A-Mike Vogel, newly announced as the editor of *Motion Picture Daily,* was the guest of honor Thursday at the weekly luncheon meeting of the Associated Motion Picture Advertisers, at the International Casino in New York.

The Negro Actors Guild has been formed in New York. Noble Sissle, orchestra leader, is president. A membership drive will begin Friday at a benefit, to be held in Harlem.

# JUST IN TIME FOR THE HOLIDAY JOY OF 10,000,000 YOUNGSTERS!

The perennially popular wonder tale! Magnificent make-believe that's a holiday natural . . . and yet timeless . . . always sure-fire entertainment!



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**Hundreds of organizations the nation over interested in movies for children have endorsed "Happy-Hour" entertainments . . ! All Units are made up of six reels—with a running time of about sixty minutes; hence the name—" H A P P Y - H O U R "**

**(3 REELS)** May be booked individually, or in "Happy-Hour" Unit 34.

*A Columbia*
## "HAPPY-HOUR" PRODUCTION

# IMPROVED BUSINESS IN AUSTRALIA BASIS FOR OPTIMISTIC FORECASTS

## Distributors and Exhibitors Preparing to Take Advantage of Pronounced Economic Recovery with Augmented Budgets

by CLIFF HOLT
*in Melbourne*

A study of Australia's prospects for 1938 instills nothing but the greatest confidence. Provided the Empire can avoid European conflict, the Commonwealth's future prosperity seems assured.

This, of course, is of importance to all overseas commercial institutions which are interested in the Australian market, and of moment to motion picture producing companies whose revenue from Australia fluctuates with the country's internal condition.

If the adage be true that a people contented with its lot is contented with its government, a happy omen for the commencement of trading activities for 1938 is the confidence the electors placed for the third successive time in the Lyons Government at the October election.

**As pointed out by the Prime Minister in his policy speech prior to the election, the story of Australia's industrial and economical life over the past three years is one of progress and recovery. Its recovery from the effects of the worldwide upheaval of six and seven years ago can now be said to be complete.**

Employment is back to pre-depression levels. Invalid and old-age pensions and public service salaries and wages which were reduced during the slump have been completely restored. Taxation has been reduced by substantial amounts. There is remarkable building activity. More than 200,000 more persons are back at work in secondary industries than at the depth of the depression. Deposits in savings banks and trading banks are at record levels and record figures are shown in the business of life assurance companies. Australian business is dealing on a rising market and the limit is believed to be far from reached.

### Increased Returns Seen

Australian exhibiting companies and independent theatre-owners therefore look to 1938 for big profits. Similarly, distributors will look forward to increased returns.

The next important consideration is quality of film product. Will 1938's releases live up to the distributors' enthusiastic predictions? About the same time that the Prime Minister of Australia was making his policy speech to the electors, distributors were making theirs to exhibitors. Brief quotations from each tell their own story.

For MGM, N. Bernard Freeman, managing director in Australia, said: "1938 promises to overshadow in prosperity any previous year in the history of motion pictures. This opinion is inspired by the vast improvements indicated in public finances. I forecast a sharing of this potential wealth between all sections of the trade. In keeping with the Australian-wide prosperity, the industry generally and MGM particularly has really outstanding pictures to offer."

Harry Hunter, managing director in Australia of Paramount: "My company not only plans to make the new season the biggest in its history, but has already made several pictures which alone would entitle them to this claim. . . ."

Ralph Doyle, managing director of RKO: "Every picture so far listed has box-office angles, which, if properly exploited, will give most gratifying results. . . ."

Just back from a visit to Hollywood, Herc C. McIntyre, managing director of Universal, brought first-hand knowledge of Universal's progress. He says: "Never in the history of the business has there been such a revolution and a revelation. I see it in every department of the company's activities.

"Just a little over one year old, Universal's revitalized organization has gone right to the top.

"Exhibitors, not only in Australia but throughout the world, look on the New Universal with different eyes."

Universal already has completed 15 of its most important pictures."

Warner Brothers' Australia chief, Ralph Clark, pointed to the increased production budgets: "Reviewing the trend in Hollywood for 1938, the thing that impresses me most is that the profits made by producers in general this year are being put back into the element which is the beginning and end of this business—good, well-made pictures.

"Production budgets are being augmented by as much as 33⅓ per cent by major film-makers.

"The picture industry, like all others, has experienced its bad times, but it has always been quick to sense economic recovery and act accordingly."

"As far as Warner Brothers-First National, in particular, is concerned, we have a product which will set a standard to be aimed at in the future. This assertion has what I might call celluloid backing in the form of really outstanding pictures which have arrived in Australia and which I have seen."

Stanley S. Crick, managing director of 20th Century in Australia, also visited New York and Hollywood this year. His view is most optimistic:

"During the past year, Darryl Zanuck and the resources of Movietone City and the Westwood Hills Studios have been successful in building up an unprecedented array of new star power material.

"I may state that never have I been so optimistic and confident that the forthcoming season of 20th Century-Fox product will create a new appreciation in the minds of exhibitors of the money-making potentialities of the pictures released through my company."

Other distribution chiefs are equally enthusiastic about 1938's prospects—and of their own product—so with a fat public purse to draw on, theatre box-offices should click a merry tune in Australia during the year ahead.

### *POLISH EXHIBITORS "GANG UP" ON U. S.*

*Exhibitors in Poland are reported to be "ganging up" on American distributors with prearrangements to bargain individually with allotted companies to the exclusion of others. Salesmen are turned away from one theatre with the statement that they "belong" to another house, and must do business there only. Salesmen are left with non-competitive situations.*

Surprise is being expressed in the daily press here by financial editors over the failure of Hoyt's shares to respond on the stock market to the much-improved balance sheet. They attribute this to the uncertainty over the future of General Theatres Corporation and the trading prospects of Hoyts and Union theatres should they dissolve partnership at the end of this year.

Financial experts point out that the Hoyts profit for the last 12 months of £81,305 represented a 33 per cent increase over the previous year and equalled the level attained before the financial crash of 1931. Further, £33,000 more than was brought into the accounts has been carried forward and dividend arrears have been brought much closer, yet none of these factors have been appreciated by the share market.

Speculators apparently are skeptical as to how Hoyts and Union will fare when competing against each other. In their report, the directors of Hoyts express satisfaction with the higher profit which, they say, was achieved, in the face of active competition. Now it seems investors prefer to see whether the competition in 1938 may not be too hot and whether the two companies can make the same progress independently of each other. It is understood that the directors of Hoyts are confident of their ability to produce better results without Union. The latter company, also, is believed to be looking forward to the dissolution of the pool. However, the fact that despite its splendid profit of last year, Hoyts' shares have not risen in price, and indeed are actually lower than at this time in 1936, seems to clearly indicate that investors prefer to wait and see.

▽

The appointment of Ernest Turnbull as general manager of 20th Century-Fox in Australia has been made officially. Mr. Turnbull will continue in his position as managing director of Gaumont-British here.

### Universal to Aid Chauvel

In a lecture to the Royal Empire Society on his return from Hollywood, Charles Chauvel, Australian independent producer, said that Universal Films had agreed to come into his company and provide one-third of the capital and much valuable equipment. Universal would not control the company. If the pictures possessed merit they would be released in the United States by Universal.

Mr. Chauvel said he was planning an ambitious picture dealing with the operations of the Australian Light Horse.

▽

Advocating the presentation of talking pictures in churches, the Archbishop of Brisbane, Dr. Ward, is organizing a Religious Film Society modeled on a similar group in England.

"We need to stir the imagination of Australia Church people," he said, "and the churches will do it." Supporting the move, another speaker advised the interested organizations "not to start full of enthusiasm, then buy cheap stuff and expect to get the people in. People will pay one and nine to see the ordinary pictures, but they'll put 3d in the plate at a cheap church show."

▽

The Spanish Relief Committee here has lodged an appeal with the Commonwealth Appeal Board against the Censor's decision to eliminate 31 feet from the film, "Thou Shalt Not Pass." The shots deleted show the dead and coffins. The committee protested that these are an essential part of the soberly stated case by the Spanish Government against the attack on the civil population of Spain, and are shown not for sensationalism, but for the humanitarian purpose of raising funds for Australian nurses in Spain.

# EXCEPTIONAL

**ONE step removed from the original negative used to mean definite loss of quality. Eastman Fine-Grain Duplicating Films break this rule . . . break duplicating records. These exceptional films are capable of producing master positives and duplicate negatives that are actually equal to the originals in photographic quality. . . . Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)**

## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# MORE THAN HALF OF FILMS SHOWN IN SWEDEN IN YEAR ARE FROM U. S.

## Paramount Provides 47 of 189 American Pictures Released; Melodramas Lead; Most Swedish Product Comedies

by KRIS WINTHER
*in Copenhagen*

A study of the 333 motion pictures exhibited in Sweden in the past season discloses that although twelve nations were represented the American motion picture industry supplied more than one-half of the total number of features released in the period between August 1, 1936, and July 31, 1937. Thirteen American production companies together released 189 pictures, Paramount leading with 42 films, followed by Metro-Goldwyn-Mayer with 28.

The complete lineup of released features during the period in question, giving each nation's percentage of the total releases, follows:

| | Number of Releases | Percentage of Total Releases |
|---|---|---|
| American | 189 | 56.8% |
| German | 35 | 10.5% |
| French | 32 | 9.6% |
| Swedish | 26 | 7.8% |
| British | 23 | 6.9% |
| Austrian | 15 | 4.5% |
| Russian | 5 | 1.5% |
| Czechoslovakian | 3 | 0.9% |
| Swiss | 2 | 0.6% |
| Finnish | 1 | 0.3% |
| Hungarian | 1 | 0.3% |
| Italian | 1 | 0.3% |
| TOTAL | 333 | 100.0% |

Of the 189 American pictures exhibited in this period 42 were released through Paramount, 28 were MGM pictures, 26 from 20th Century-Fox, 23 from RKO, 19 from Warner-First National, 18 from Universal, 14 from Columbia and 12 from United Artists. The remaining 7 American pictures released were from Burroughs-Tarzan, Exploitation Pictures, Imperial, Liberty, Mascot and Mentone.

### British Product

United Artists also released 10 British pictures. Of the remaining 13 British productions shown in Sweden in the past season four were Gaumont-British features. The German production company UFA released 13 pictures, one-third of the total number of German productions shown during the last season.

In classifying the releases according to content, one notes that the American producers supplied all the westerns, eleven of the twelve gangster pictures (Finland supplying the twelfth), all three classics and the one juvenile, 24 of the 27 mystery pictures and 14 of the 19 adventure features. In melodrama and comedy the American producers fell below the 50 per cent mark, in the comedy classification mainly on account of 17 Swedish productions. The complete list is:

| | Number of Releases | Percentage of Total | American Releases |
|---|---|---|---|
| Melodrama | 131 | 39.4% | 62 |
| Comedy | 68 | 20.4% | 29 |
| Musicals | 48 | 14.4% | 26 |
| Mystery | 27 | 8.1% | 24 |
| Adventure | 19 | 5.7% | 14 |
| Westerns | 16 | 4.8% | 16 |
| Gangster | 12 | 3.6% | 11 |
| Historical | 6 | 1.8% | 2 |
| Classical | 3 | 0.9% | 3 |
| Biographical | 2 | 0.6% | 1 |
| Juvenile | 1 | 0.3% | 1 |
| TOTAL | 333 | 100.0% | 189 |

The Swedish productions released in the past season consisted of 17 comedies, 8 melodramas and one historical picture.

The French pictures were mainly melodramatic, although eight comedies, two musicals, two of adventure and one mystery picture also were released during the season.

The Russian pictures were mostly built up propaganda, with the exception of one extremely hilarious comedy wherein the political element was very lightly passed over.

Of the non-American musicals released, Germany supplied nine, Great Britain six, Austria four. France was represented with two, and one comedy came from Switzerland.

Outside of the regularly released pictures one motion picture was shown as special propaganda for Palestine. This picture was prepared by Palestine Film and was planned to draw Jews to Palestine. As there are not very many Jews in Sweden who could be drawn to Palestine, the picture was shown as a travelogue.

### Swedish Film Successes

A questionnaire prepared by a Swedish publication revealed that the S. F. Circuit's houses had scored their greatest successes on three Swedish pictures, the two best being comedies. The two non-Swedish pictures with the best records in this circuit were "Camille" and "San Francisco" (both MGM). The "Ri" Circuit placed "Mr. Deeds Goes to Town" (Columbia) at the top, followed by "Showboat" (Universal) and "My Man Godfrey" (Universal). The one Swiss musical released the season took a close fourth.

The Sandrewska Circuit scored its greatest hit with the Austrian picture "Ernte," a comedy with Paula Wessely. Three pictures vie for second place, "The Story of Louis Pasteur" (Warner), "The Great Ziegfeld" (MGM) and "Garden of Allah" (United Artists), and after these the French melodrama "Pepe le Moko."

The two largest independent houses report as follows: Chinabiografen listed "The General Died at Dawn" and "The Plainsman" (both Paramount) as the best drawing cards of the season; Sagabiografen placed three pictures on a par, "The Charge of the Light Brigade" (Warner) and "After the Thin Man" (MGM) together with the French "Club des Femmes."

## *Warners Getting Wired Programs*

Warner Brothers have completed preliminary negotiations to take over the development of Muzak Corporation, and eventually will acquire control of Wired Radio, Inc., of which Muzak is a wholly owned subsidiary. Waddill Catchings, president of Musak and a director of Warners, acted with Harry M. Warner, president, in arranging the deal. Mr. Catchings said Saturday that he will retain his post as president of Muzak.

Muzak supplies programs by wire directly, using either telephone or electric wires to homes or places of business such as hotels or restaurants, from a central broadcasting location.

The company, during three years of experimental development, has assembled a library of 7,500 specially prepared records in master transcriptions. It is planned to develop the company on a nationwide scale, including the use of educational programs.

The wired radio music has been used for some time by New York hotels and restaurants, and there has been a limited installation of receivers in homes. It is claimed that recent experiments have made it possible to supply the receivers at a nominal price. Under the plan the subscriber would pay for Muzak service on a monthly subscription basis.

## *"Monastery" Has Boston Premiere*

"Monastery," a motion picture depicting the life of monks, distributed by World Pictures, had its premiere in Boston last Friday at the Fine Arts theatre. The proceeds, $5,850, the admission was $10 per person, were turned over to the Reverend Michael J. Ahearn, narrator of the picture, for the Father Ahearn Fellowship Fund.

Among those who attended the opening were Frederick Mansfield, Mayor of Boston; Bishop Francis Spellman and Rabbi Samuel J. Abrams.

## Swedish Film Unit Goes to Antarctic

Svensk Filmindustri, Stockholm, Sweden, recently sent an expedition to the Antarctic. The expedition traveled on board the Norwegian whaling steamer Cosmos II together with a flotilla of 19 smaller craft. The expedition consists of 20 people with Tancred Ibsen as director and four cameramen and two sound men together with actors. The steamer will return in the spring. The plan is to film scenes for a dramatic feature and to make films of an educational and documentary nature.

# WHAT THE PICTURE DID FOR ME

## Columbia

**LOST HORIZON, THE:** Ronald Colman, Jane Wyatt—Heard much comment on this one. I believe this is just a little above the heads of the general run of patrons, as many asked me what it was all about. They couldn't make heads or tails of it. The older people thought it wonderful, but they like a picture that makes them think, and this is one that will. I thought it a great picture, and enjoyed it through seven showings. We expected to do good on this, but business was average. The picture follows the book very closely. The scenery is good and many of the shots are remarkable. Push this one and you'll do good. Running time, 117 minutes. Played Nov. 28-29-30.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—Did extra business with increased admission of Sunday with this. Lots of comments both pro and con.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—A magnificent production that failed us terribly at our box office. So much film wasted. Business below normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**RACKETEERS IN EXILE:** George Bancroft, Evelyn Venable—Just fair on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**ROARING TIMBER:** Jack Holt, Grace Bradley—Columbia always delivers good action picture for our week-end patrons. This one included.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## First National

**PERFECT SPECIMEN, THE:** Errol Flynn, Joan Blondell—Had a good house both days. My patrons enjoyed this, came back for more of it. Some claimed it the best feature of year, but then comedies go over here. Joan Blondell is getting good again, in this, anyway. Let's hope for more "Perfect Specimens." Running time, 97 minutes. Played Nov. 24-25.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**PRAIRIE THUNDER:** Dick Foran, Ellen Clancy—Goodbye, Dick Foran, in westerns. This company is making the biggest mistake of their lives by not producing this series. This picture is as good as any Foran has made and that is saying a great deal. His voice is much improved and all in all it is as good as any we have seen. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Grand National

**DAMAGED GOODS:** Pedro de Cordoba—Boys! See your Grand National Exchange and get this one and make some real money. This is the outstanding picture of its kind, one that you can show to adults, only no one under 16 years admitted. Don't be afraid to meet them when they come out. Your ministers, doctors and teachers will endorse this picture for you if you will screen it in advance. This is not a shock picture, but does tell a story of what happens when youth runs wild. We screened it, then bought it for all our towns, and it's been grossing big in every situation and pleasing everyone. My advice is, buy it now. Do not confuse this with the old silent print. It's nothing like that. Running time, 60 minutes. Played Nov. 22-23.—Steve Farrar, Egyptian Theatres, Inc., Harrisburg, Ill.

## Metro-Goldwyn-Mayer

**CAPTAINS COURAGEOUS:** Freddie Bartholomew, Spencer Tracy—This is perfect entertainment for any audience. Had a lot of nice comments on it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MADAME X:** Gladys George, Warren William—The finest portrayal of this tear jerker we have ever seen. Miss George is tops as an emotional actress and the picture was heartily endorsed by the small audience which saw it. The allocation is entirely too high for this small town and we lost plenty on the picture. It is too heavy for our Sunday crowd and too good for mid-week. Am at a loss where to play such. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MADAME X:** Gladys George, John Beal—The old perennial "Madame X." Three times run, once silent, twice in sound and they don't repeat for any business. Miss George is great in the role, of that there is no question, but as with Universal's "Resurrection" that they made so many times, the public just does not go for them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WOMEN MEN MARRY, THE:** Josephine Huchinson, George Murphy—Good, pleased on Friday and Saturday, and that's something here. Running time, 60 minutes. Played Nov. 26-27.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

## Paramount

**ANGEL:** Marlene Dietrich, Herbert Marshall—This picture is meat for the Dietrich fans but a kick in the pants for the general public. Slow and draggy with the double-meaning lines which slipped past czar Hays' office. Too much for our small town audiences. The true Lubitsch touch was too sophisticated. Absolutely no draw here for Sunday showing. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**ANGEL:** Marlene Dietrich, Herbert Marshall—It will be okay if Marlene goes to Europe and forgets to come back. The picture bogs down consistently all the way through in fact, it seems to die three or four times, then struggles to life again, and between these interims the audience groans. This might be stretching it a little, but not much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**BARRIER, THE:** Leo Carrillo, Jean Parker—A pleasing picture, but it didn't draw. If it had been in color, Paramount would have had a honey. The scenery was wonderful, but the story rather dead. Running time, 90 minutes. Played Nov. 21-22.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**BLONDE TROUBLE:** Johnny Downs, Eleanore Whitney—**SOPHIE LANG GOES WEST:** Gertrude Michael, Larry Crabbe—**THE GREAT GAMBINI:** Akim Tamiroff, Marian Marsh—**SHE'S NO LADY:** Ann Dvorak, John Trent—Here's four pictures that don't mean a thing. There is not ten cents worth of entertainment in all four of them. Paramount is sure handing us some lemons this year. Where are the big ones they promised us? Reserved for next year, I suppose. However, I suppose we will bite again..—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**BLONDE TROUBLE:** Johny Downs, Eleanore Whitney—Nothing there to hold interest. Heard no kicks. Walked in and walked out. Running time, 67 minutes. Played Nov. 23.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**HOLD 'EM NAVY:** Lew Ayres, Mary Carlisle—Just average, seemed to please. Running time, 60 minutes. Played Nov. 19-20.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town.

**HOPALONG RIDES AGAIN:** William Boyd, George Hayes—This series of westerns just can't be beat. I have played all of them, and they always get good business. Much better produced than most westerns. Can't be beat for weekend dates.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**MOUNTAIN MUSIC:** Martha Raye, Bob Burns—This was a real attraction. Did a good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**NORTH OF THE RIO GRANDE:** William Boyd, George Hayes—These Hopalong Cassidys are a good, consistent attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SOULS AT SEA:** Gary Cooper, George Raft—It seems a shame to waste such good pictures when people can't afford to see them. And this is a very good picture, as have been all the Paramount pictures we have played. If you are fortunate enough to be located where the people have a little money, give this picture all you have and your customers will thank you for it. Running time, 92 minutes. Played Nov. 27-28.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

**THIS WAY, PLEASE:** Charles Buddy Rogers, Betty Grable, Fibber McGee and Molly—Boy, when the radio stars get into pictures, the deflation is on, and does it deflate them. Not a good word for this pair of socalled radio stars. In my experience, I have never seen the program pictures that have come in, so far this season, so consistently poor. With business receding and the time that pictures should be good to attract the waning attendance, it is just the other way about. I can see the sheriff's sign on the door if they don't come any better than they have, and that goes for all of the producers. Hollywood seems to be losing its grip on what it takes for entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**TURN OFF THE MOON:** Charles Ruggles, Eleanore Whitney—Amusing and entertaining comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**WAIKIKI WEDDING:** Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—A very nice musical attraction. Fair Sunday business.—Roy W. Adams, Mason Mason Theatre, Mason, Mich. Small town patronage.

## Republic

**HIT PARADE, THE:** Phil Regan, Frances Langford—A very enjoyable musical that proved to be nice entertainment. Duke Ellington's band is very good, but business was not so good. Running time, 83 minutes. Played Nov. 6-7.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**OH! SUSANNA:** Gene Autry, Frances Grant—The most favorite and best boxoffice attraction for a Western program. Doubles receipts over other Western pictures. Here's for more Autry pictures.—Albert S. Norton, New Brad Theatre, Bradford, Ohio. Small town patronage.

**ROOTIN' TOOTIN' RHYTHM:** Gene Autry, Armida—Another Autry; good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## RKO Radio

**CHINA PASSAGE:** Constance Worth, Vinton Haworth—Fair melodrama; average Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**DON'T TELL THE WIFE:** Guy Kibbee, Una Merkel—Fair comedy. Rather poor Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**FIGHTING FOR YOUR LADY:** John Boles, Ida Lupino—Folks here are accustomed to expect good comedy stuff on our previews, and were more than satisfied with this one.—H. Wilson Young, Wahoo Theatre, Dubach, La.

**FORTY NAUGHTY GIRLS:** Zasu Pitts, James Gleason—Average. Pleased. Fair mystery story and

*(Continued on following page)*

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*
MOTION PICTURE HERALD
Rockefeller Center, New York

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

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(Continued from preceding page)

a little comedy. Running time, 63 minutes. Played Nov. 19-20.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**NEW FACES OF 1937:** Joe Penner, Harriet Hilliard—Not so bad after all. In fact, most of our young folks liked this picture. The box-office said "not so good." Running time, 100 minutes. Played Nov. 21-22.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**RIDING ON AIR:** Joe E. Brown—Our first Joe E. Brown, and we are glad that there will be more.—H. Wilson Young, Wahoo Theatre, Dubach, La.

**SHALL WE DANCE:** Fred Astaire, Ginger Rogers—The usual Fred Astaire-Ginger Rogers musical featuring the usual song and dance routine that has made them famous. There is no doubt about it but that the picture is excellent. Astaire's routine in the engine-room scene is tops in dancing. The finale featuring Harriet Hoctor in a ballet scene is out of the ordinary and in addition there is the excellent comedy work of Eric Blore and Edward Everett Horton to keep the plot bubbling, but with it all it's still a Fred Astaire and Ginger Rogers musical. Running time, 110 minutes. Played December 4.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**SOLDIER AND THE LADY, THE:** Anton Walbrook, Elizabeth Allan—The players didn't mean a thing. The picture has some very brutal scenes. It just got by on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SUPER SLEUTH:** Jack Oakie, Ann Sothern—Here is a nice little picture. Full of action and comedy. Will satisfy 100 per cent where Jack Oakie is liked. Business fair. Running time, 70 minutes. Played Nov. 13-14.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond, Jack Oakie—A little old, but a great musical comedy that will please them all.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

## Twentieth Century-Fox

**ALI BABA GOES TO TOWN:** Eddie Cantor, June Lang, Roland Young—One of those dream things. He goes to sleep in Hollywood and wakes up supposedly in Bagdad. At that it did business, for some unknown reason, whether it was because the Republicans came to cheer, and the Democrats to hiss. I don't know, but he does rib the New Deal and I think they are entitled to some of it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DANGER—LOVE AT WORK:** Jack Haley, Ann Sothern, Mary Boland, Edward Everett Horton—Good comedy. The whole family are screwy and that is where the laughs come in. As fine an assortment of nuts that ever was assembled in one picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DAVID HARUM (REISSUE):** Will Rogers, Evelyn Venable—This did a good Friday and Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LIFE BEGINS IN COLLEGE:** Ritz Brothers, Gloria Stuart—Here is better than average picture. However, it did not get any business. Everyone liked it, but it just didn't draw like it should, but I am glad I ran it. Think I will bring it back later.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**SEVENTH HEAVEN:** Simone Simon, James Stewart—This is a very fine picture but did not draw as well as I expected.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**WIFE, DOCTOR AND NURSE:** Loretta Young, Warner Baxter—Here's a nice little picture, boys, that should bring them in and send them out highly pleased. Loretta Young is there with everything. When I think that Warner Baxter gets a fat salary for making love and kissing a girl like Loretta, I sometimes wonder if maybe the economic system should be revised. Maybe Norman Thomas is right after all. I certainly wouldn't want to interfere with the union scale, but I'd be willing to work overtime for the same money Warner gets. And so would John L. Lewis. Well, anyway, it's a grand picture with lots of boxoffice sock. The women will like it and so will everybody else. Virginia Bruce is grand, too. Our next Loretta Young picture will be "Second Honeymoon." I'm giving that extended playing time whether business justifies it or not.—Rudolph Covi-Covi Theatre, Herminie, Pa. Small town and rural patronage.

## United Artists

**DEAD END:** Sylvia Sidney, Joel McCrea—Very good. Unusual story and good in any house.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

**KNIGHT WITHOUT ARMOR:** Marlene Dietrich, Robert Donat—Nothing but a lot of noise. I wish they would leave these English-made pictures over in England. Business poor as usual. Running time, 100 minutes. Played Nov. 27-28.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

*We are glad, both Wahoo and I, to see our names in print. If you can use the following, in part or in toto, you are welcome to do so.*

H. WILSON YOUNG,
Wahoo Theatre, Dubach, La.

**STAR IS BORN, A:** Janet Gaynor, Fredric March—We lost plenty of money on this one, due to the fact that we had it advertised to the skies and the New Orleans United Artists bunch, for some mysterious reason, pulled it out on us at the very last minute.—H. Wilson Young, Wahoo Theatre, Dubach, La.

**STELLA DALLAS:** Barbara Stanwyck, John Boles, Anne Shirley—A great picture. Step on it hard. The picture will back up everything you can say or do.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

## Universal

**AS GOOD AS MARRIED:** John Boles, Doris Nolan—A nice little comedy drama but not a special.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**CALIFORNIA STRAIGHT AHEAD:** John Wayne, Louise Latimer—Played this with an Amateur Night to a good business. Fair action drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**OH, DOCTOR:** Edward Everett Horton—They have changed the story without improving it any. Just an ordinary picture. Business to correspond.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SMOKE TREE RANGE:** Buck Jones, Muriel Evans—Another Western to average business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**TOP OF THE TOWN:** Doris Nolan, George Murphy—This started out to be a fair musical but it fell down badly on the last scene. Just fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## Warner Brothers

**DEVIL'S SADDLE LEGION, THE:** Dick Foran, Ann Nagel—Not his best picture. A lot of dark scenes. Business good. No regrets. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—The younger generation never heard of Zola. Muni was great in the role, as was Donald Crisp as the trial lawyer, but it just is one of those out-dated subjects that will not get any money in a small town. The critics gave it everything and, as far as the picture goes, they did not overrate it for its type, but again I say that it won't get any money in a small town and that was proven here. Call it a prestige picture and charge off your loss.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**LIFE OF EMILE ZOLA, THE:** Paul Muni, Gale Sondergaard—Very finely produced. Wonderful production from production standpoint, but strictly a class picture. Small towns will starve to death on this one. I did not gross expenses by $20. Should be sold to schools and run as a benefit picture. However, all who came told me how good it was, but that doesn't put money in the B. O. Running time, 116 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

# Short Features

## Columbia

**AIR HOSTESS, THE:** Color Rhapsodies—Very good. Nice color. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**COMMUNITY SING:** No. 4—A very good short subject. Nice Hawaiian singing. Running time, 8 minutes. Played Nov. 6-7.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

**DR. BLUEBIRD:** Color Rhapsodies—As clever a cartoon as we have played. Some time the color was

magnificent.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Canada. General patronage.

**GRAND HOOTER:** Charlie Chase—A fairly good two reeler. Running time, 18 minutes.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

**LET'S GO:** Color Rhapsodies—A very nice color reel. Running time, 7 minutes.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

**LODGE NIGHT:** Andy Clyde—Very good. The customers seem to like this guy. Running time, 2 reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D.

## Metro-Goldwyn-Mayer

**CARNIVAL IN PARIS:** Musical Comedies—This series of shorts has been the most disappointing that this company has put out for some time. This one is no better. The subject matter is so far fetched and the action so draggy that it is a shame to show them to your patrons. Just no good. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**FISHY TALES:** Our Gang Comedies—A dandy "Our Gang" that went over with a bang here. One of the best we have seen by this wonderful team of kids. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**HEARTS ARE THUMPS:** Our Gang—These Our Gang pictures have a great appeal here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOUND AND THE RABBIT, THE:** Harman-Ising—A very good cartoon. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LITTLE MAESTRO:** Tabloid Musicals—Everyone in the whole MGM setup must have been napping when this vulgar little reel slipped into circulation.—H. Wilson Young, Wahoo Theatre, Dubach, La.

**SONG OF REVOLT:** Tabloid Musicals—A lot of production value wasted on a mediocre musical idea.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**AQUABATS:** Ted Husing—With Ted Husing as commentator, this could not help but be a good subject. Something in water sports our people would not have had a chance to see. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**CANDID CANDIDATE, THE:** Betty Boop Cartoons—Another good cartoon by this company.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**NEW DEAL SHOW, THE:** Betty Boop Series—Very good, clever. Your adults will enjoy it. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**PARAMOUNT PICTORIAL:** No. 10—A very well balanced pictorial with color that is beautiful. Will go well any day of the week. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

**POPULAR SCIENCE:** No. 2—Interesting, fairly good. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**PROTEX THE WEAKERIST:** Popeye the Sailor—Very good. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

## RKO Radio

**MARCH OF TIME:** No. 3—The best of this series we have seen. The story of FBI is absorbing and the Amoskeag Industries is a knockout. So good that we are having a free show of this reel for the local Chamber of Commerce today. Play it any day in the week.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**ROYAL STEEDS:** Sports with Bill Corum—Here is a beautiful, entertaining and out of the ordinary short featuring, as the title implies, royal steeds. You do not have to be a lover of horses to enjoy this, it is a natural for any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**TRAILING ALONG:** Headliner Series—The most completely satisfying two reels of shorts that we have ever run. RKO, please make more like this Gene Austin short, and let us have them.—H. Wilson Young, Wahoo Theatre, Dubach, La.

## Vitaphone

**DOUBLE TALK:** Edgar Bergen "Charlie McCarthy"—This is the first opportunity the men have had to see Charlie McCarthy and needless to say it will not be the last. These ventriloquist shorts are taking the country by storm and I hear that Charlie is now America's sweetheart. Nuff sed! Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**IT'S WORK:** Colortour Adventures—A very novel short that was enjoyed by all. The subject matter discounts the lack of good color. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**NECKIN' PARTY, A:** Edgar Bergen—Very good, play it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**POSTAL UNION:** Broadway Brevities—Not so good, not so bad. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

**RHYTHM ROUNDUP, THE:** Estelle Taylor—Very good short, some comedy, dancing and music, also shooting. Seemed to please. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**VAUDEVILLE HITS:** Big Time Vaudeville Reel—The poorest bunch of acts that Vitaphone has put together in a long time. Skip it. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Serial

### Republic

**PAINTED STALLION, THE:** Ray Corrigan, Hoot Gibson—This serial did a fine business all through. Sorry to see it end. In fact, all Republic serials are good and produce, and that's something.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

## *THREE SHOWMEN JOIN REPORTERS*

*Three exhibitors from as many states add their contributions to "What the Picture Did for Me" in this issue. They are:*

Albert S. Norton, New Brad theatre, Bradford, Ohio.

Rudolf Covi, Covi theatre, Herminie, Pennsylvania.

R. B. Hipple, Bijou theatre, Pierre, South Dakota.

*Read the reports of these showmen in the columns of the department.*

## Columbia Changing Story Setup

D. A. Doran, in charge of stories and talent in the east for Columbia, is now in Hollywood for a reorganization of the company's story department. A statement from the home office said, "the reorganization is prompted by the studio's increasing demand for a more specific type of material which will tie in more efficiently with current production plans."

## Plan Three Wisconsin Theatres

Three new theatres are planned for Wisconsin. They include a house at Krukauna by William Van Dyke, operator of the present Vaudette; a new 450-seat house at Elroy by Eskin Theatres, Inc., and a new 600-seat house at De Pere by W. R. Vincent, operator of houses in De Pere, Oconto Falls, Denmark and Oconto. All are slated to open before the first of the year.

## Yost in Hollywood

I. Lynn Yost, Grand National distributor in the canal zone and in most of the Central American countries, arrived in Hollywood last week to confer with studio officials about new releases and a proposed plan to produce Spanish films for his market.

## National Theatres Signs Contract with GN

Grand National will have from 6,500 to 7,000 accounts on its books for the 1937-38 product, Edward G. Peskay, general sales manager, announced after a contract was signed with National Theatres.

William Shartin, former branch manager for GN in Cleveland, has been named branch manager of the Minneapolis office and Peter Rosian, a former salesman in Washington, has been appointed to the Cleveland position. Carl Goe has been named branch manager of the Buffalo office, Jack Lamonte has been added to the sales force of the Washington office, and William Crystal has been appointed to the Minneapolis sales force.

## Sonja Henie Honored by King

Sonja Henie has been decorated by King Haakon in Oslo, Norway. The King made her a member of the Knightly Order of Saint Olaf and the insignia will be presented to the skater and motion picture star by a Norwegian consul.

Irving L. Jacobs, district manager in Denver and Salt Lake City, has left the company. Jules Lapidus and his Grand National staff in Pittsburgh have moved into new quarters.

## GB Adds to Sales Staff

Three recent appointments have been made by GB to its sales staff in the field. John Dickson has been appointed salesman at the Los Angeles exchange. Grant Lovegren has been named booker in Seattle. Leonard Raatz, formerly booker there, has been promoted to salesman.



# *Richard Forecasts Longer Newsreel*

A. J. Richard, editor of Paramount News, in a forecast of newsreel changes for 1938 said, "I am convinced that the American public wants its screen news in the fullest possible measure; that the newsreel industry soon will find its 10-minute screen limitation breaking down seems almost a certainty."

Production of a two-reel newsreel was understood to be under discussion by Paramount officials this week. If approved, the new reel would be issued early in 1938.

Observing that the public appetite for screen news has been constantly sharpening during the last five years, Mr. Richard believes a climax in this respect will be reached in 1938 when "production, sales and exploitation problems that will then come upon us all will be an interesting challenge to our capacity for meeting new conditions . . . out of the keen competition that is one of the blessings of the newsreel industry there will come, I feel certain, entirely adequate answers to the developments looming ahead."

He said:

"The problem of editing, always with us, in 1938 will be in sharper focus than ever before. I believe that newsreel editors must harden their determination to go ahead boldly and fearlessly on the principle of unbiased editing. They can be certain of attack; they can be sure that the extremists on the left and on the right will howl their heads off perhaps even more loudly than heretofore over fancied advantages given their opponents in the presentation of screen news. If the industry keeps clearly in mind that the great bulk of movie-goers appreciate and applaud fairness, I hold that unjustified attacks against our shooting this or that particular story will evaporate for lack of support.

"To my way of thinking, the function of the newsreel must be concentrated more than ever on the presentation of spot and live news—economic, political, factual, industrial —to the full extent of the screen time at our command. I believe that the percentage of light entertainment in the newsreel must be lessened. I do not mean that the reels must be robbed of sparkle nor of 'Big Apple' stories reflecting the current fads and foibles of our day. I do mean that the injection of vaudeville acts and of entertainment material that properly belongs to Shorts does not make a true newsreel.

"The newsreel of 1938 will have a stronger sports section than ever before. The amazing Coast-to-Coast interest in football, as evidenced in the season recently ended, is another index to the box-office drawing value of news.

"The new year, I am firmly convinced, will find exhibitors increasingly aware of the fact that the interest of the public today in news, together with the improved technique of the industry, has transformed the newsreel from a merely interesting ten minutes into an intensely entertaining interlude in any man's show."

## Spectrum Again Signs Scott

Spectrum Pictures Corporation, New York, last week renewed Fred Scott's contract for another series of six pictures.

## MGM Contracts Are Closed, Says Schenck

Nicholas M. Schenck, president and chairman of the board of Loew's, Inc., on Monday revealed that new long term contracts actually have been closed at Metro-Goldwyn-Mayer with Louis B. Mayer, Edward J. Mannix, Sam Katz and Benjamin Thau. Mr. Schenck made know the conclusion of the deals prior to his departure for New York by train. The statement supplemented his announcement last week that the contracts had been agreed upon.

Al Lichtman, vice-president of Loew's and executive aid to Nicholas M. Schenck, has signed a five-year contract.

# *Universal Sales Drive Scheduled*

A three months sales drive will be held by Universal district managers starting January 8th in a concerted move to clean up all unsold situations and liquidate unplayed time. The drive will close April 16.

Frank J. A. McCarthy, acting general sales manager, will make a trip to the field on behalf of the drive.

Harry Graham, southern district manager, will call his drive the "Southern Challenge." His office include Atlanta, headquarters; Memphis, Charlotte, New Orleans, Dallas and Oklahoma City.

William Heineman, west coast head has called his drive the "Western Leadership Drive." His branches include Los Angeles, headquarters; San Francisco, Portland, Seattle, Salt Lake City and Denver.

A. J. Herman, with headquarters at Albany, N. Y., has his men at Boston, Buffalo and New Haven working on a name. E. T. (Peck) Gomersal, mid-west district manager, with headquarters in Chicago, has started work on his drive with the Des Moines, Detroit, Indianapolis, Kansas City, St. Louis, Omaha and Minneapolis branches cooperating.

Sig Wittman, with headquarters in New York, will conduct meetings at the New York, Pittsburgh, Philadelphia and Washington exchanges.

William A Scully, who will assume the general sales managership for Universal after the first of the year, said he would choose an assistant from the Universal ranks following the decision of Lou Weinberg, sales contact for Columbia, not to join Universal in an executive post.

Gus Schaeffer, export manager, returning home after a five month trip abroad said that Universal's European sales organization has been divided into two divisions for greater centralization of sales and distribution activities.

Jean Berkham has been appointed supervisor of the eastern and central European division, and Ernest Koenig supervisor of the western European division. They will work under the supervision of George L. Canty, general European manager. European headquarters have been moved from London to Paris in the revised setup.

The company is establishing new offices in Norway and Denmark, both of which are scheduled to open January 1st. A. H. Haslund will be in charge of the office in Oslo and Tage Neilsen in the Copenhagen office.

# *Altec Appoints ERPI Engineers*

Five former Electrical Research Products, Inc., engineers have been appointed to head divisions of the engineering department of Altec Service Corporation, the new company which has taken over Erpi's theatre sound equipment servicing and installation business.

F. C. Gilbert, who has been with Erpi in executive capacities for the last ten years, was named chief engineer of Altec. E. S. Seeley, with Erpi's field engineering group since 1931, was named with supervision over precision measuring apparatus, in addition to directing a special group of technical investigators.

T. H. Carpenter will head a department formed to handle mechanical problems, supuly special information on theatrical sound problems and serve in a consulting capacity to manufacturers of sound squipment. L. J. Patton will be in charge of liason between the engineering group of Altec and the theatre and film fields. H. S. Morris was appointed to Mr. Gilbert's staff.

The appointments were made by G. L. Carrington, vice-president and general manager of Altec.

W. L. Hoppes, who obtained a leave of absence from Erpi for one year to serve as station relations manager for the World Broadcasting System, is returning to Erpi the first of the year. Mr. Hoppes will serve as assistant to D. C. Collins, vice-president. He will concern himself primarily with recording license activities in the radio, motion picture and other fields.

# *Television News Service Underway*

Peck Television Corporation this week began operation of a commercial television news service when it transmitted a news broadcast by television to its first client, Jack Dempsey's Restaurant, 50th Street and Eighth Avenue, New York. The broadcast originated at the company's headquarters, Hotel Lincoln, 45th Street and Eighth Avenue.

The messages were typed on a cellophane ribbon which was spun into a transmitting machine where the message was picked up by photo electric cells and sent out. The line definition of the transmission was not made known. The company said, however, that the 441 line definition would be achieved very shortly.

It expects to have approximately 200 clients within six months. By that time the company also expects to be selling receivers in the open market for about $250 per set. The service, as it now operates, is leased for $35 to $45 per month. The company plans to maintain 18-hour service a day.

## Opens Philadelphia Exchange

The Allied exchange in Philadelphia was opened last week by Harry Marcus, formerly of the Allied exchange in Denver, and his brother Gene, former operator of exchanges and theatres in Salt Lake City.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THE 1938 AWARDS

Coincident with the New Year, the Quigley Awards will enter upon their second phase of development.

Starting on January 1, 1938, entrants will no longer be judged solely by their endeavors on single picture campaigns. The Awards will go to the men in the field who develop the most consistent week-to-week showmanship during a series of four three-month competitions. Further, the Awards plaques will be offered in five different classifications according to size of situations and policy of operation.

It was inevitable that this should come about, but until now all else was subordinated to the job of spotlighting the talents of the theatreman for attention of superiors accustomed to take the accomplishments of the manager for granted. The numerous promotions, salary rises and bonuses given Awards winners have done much to change this limited viewpoint. Endorsements from exhibitors who have "seen the light" are no longer unusual.

The widening of the Quigley Awards horizon in the coming year is predicated upon the inescapable conclusion that this is a 52-week business, every year. Thus, it would seem that the highest recognition should go to those men who program themselves accordingly and pursue a definite plan in getting the most out of every change of bill.

In short, gentlemen, it will no longer be possible for the "one-shot" guy to outdistance his less spectacular but perhaps far more consistent brother.

Complete details will be carried in a forthcoming issue. Through the revised rulings, the 1938 Awards should prove an even wider road to personal progress for ambitious theatremen in every situation.

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With the announcement in this issue, I move over to new quarters. But only new in surroundings. It's still the same show.

Before pushing off, it is fitting that I set down my appreciation of the conduct of you members who have helped to keep these pages bright and informative; an appreciation of the cooperation that has aided your own cause and the institution you so ably represent.

The five years of my stewardship have seen many changes for the better in the fortunes of the theatreman. Most heartening is the growing recognition of his importance to the business of the motion picture, a recognition long deferred, but happily here to stay.

The Round Table has aimed always to stand firmly behind the man on the firing line. The Round Table will continue to give encouragement and support to the betterment of your jobs in the service of the industry.

A-Mike Vogel

*THIS issue marks the departure of Mr. Vogel from the conduct of the Round Table to assume the editorship of* Motion Picture Daily, *a progression consistent with his intelligently enthusiastic support of the institution of showmanship in these pages for the last five busy and speeding years. The Round Table has through these years achieved and enjoyed a premier status in its field, with a substantial and consistent program of service to the men behind the box-office and their concerns in the merchandising of amusement on the screen. The Round Table will, obviously, continue on its constructive policy, and announcement of your new editor will follow in due season.*

—THE EDITOR.

# Round Table In Pictures













*Highly effective was atmospheric theatre front conceived and executed by Manager Andre Ullman, Paramount Theatre, Paris, France, for "Souls at Sea". Giant compo-board ship with sails was mounted atop marquee on simulated waves bearing title and cast. Oversized oil paintings of Raft and Cooper completed the display.*

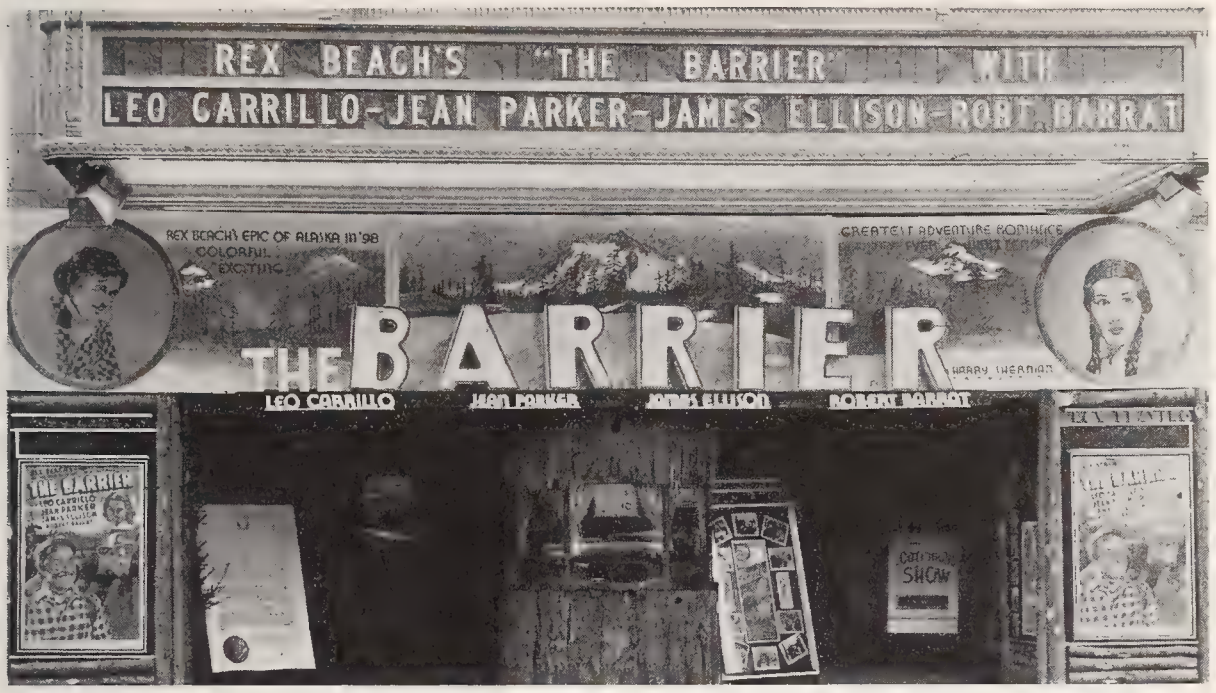
*Above, left, shows prison scene in lobby of the Fox Theatre, Visalia, Cal., for "Alcatraz Island" created by Manager J. Lawrence Pilegard. Cashier was stationed behind bars and guard stood at post constantly. Tieup was effected with annual police ball, Larry planting usherettes in convict uniforms at dance spot distributing chances on passes to picture.*

*One of the interesting slants arranged by United Artists Manager Henry Weiner in Havana was street car ballying "Prisoner of Zenda" at the Auditorium Theatre, shown above, center. Passengers seen at windows were painted figures and inside car was 10-piece band playing martial music. Car plied streets three days ahead of opening.*

*Promoted by Assistant Jack Cleland, Capitol, Glendale, Cal., for "Big City", was 4-foot-high model of the Los Angeles City Hall. Buildings were illuminated and entire cost of wiring and transportation was met by the local power company in exchange for small credit card atop entire display.*

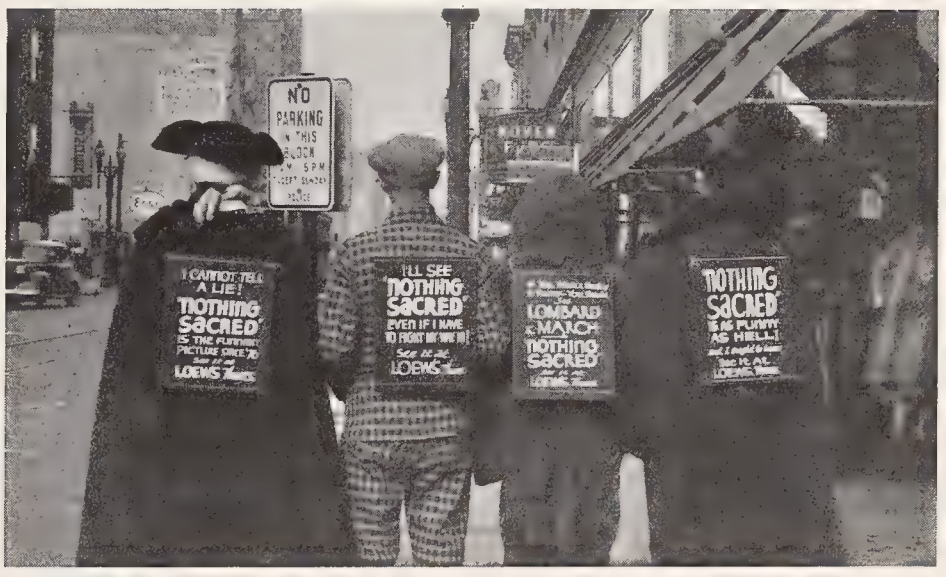
*That team of Steinbuch-Harris, manager and publicity head, respectively, of Loew's State, Cleveland, as part of their extensive campaign on "Vogues of 1938" staged a style show in the spacious State lobby. Cooperating leading department store supplied mannequins who modeled styles, replicas of which were to be shown in the picture. At left may be seen Manager Steinbuch putting his stamp of approval on the show.*






*In preparation for the engagement of "The Barrier" at the Mt. Baker Theatre, Bellingham, Wash., was what is reported to be the most elaborate display ever used in that sector, created by Manager Jack Rosenberg, and Norman Davis and Lon Heather of his staff who aided in the decorations. Wood, bark, trees and leaves secured from the nearby Mt. Baker National Forest, in region where picture was produced, combined to make rustic display typical of the great north woods. Box office as well as sides of front were covered with bark and small evergreens.*






*Street bally used for "Nothing Sacred" at Loew's, Rochester, by Les Pollock was made up of four men attired as George Washington, yegg, monkey and devil. Copies on backs reading as follows: "I cannot tell a lie, Nothing Sacred is the funniest picture since '76". Other copy was in keeping.*

*Here shown is H. M. Addison, Northeastern Division Manager of Loew's Theatres, awarding "Mrs. Smith", wirehaired terrier puppy, to winner of prize letter in conection with contest on "Why I should like to own Mrs. Smith". Pooch is reported kin of famous canine star appearing in "The Awful Truth", Loew's State, Boston.*

# QUICK REPORTS FROM THE FIELD

## *Racing Heralds*

In a town of 750, with no local newspaper, David Goodenough, Orpheum Theatre, Buena Vista, Colo., for "Day at the Races" printed his own racing extra, merchants' ads defraying cost. Ads were written in racing parlance and each herald was numbered, tickets going to those holding numbers corresponding to list in lobby.

For the Disney Award Revue, Dave held a special kid matinee, principal of schools announcing the show at joint assemblage of high and grade school students. Classes were dismissed earlier and the manager reports nearly 100 per cent attendance.

## *Quick Thinking*

It seems that Borrah Minnevitch, who appears in "Love Under Fire," was playing a personal in nearby Youngstown a few days ahead of Bob Bowman's date on the feature at the Columbus, in Sharon, Pa. So Bob took a local reporter over to interview the harmonica maestro. Results: Swell yarn and cut in the Sharon *Herald* timed to build publicity for the picture engagement.

## *Exchange*

In exchange for allowing members of leading professional women's clubs to put on a fund-raising drive in the lobby of the Rialto, New Braunfels, Texas, Manager A. Wolfshol had each of the club women phone five of their friends recommending "Good Earth," his coming attraction. Wolfshol also distributed imprinted paper sacks containing small amount of earth and planted "This is good earth" signs at excavations, in flower beds and parks.

## *Safety Campaign*

Both sides of the Lowell, Mass., City Hall streets were roped off as part of Nat Silver's safety campaign for "Devil Is Driving" at the Strand Theatre. Permission was granted by Mayor Archambault to plant wrecked cars properly bannered in front of City Hall, traffic being detoured during run of pictures. School children were guests of Silver at special show with Mayor, Superintendent of Police and traffic officers addressing audience. Local dailies picked up the campaign with stories and photos.

### *FORMAT OF MAGAZINE ADAPTED FOR 'CONQUEST'*

*Created to attract quick attention, which it does, is the smart four-page take-off on* Life Magazine *reported by Ernie Emerling of Loew's for distribution on "Conquest" date. Measuring about 6 by 8 inches, the format follows the picture-magazine style with photo of Garbo on front cover topped by reverse box in red reading "Love" instead of "Life". Inside spread is given over to scene shots and back page to reviews and theatre dates.*

## *"Tovarich Lite"*

In connection with the Warner's release of "Tovarich" on December 25, arrangements have been made for a national tieup with manufacturers of the new "liplite." Breaks and ads in numerous important magazines and newspapers, plus displays in dealer windows throughout the country will be landed. Counter displays have been distributed to leading department stores and circulars plugging the picture have been sent out.

## *Institutional*

Full page institutional ad was planted in local daily by Paul O. Klingler, Strand Theatre, Lewistown, Pa. Center two columns carried editorial message from the manager, balance of page devoted to forthcoming attractions, cuts of stars and stories on production angles.

## *"Stand-in" Cards*

Planted in all local bus sheds by Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., for "Stand In" were bright orange cards measuring 8 by 18 inches. Printed in bold type copy read "Stand in here in bad weather while waiting for your bus—see Stand-In" at the, etc., etc."

## *Air Flight*

Eastern Air Lines, through general manager Capt. Eddie Rickenbacker recently announced an offer of free round-trip flight to Washington on each day of the engagement of "Non Stop New York" at the New York Globe. Passengers were selected from cards containing their names and addresses which were deposited by patrons in box provided for the purpose in theatre lobby.

## *Police Aids*

Through the cooperation of Police Athletic Association and local PTA, Robert Wernick, Skouras Granada, Corona, L. I., arranged a special kid show for Thanksgiving Day. Children assembled at park few blocks from theatre, parade formed, sound truck playing music and announcing that the kids were guests of the Granada. Line of march covered entire city with kids awarded promoted prizes for best costumes. Merchants' gifts on display in lobby week ahead were guarded by members of the local boy and girl scouts. Newspapers carried stories and cuts of the party.

## *Dairy Cooperates*

Local dairy paid for printing and distribution of "Heidi" glossy photos in tiein effected by Leo Young, Strand, Portland, Maine. Picture showed Shirley Temple drinking bottle of milk, reverse side plugged dairy's products and picture. Special Saturday morning show was held for kiddies and imprinted bookmarks were planted in all libraries.

For "Vogues of 1938," Young promoted full co-op ad page, each merchant's ad carrying tiein copy such as "Follow the Vogue," "Thrift's Always the vogue," etc., etc.

## *Merchant Tieups*

Special tieups highlighted Jack Hynes' "Broadway Melody" campaign at Shea's Bradford, Bradford, Pa., among which co-op ad was promoted from Cocoa-Cola agency using three-column 10-inch ad with large cut of Melody girls drinking the beverage. Other tieins included frigidaire dealer ad stressing angle that the stars used their product to keep their drinks cold. Music store hooked up loud speaker over which hit tunes were broadcast and five and ten featured girl accordionist who also featured numbers from the picture. Jack reports that he was ably aided by his assistant, Dale Tysinger.

## *Score Board*

Covering local football games, George N. Hunt, Jr., Loew's and United Artists Theatres, Louisville, Ky., sent out an usher wearing large sandwich board plugging "The Awful Truth." In the center of the sign was large black circle in which the score was marked as game progressed.

# *Amateur and Quiz Ideas Build Weak Nights for Bishop*

Playing features of "C" classification with programs running six days, starting on Saturdays, Len Bishop, at the Tivoli, Hamilton, Ontario has recently inaugurated two special nights that are aiding much in holding up grosses. In the middle of the week, Wednesday, Bishop is now presenting a stage show comprising radio amateur prize winners from a popular Toronto sponsored program, their appearance at the Tivoli given weekly plugs during the broadcast. Bishop's show is also broadcast locally and includes swing band and other talent promoted by the theatreman. Len is the M.C. of the evening and reports that his uncertain Wednesdays have now becomes capacity. To follow he is contemplating a Big Apple competition.

To bring up receipts on Fridays, the last day of his show, Bishop has been doing very well with a Dr. Query stage show idea in which audiences are invited to participate. The stunt, also broadcast, has Len himself in cap and gown as the erudite Doctor. First 15 minutes are devoted to asking five contestants three questions each. Fifty cents is given for each correct answer with the prizes parleyed in case of incorrect replies. Thus a contestant can win as much as two or three dollars a question. Last 15 minutes of the broadcast are devoted to interrogating the audience, questions asked from the stage, people selected to answer replying into roving mike.

Shining new 50-cent pieces are given for acceptable replies and to build up the laughs, Bishop has a number of high school students planted in the audience to turn in gag answers to serious questions. To obtain these questions and answers, the Round Tabler recommends the book "Boners." Stooges carry white button-hole emblems for identification purposes. One dollar is offered for each set of five questions and answers submitted and used by the Doctor. Special question asked each week carries five dollar prizes and parleyed to following week if incorrectly answered. Four numbered slips of paper are placed at random underneath seats in auditorium. At certain time, audience is asked to rise and look under seats. Those finding slips are invited to come down front and answer a specific question in order of number.

*"Tell Us What You Did"*

## Nautical Lobby

Starting gun in Charlie Taylor's "Submarine D-1" campaign at the Great Lakes Theatre, Buffalo, was luncheon for Commander of the U. S. Naval Coast Guard. Lobby display was secured consisting of miniature submarine, deep-sea diving equipment, life belts, firing gun and other paraphernalia. As further decoration, naval pennants were strung from building offices to the marquee. Tieups were made in prominent store windows, stills and cards carrying theatre copy and plugging the engagement.

# Harding, Martin Voted Plaques for November

*The Quigley Silver Award for November goes to Lyle Harding, of Pittsburgh, Pa.; the Bronze Plaque to Guy Martin, of South Bend, Ind. Harding who manages the Warner Sheridan Square in that spot, won on "Emile Zola" and Martin at the Publix-Indiana Colfax Theatre on "Firefly". It's a repeater for Martin, who took down a Bronze in 1936 on "Swing Time". November brings three First Mentions, and thirteen share the twelve Honorable Mentions. Who, what and where are set down as follows:*

## First Mentions

THOR HAUSCHILD, Manager, Paramount, Marion, Ind., "Life Begins in College"

MAX KUPERSTEIN, Manager, Felton, Phila., Pa., "Varsity Show"

ERNIE PETCH, Manager, Strand, Brandon, Man., Canada, "100 Men and a Girl"

## Honorable Mentions

LARRY GRABURN, Manager, Capitol, Halifax, N. S., "Prisoner of Zenda"

HARRY A. HOLDSBERG, Manager, Paramount, Des Moines, Iowa, "Topper"

CLIFF HOLT, Manager, Hoyt's Regent, Melbourne, Australia, "Three Smart Girls"

PAUL O. KLINGLER, Manager, Rialto, Lewistown, Pa., "High, Wide and Handsome"

DAN KRENDEL, Manager, Tivoli, Toronto, Canada, "Vogues of 1938"

FRANK P. LARSON, Manager, Paramount, Idaho Falls, Idaho, "Topper"

ED MILLER, Manager, MANNY PEARLSTEIN, Publicity, Hippodrome, Cleveland, Ohio, "Awful Truth"

FRANK MURPHY, Manager, Loews, Wilmington, Del., "Conquest"

R. W. RHODES, Manager, Colonial, Akron, Ohio, "Damsel in Distress"

JOSEPH SAMARTANO, Manager, Poli-Palace, Meriden, Conn. "Life Begins in College"

RALPH TULLY, Manager, Colonial, Haverhill, Mass., "Angel"

EDWARD WHALEY, Manager, Capitol, Benton, Ill., "Devil Is Driving"

*The Awards are diversified, as usual, among repeaters and newcomers in all classifications. Harding hits the Plaque column for his initial success, and the balance among the Firsts and Honorables for November run about even. Deadline for December, the last month for the 1937 Awards, is midnight of January 8, 1938, with preparations going forward for the presentation of the Silver and Bronze Grand Awards.*

## Buck Adventure Club Started by Stribling

To exploit "Jungle Menace" at the Kiowa, Hobart, Okla., Joe Stribling formed a Frank Buck Adventure Club for kids. At special matinee, each child was given club card entitling him to see every fifth chapter free if all dates were properly punched.

Material for a Frank Buck scrapbook was given to each child with instructions on how to use the theatre ads on the picture as run in dailies. Prize was awarded for neatest book. For a novel giveaway, animal crackers were inserted in small envelopes copy reading: "If you have a weak heart and are afraid of animals like me, cure it by seeing," etc., etc.

## Durbin Double Contest Planned by Smalley

Cooperating jeweler and Station WNLC aided Ted Smalley, Garde Theatre, New London, Conn., on a Deanna Durbin contest for "100 Men and a Girl." Main prize was week's engagement at the theatre, week ahead station made several spot announcements in addition to 15-minute daily broadcasts in which the theatre, feature and playdate were frequently mentioned.

Camera shop tied in, man snapping pedestrians whose pictures were displayed in store window, those identifying themselves awarded guest tickets. Programs were placed on bulletin boards of local schools, cashiers telephoned selected list.

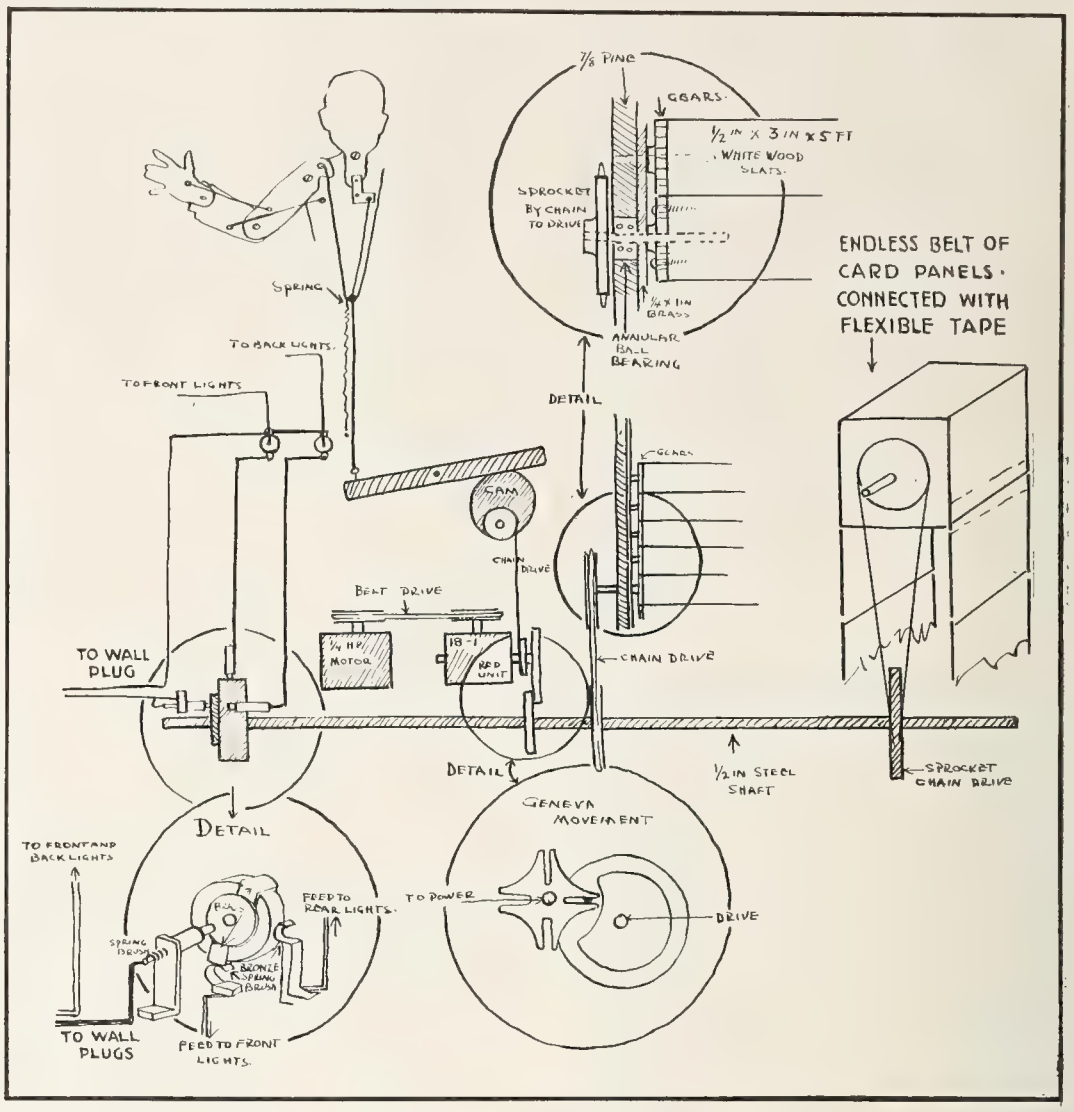









# "100 MEN" ANIMATION




*Among the most effective of lobby animations in use by theatremen are those created for showing at the RKO Keith Memorial in Boston by Manager George E. French and Artist Cyl-Champlin. Illustrated here are the working plans immediately above and three photos showing the operation of the moving display for the date on "100 Men and a Girl". Changes of copy and animated figure of orchestra leader are shown on revolving panel.*

## Weekly Broadcast Held By Soriero From Stage

Reported as highly successful is Tom Soriero's weekly broadcast from stage of the United Artists Theatre, Los Angeles, through tieup with Station KMPC, each Sunday afternoon from 3:00 to 3:30 P. M. Innovation is called "Station of the Stars" and staff of technicians from the station are on hand to see that the show goes over the ether properly. KMPC also gives stunt five daily plugs, inviting listeners to watch the broadcast from the stage of the United Artists Theatre.

Outstanding promotion recently effected by the theatreman was trailer valued at $895 for giveaway to his patrons and those of the Fox Wilshire Theatre, playing day-and-date. Since the lobby of the latter house was not large enough to hold the trailer, it was decided to cut it exactly in two, each half being displayed in both theatres. On night of giveaway it was announced from stage that if the trailer was not satisfactory when the two halves were put together again a new one would be given. Machine was promoted at no cost except expenditure of tickets and announcement on screens.

## Durbin Window Wins First Prize for Martin

With the South Bend, Ind., Chamber of Commerce offering prizes for best trimmed merchants' windows, Guy Martin, Colfax Theatre tied in with leading clothing store by planting three ushers and one usherette in window. Copy across entire display read "We are three of the smart men from "100 Men and a Girl." We are looking for a smart girl and we've found her wearing Blank's (merchant's name) smart fashions." Display was voted first prize, which gave the date extra newspaper publicity.

Full-page co-op ad was run, with merchant's giving gifts to first baby born during engagement and named Deanna. Reported unusual scoop was permission granted Martin to place ads on blackboards of school rooms in the three local high schools. Balloons, some of which contained passes, were turned loose from plane carrying ad and candid camera contest was used during run of picture, prizes given to most unusual photos taken of crowds entering or leaving.

## Essay Contest Planted By Rhines for "Heidi"

Contacting superintendent of schools, Elmore H. Rhines, Mayfair Theatre, Bridgeton, Maine, for "Heidi" distributed bookmarks to all students including those in rural schools, each teacher announcing picture. cameras and passes were awarded winners of essay contest on "Scenes I Liked Best in 'Heidi' and Why." The theatreman garnered a little extra business by announcing following the special matinee at which time he again packed the house, prizes, of course, were promoted.

Herald were distributed house to house and window cards planted in postoffices. Before showing of trailer week ahead, child dressed in Dutch costume such as that worn by the starlet in the picture did clog dance on stage, after which she made an announcement on playdates. Bumpers on fleet of cars were properly bannered. Cooperating merchants distributed imprinted paper bags, and rural telephone subscribers were called, acquainting them of the opening.





*Honoring theatremen voted Quigley Award Plaques recently in Washington, D. C., and in Brooklyn, N. Y., were ranking Federal and City officials. Above, left, pictures presentation of the September "Silver" to Ray Bell by Senator Pittman, left, and Col. Halsey, center. Above, right, at presentation of May "Bronze" to Paul Binstock; reading from the usual left, Messrs. Frisch, Ingersoll, Binstock, Gold and Vogel.*

# PROMINENTS HONOR WINNERS OF AWARDS

## . Bell Receives "Silver" from Senator Key Pittman; Borough President Honors Binstock

In Washington last week the legislative processes of the federal government were temporarily stilled as its presiding officer, President Pro Tem Senator Key Pittman vacated the rostrum so that he might present to Ray Bell the Quigley Silver Plaque for September, earned by the Washington Loew publicity director for his campaign on "Stella Dallas."

The presentation was made in the offices of Colonel Edwin A. Halsey, Secretary to the U. S. Senate, who also participated in the ceremonies. The Nevada Senator told Bell he "ought to be mighty proud of such an achievement," a sentiment echoed by Colonel Halsey. Senator Pittman said he had followed with considerable interest the pioneering program of Martin Quigley and he knows that any activity sponsored by the publisher of MOTION PICTURE HERALD was most worthy.

**"I know that showmen throughout the world compete for these Quigley Awards, and the winning of one represents a distinct achievement; an honor to be highly coveted," he emphasized.**

Colonel Halsey, who has been an intimate of virtually every member of the Senate for the past 20 years, said he was particularly pleased to participate in the presentation, he having followed with admiration the "many fine ventures originated by Bell."

The September Plaque winner, who is in charge of publicity and advertising for the three Loew theatres in the Capital, was recently presented with a Quigley Bronze by Attorney General Homer S. Cummings.

Before a capacity audience which displayed great interest in the proceedings, Paul Binstock, manager of the Randforce-Marboro Theatre, in Brooklyn, N. Y., last week, was presented with the Quigley Bronze for May by Borough President of Brooklyn Raymond V. Ingersoll. The ceremonies held on the theatre stage were also witnessed by Louis Frisch, president, Randforce circuit; Irwin Gold, general manager, and A-Mike Vogel, Chairman, Managers' Round Table. Binstock was voted his Award on MGM's "Romeo and Juliet." The presentation headlined a special Manager's Gala Night, staged in honor of the winner and including a number of added entertainment features.

Proceedings were opened by Mr. Gold, who informed the audience of the Quigley Awards before introducing Mr. Ingersoll. The Borough President said he was pleased to present the Award to Binstock since it represented an activity that benefited the community. Mr. Ingersoll further praised the promotional efforts of the Randforce theatremen.

*"Tell Us What You Did"*

## "Topper" Sign

Week ahead of "Topper" at the Star, Hereford, Texas, J. H. Roberts erected a six-foot top hat for his marquee with cast painted on blanking paper on inside allowing names to show when light was flashed on. Bottom half of hat was painted black with with title letters. "Conserve your ectoplasm for Topper" street stencils were used profusely as were banners and billboards, cards were also planted in beauty parlors and barber shops advising patrons to look their best for "Mr. Topper". Local jeweler displayed eight clocks in window showing correct time in various countries large clock in center bearing copy "time to see 'Topper.'"

# *Loewmen Report Recent Activities*

Punching bag in front of theatre with a "sock meter" attached was ballyhoo used for "Nothing Sacred" by Francis Deering, Loew's State, Houston. Guest tickets were awarded to ladies matching Carole Lombard's reported score and men matching Fredric March's.

▽ ▽

Hollywood opening was the order of the day for Jack Simons' "Conquest" date at Loew's Poli, Hartford. Alighting from cars in front of theatre were doubles of several famous stars who were introduced and interviewed over p. a. system by emsee. Jack further offers the suggestion to those playing "Firefly" around Christmas to get a string of small colored electric light bulbs and wind them around title on lobby display with flasher button. These should then be plugged into light socket with flasher button.

▽ ▽

In Brooklyn, Eddie Dowden escorted Santa Claus into town. Santa's plane from the North Pole landed on the big runway at Floyd Bennett Airport where he was welcomed by a huge crowd. Clowns, Loew's Cadet band and hundreds of balloons added color to the event. Plane itself was lettered with Loew copy and snow trimmings. Immense packages which Santa unloaded from plane each advertised a different Loew picture. Headed by police escort, the entourage proceeded to the Metropolitan Theatre.

▽ ▽

For "Vogues of 1938," Ed Pentecost, Loew's Grand, Atlanta, Ga., sent eight girls in slacks and sweaters carrying title and playdates to local night football games and State Fair distributing heralds. Shirt stuffers, door hangers and imprinted cardboard megaphones were also used, and special electric sign with four-foot cutout letters was erected over marquee.

# SOME INTERSTATE THEATRES ADS

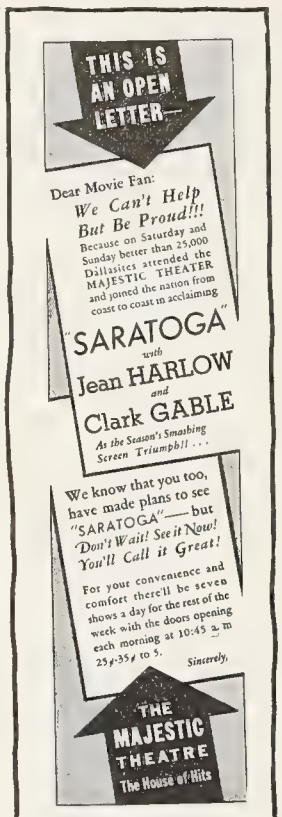
*Reproduced on this page are various newspaper displays forwarded by Adman Bill Elliott, Interstate Circuit, Dallas, created with the cooperation of the managers of the theatres represented as follows: Ed Sullivan, Majestic, Dallas; Walter Henshel, Palace, Dallas; Irwin S. Waite, Melba and Tower, Dallas, and J. P. Harrison, State, Amarillo.*

*The Interstate Circuit is known for the emphasis placed upon surrounding short subjects in newspaper advertising, which trend is illustrated in various of the displays here shown.*









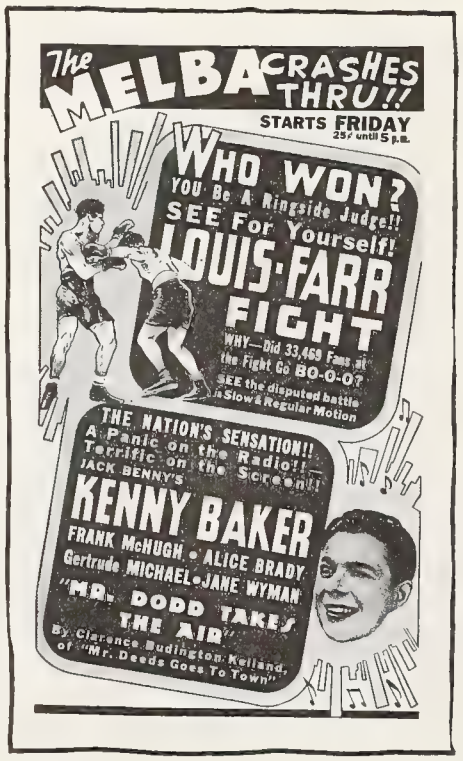















# YOU ARE INVITED TO JOIN UP

### MALCOLM GILBERT

working for Malco Theatres, is managing the Rialto in Morrilton, Ark., entering the business via the art department of the Orpheum Theatre at Memphis, Tenn., as helper and then to the Malco as artist. From that position he was made assistant manager in Tupelo, Miss., under Curby A. Smith, and thence to Smackover as manager. After holding down that spot for six months Malcolm was transferred to the Rialto.

▽

### MELVIN L. BLACKLEDGE

manages the Thomas and Temple Theatres in Kingfish, Okla. Started at the Aggie Theatre in Stillwater as doorman primarily to secure college education. After completing his course was transferred to the McSwain Kiva and Ritz in Ada, Okla., as assistant and then to Pampa, Tex., in the same capacity to the LaNora, Rex and State Theatres. Later promoted to manager of the Ritz and Texan in Wellington and then to his present job and says he doesn't remember a time when he hasn't consistently read MOTION PICTURE HERALD. Well in addition to reading it Melvin, how about contributing?

▽

### JOHN L. LINK

in Cookeville, Tenn., manages the Strand Theatre, and says he started his career under the able tutelage of Dewey Mousson, then at the Knickerbocker Theatre at Nashville, as usher, then chief of service and was later promoted to assistant. This job was held until June of last year, when John was promoted to manager of the Strand. Well, Link, we still hear from Dewey, so how about you?

▽

### GUY H. WILLIAMS, JR.

acts as assistant manager of both the Apollo and Central Theatres, in Martinsburg, West Va., for Warner Bros. Beginning as an extra usher at the Central Theatre there he was transferred to the Apollo, later promoted to doorman and last year upped to assistant of the two houses.

▽

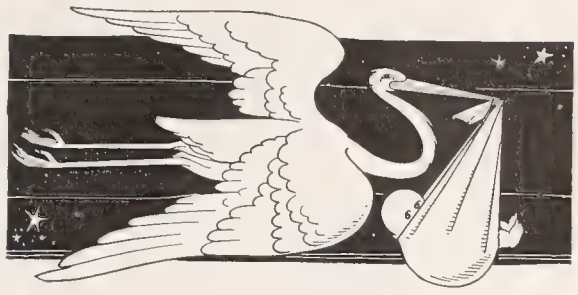
### A. WOLFSHOL

managing the Rialto and Rex Theatres in Kingsville, Texas, for the Hall Industries is welcome to the Club. Wolfshol is no stranger to our pages, having contributed on various occasions. However, this is his official welcome into the club and we express the hope that we shall hear from him more frequently.

▽

### MAURICE W. LATHROP

manages the Oakdale Theatre in Oakdale, Cal., for the Harvey Amusement Co., and says he did odd jobs around theatres when he was eleven. In 1928 he became operator of the Temple Theatre in Geddes, South Dakota, working in the book until last year when he joined his present circuit as assistant, later being promoted to manager of the Oakdale.



*ARLENE LOIS SCHLAIFER, to Mr. and Mrs. Charles Schlaifer, on November 25th. Daddy is Director of Publicity of the United Artists Theatre, San Francisco, Cal.*

▽

### CHARLES E. SIMPSON

is in Dover, Ohio, managing the Bexley Theatre for the M. A. Shea Circuit. Simpson entered showbusiness as usher at the Colonial in Akron, then left there to become assistant at the new Loew, later returning to the Colonial. Remaining in that spot until he was promoted to assistant and then manager, Charlie finally left to join the Shea Theatres.

## *Birthday Greetings*

Robert L. Alberts
Francisco Bahamonde
David D. Becker
Jacques Benjamin
Walter Beymer
E. C. Brandhorst
Jay N. Burton
N. Ray Carmichael
William Alton Cherry
Carl Chick
E. B. Clayton
Oran Cohen
Howard R. Cohn
Robert L. Collier
Sam Coolick
J. Remi Crasto
H. B. Creagh
Robert R. Deitch
J. Donald Edwards
George S. Ellis
Henry H. Elsnick
Ernest Emerling
Arthur Feine
Donald B. Fiske
Earl Foreman
Robert L. Gardner
John A. Goodno
John Melvin Gow
Robert L. Gross
Fred E. Hamlin
Wayne Hawkins
Bill Hellums
Burton Hoffman
Edwin C. Hough
James S. Howard, Jr.
Newell T. Howard
H. M. Johnson
James F. Kennedy
Al J. Kopulos
Morton L. Kresner
George W. Leech
Larry Levy
William A. Levy
James McDonough
Jerry McWhorter
M. A. Malaney
Gerson Nadell
Donald Oliphant
Earle V. Patton
J. A. Pike
Earl Potter
Bob Ray
Ben Reisner
Max Rodehan
Robert S. Rogers, Jr.
M. C. Roskopf
Wybert A. Sandefur
Harry Schlinker
W. H. Schumacher
Earl D. Smith
Maurice B. Smith
Mitchell B. Solomon
David Spencer
Fred Spinelli
William H. Stanley
J. Francis Stein
Leo Stephany
L. G. Tewksbury
Wilber A. Thompson
H. B. Tollett
Dennis C. Walls
Leslie Whitwell
Alfred Yasna
Stanley C. Zerbey

### JOSEPH P. LISS

in Clinton, Mass., manages the Strand Theatre for Warner Bros., having started at the Palace in Lawrence, as usher, then transferred to Lynn as assistant to Howard Pettingill, another Round Tabler, and then to the Palace there. Summer of 1933 found Joe doing relief work and that fall promoted to manager of the Strand in Amesbury until his transfer to Clinton, where we look forward to hearing from him.

▽

### J. O. CHILDERS

in Gastonia, N. C., manages the State Theatre, an independent. Childers began as doorman, operator, then chief operator, after which he purchased his own theatre. After a flyer at that, "J. O." went with Paramount Publix as chief projectionist, then to assistant and now manager. Here's hoping we shall be receiving some contributions from you for reproduction in our pages. What say?

▽

### NORMAN H. LINZ

manages the RKO Capitol in Cincinnati, Ohio, for RKO Midwest Theatres. Norman has done advertising and publicity for theatres and we take this means of calling attention to the fact that signing on the dotted membership line is just the beginning of your obligation to the club. We shall expect to hear from you at not too infrequent intervals.

▽

### JAMES HARFORD NICHOLSON

manages the El Camino in San Francisco, Cal., for the Golden Gate Theatres. Jim started as usher at the El Ray there, doing maintenance and then went to the Coliseum in the same capacity and from there to the Harding as Chief of Service. Later Nicholson became operator, manager and part owner of the Parkview, owned and operated the Chicago Theatre and has been film salesman, checker, film inspector, and installed motion pictures in the China Theatre. From there Jim went to the El Camino for the Peterson Circuit and remained there when the Golden Gate people took over from which point he joins the club.

▽

### H. C. FAHRENHOLZ

up in Jamestown, N. Y., manages the Palace and Winter Garden for Warner Bros., having started with Schine in Bath, N. Y., later transferred as Chief of Service at Schine's Fox, Corning, N. Y., later managing the State there. After a year there, Fahrenholz went with the Orange County Theatres as manager of the Academy in Newburgh and from there to the Dickinson Theatres at Macon, Mo., managing the Macon. After a while there "H. C." returned east to go with Warners' in Jamestown to assist at the Palace and Winter Garden as well as act as emergency manager for the district.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Lone Wolf, No. 1" | Based on the character created by Louis Joseph Vance. Screen play, Arthur T. Horman. Director: Al Rogell. | Francis Lederer, Frances Drake, Walter Kingsford, Olaf Hytten. | Shooting |
| "Land Rush" | Story and screen play, Nate Gatzert. Director: Joseph Levering. | Jack Luden, Eleanor Steart, Harry Woods, Buzz Barton. | Shooting |
| **GRAND NATIONAL** | | | |
| "The Shadow Speaks" | Screen play, Jack Natteford. Director: Charles Lamont. | Rod LaRocque, Astrid Allwyn, William Von Brincken, Oscar O'Shea, John St. Polis, Thomas Jackson, William Pawley, William Moore, Walter Bonn. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Merrily We Live" | Original story, E. J. Rath. Screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod. | Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly. | Shooting |
| "The Girl of the Golden West" | Director: Robert Z. Leonard. | Jeanette MacDonald, Nelson Eddy, Ray Bolger, Buddy Ebsen, Walter Pidgeon, Leo Carrillo, Leonard Penn. | Shooting |
| "Three Men in the Snow" | From a novel by Erich Kalstner. Director: Eddie Buzzell. | Frank Morgan, Robert Young, Florence Rice, Edna May Oliver, Mary Astor, Reginald Owen, Henry Hull. | Shooting |
| "Love Is a Headache" | Director: Richard Thorpe. | Gladys George, Franchot Tone, Ted Healy, Ralph Morgan, Mickey Rooney. | Shooting |
| "Test Pilot" | Director: Victor Fleming. | Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Ted Pearson. | Editing |
| **MONOGRAM** | | | |
| "Saleslady" | Story and screen play, Marion Orth. Director: Arthur Collins. | Anne Nagel, Weldon Heyburn, Harry Davenport. | Shooting |
| **PARAMOUNT** | | | |
| "Doctor Rhythm" | From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle. | Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine. | Shooting |
| "Bluebeard's Eighth Wife" | Producing director: Ernst Lubitsch. | Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Luis Alberni. | Shooting |
| "Her Jungle Love" | Director: George Archainbaud. | Dorothy Lamour, Ray Milland, Lynne Overman, J. Carroll Naish. | Shooting |
| "College Swing" | Director: Raoul Walsh. | Martha Raye, George Burns and Gracie Allen, Bob Hope, Charles Butterworth, Ben Blue, Edward Everett Horton, Florence George, Slate Brothers, Nell Kelly, John Payne, Betty Grable, Jackie Coogan, Skinny Ennis. | Shooting |
| "Dangerous to Know" | Director: Robert Florey. | Anna May Wong, Akim Tamiroff, Lloyd Nolan, Anthony Quinn, Gail Patrick, Roscoe Karns. | Shooting |
| "Bulldog Drummond Interferes" | Director: James Hogan. | John Barrymore, John Howard, Louise Campbell, Reginald Denny, Nydia Westman, Porter Hall, Elizabeth Patterson. | Shooting |
| "Deputy Sheriff" | Original story, Clarence E. Mufford. Screen play, Arnold Belgard. Additional dialogue and sequences, Harrison Jacobs. Director: Leslie Selander. | William Boyd, Russell Hayden, George Hayes, Gwen Gaze. | Shooting |
| "Professor Beware" | Director: Eliott Nugent. | Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, Sterling Holloway, Mary Lou Lender, Gwen Williams, Ward Bond, Spencer Charters, Clara Blandick. | Shooting |
| **REPUBLIC** | | | |
| "Old Barn Dance" | Director: Joe Kane. | Gene Autry, Smiley Burnette, Helen Valkis. Ivan Miller, Sammy McKim, Jack Rockwell, George Guessford. | Shooting |
| **RKO RADIO** | | | |
| "Bringing Up Baby" | Story, Hagar Wilde. Director: Howard Hawks. | Katharine Hepburn, Cary Grant, Charles Ruggles, George Irving, May Robson, George, the Dog. | Shooting |
| "Radio City Revels" | Original by Matt Brooks, Eddie Davis. Director: Ben Stoloff. | Milton Berle, Bob Burns, Jack Oakie, Victor Moore, Helen Broderick, Kenny Baker, Ann Miller. | Shooting |
| "The Perfect Alibi" | Original story, Arthur T. Horman. Director: Lew Landers. | Preston Foster, Whitney Bourne, Samuel S. Hinds, Donald Meek, Paul Guilfoyle, Cecil Kellaway, June Johnson, Arthur Lake, Edythe Elliott, George Irving, Richard Bond, William Corson. | Editing |
| "Joy of Living" | Original story and Lyrics, Herbert and Dorothy Fields. Screen play, Gene Towne, Graham Baker. Director: Tay Garnett. | Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Lucille Ball, Jean Dixon. | Shooting |
| "Broadway After Midnight" | Original story, Ann Jordan. Screen play, Lionel Houser. Director: Christy Cabanne. | Allan Lane, Joan Woodbury, Bradley Page, Lee Patrick, Gordon Jones. | Shooting |
| **TWENTIETH CENT.-FOX** | | | |
| "Love on a Budget" | Director: Bert Levy. | Jed Prouty, Spring Byington, Shirley Dean, Russell Gleason, Dixie Dunbar, Kenneth Howell, Florence Roberts, Alan Dinehart, George Ernest, June Carlson. | Shooting |
| "Baroness and the Butler" | From a play, "Jean" by Ladislaus Bus-Fekete. Director: Walter Lang. | Annabella, William Powell, Henry Stephenson, Joseph Schildkraut, Gregory Ratoff, Helen Westley, J. Edward Bromberg, Lynn Bari. | Shooting |
| **UNIVERSAL** | | | |
| "Mad About Music" | Original story, Marcelle Burke, Frederick Kohner. Director: Norman Taurog. | Deanna Durbin, Herbert Marshall, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon, Helen Parrish, Martha O'Driscoll. | Editing |
| "Border Wolves" | Story and screen play, Norton S. Parker. Director: Joseph H. Lewis. | Bob Baker, Connie Moore, Fuzzy Knight. | Shooting |
| "Midnight Intruder" | Froma novel by Channing Pollack. Screen play, Lester Coles. Director: Arthur Lubin. | Louis Hayward, Barbara Read, Sheila Bromley, J. C. Nugent, Eric Linden. | Shooting |
| **WARNER BROTHERS-FIRST NATIONAL** | | | |
| "Food for Scandal" | Author, Rosemary Casey. Screen play, Herbert and Joe Fields. Producing director: Mervyn LeRoy. | Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Marie Wilson, Frank Shields, Vicki Lester, Isabel Jeans, Jennie Le Gon, Les Hite and His Orchestra. | Shooting |
| "Everybody Was Very Nice" | From a short story by Stephen Vincent Benet. Screen play, Robert Buckner, Lawrence Kimble, Clements Ripley. Director: Stanley Logan. | Wayne Morris, Priscilla Lane, John Litel, Dick Foran, Thomas Mitchell, Mona Barrie, Barbara O'Neill, Minor Watson, Gregory Gaye, Donald Briggs, Crauford Kent, Dickie Moore, Aubrey Leonard. | Shooting |

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 11, 1937, from 65 theatres in 13 major cities of the country was $834,418, a decrease of $180,227 from the total for the preceding week ended December 4, 1937, when 65 theatres in 13 large cities aggregated $1,014,645.

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| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | |
| Boston | 3,246 | 25c-55c | $17,700 | "Danger Patrol" (RKO) (plus stage show) | 21,000 | "Big Town Girl" (20th Cent.-Fox) (plus stage show) | 22,000 |
| Colonial | 1,643 | 55c-$1.65 | ..... | "The Hurricane" (U.A.) (2nd week) | 6,000 | "The Hurricane" (U.A.) (1st week) | 7,000 |
| RKO Memorial | 2,907 | 25c-55c | 13,600 | "Stage Door" (RKO) (2nd week) and "Quick Money" (RKO) | 14,000 | "Stage Door" (RKO) (1st week) and "Prescription for Romance" (Univ.) | 18,000 |
| Loew's Orpheum | 2,970 | 25c-55c | 14,500 | "Conquest" (MGM) and "She Married an Artist" (Col.) | 16,000 | "Double Wedding" (MGM) and "Dark Journey" (U.A.) | 14,000 |
| Metropolitan | 4,332 | 35c-75c | 26,200 | "Second Honeymoon" (20th Cent.-Fox) (plus stage show) (25c-65c) | 19,000 | "Ebb Tide" (Para.) (stage: Hal LeRoy) | 22,000 |
| Paramount | 1,793 | 25c-50c | 8,000 | "First Lady" (W.B.) and "Partners in Crime" (Para.) | 7,000 | "Ali Baba Goes to Town" (20th Cent.-Fox) and "Dangerously Yours" (20th Cent.-Fox) | 8,000 |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-75c | 35,500 | "The Awful Truth" (Col.) (plus stage show) (2nd week) | 26,500 | "The Awful Truth" (Col.) (plus stage show) (1st week) | 40,000 |
| Garrick | 900 | 35c-75c | 6,800 | "Second Honeymoon" (20th Cent.-Fox) | 5,600 | "Hold 'Em Navy" (Para.) | 6,200 |
| Oriental | 3,490 | 35c-75c | 17,500 | "Stand-In" (U.A.) (plus vaudeville) | 16,000 | "Ebb Tide" (Para.) (stage: Rita Rio and Orch.) | 28,000 |
| Palace | 2,509 | 35c-75c | 19,900 | "A Damsel in Distress" (RKO) (plus stage show) (2nd week) | 11,000 | "A Damsel in Distress" (RKO) (plus stage show) (1st week) | 20,800 |
| Roosevelt | 1,591 | 35c-75c | 13,000 | "Nothing Sacred" (U.A.) (3rd week) | 9,200 | "Nothing Sacred" (U.A.) (2nd week) | 12,000 |
| State-Lake | 2,776 | 20c-55c | 14,800 | "Back in Circulation" (F.N.) (plus vaudeville) | 14,300 | "Murder in Greenwich Village" (Col.) (plus stage show) | 14,000 |
| United Artists | 1,700 | 35c-75c | 17,500 | "Conquest" (MGM) | 17,300 | "Double Wedding" (MGM) | 10,300 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 30c-55c | 5,700 | "A Damsel in Distress" (RKO) (5 days) | 4,000 | "Second Honeymoon" (20th Cent.-Fox) (8 days) | 8,500 |
| | | | | "Sh! the Octupus" (F.N.) (3 days) | 1,500 | | |
| Hippodrome | 3,800 | 30c-55c | 12,700 | "The Perfect Specimen" (F.N.) (8 days) | 11,000 | "A Damsel in Distress" (RKO) (8 days) | 15,000 |
| RKO Palace | 3,100 | 30c-75c | 17,800 | "Merry-Go-Round of 1938" (Univ.) (stage: Dave Rubinoff and vaudeville) | 16,000 | "Submarine D-1" (F.N.) (stage: Tom Howard-George Shelton) | 24,000 |
| State | 3,400 | 30c-55c | 17,200 | "Nothing Sacred" (U.A.) | 15,000 | "The Firefly" (MGM) | 17,000 |
| **Denver** | | | | | | | |
| Denham | 1,500 | 25c-40c | 6,700 | "Ebb Tide" (Para.) (2nd week) | 4,000 | "Ebb Tide" (Para.) (1st week) | 8,000 |
| Denver | 2,500 | 25c-50c | 9,600 | "Nothing Sacred" (U.A.) | 9,500 | "Second Honeymoon" (20th Cent.-Fox) | 14,000 |
| Orpheum | 2,500 | 25c-40c | 7,300 | "A Damsel in Distress" (RKO) and "The Women Men Marry" (MGM) | 9,000 | "The Firefly" (MGM) and "There Goes the Groom" (RKO) | 13,000 |
| **Los Angeles and Hollywood** | | | | | | | |
| Carthay | 1,518 | 50c-$1.50 | 11,800 | "The Hurricane" (U.A.) (5th week) | 10,200 | "The Hurricane" (U.A.) (4th week) | 13,500 |
| Chinese | 2,500 | 30c-75c | 11,600 | "Nothing Sacred" (U.A.) and "Beg, Borrow or Steal" (MGM) | 12,523 | "Navy Blue and Gold" (MGM) and "Big Town Girl" (20th Cent.-Fox) | 11,200 |
| Four Star | 900 | 40c-55c | 4,000 | "Victoria the Great" (RKO) (3rd week) | 3,143 | "Victoria the Great" (RKO) (2nd week) | 5,604 |
| Hillstreet | 2,700 | 30c-65c | 8,000 | "The Awful Truth" (Col.) (2nd week) "The Man Who Cried Wolf" (Univ.) | 11,000 | "The Awful Truth" (Col.) (1st week) and "The Shadow" (Col.) | 20,000 |
| Loew's State | 2,500 | 30c-75c | 14,700 | "Nothing Sacred" (U.A.) and "Beg, Borrow or Steal" (MGM) | 14,202 | "Navy Blue and Gold" (MGM) and "Big Town Girl" (20th Cent.-Fox) | 14,472 |
| Pantages | 3,000 | 30c-65c | 8,100 | "The Awful Truth" (Col.) (2nd week) "The Man Who Cried Wolf" (Univ.) | 12,000 | "The Awful Truth" (Col.) (1st week) and "The Shadow" (Col.) | 21,500 |
| Paramount | 3,595 | 30c-65c | 18,400 | "The Barrier" (Para.) (stage: Edgar Bergen, "Charlie McCarthy" Ken Murray & Oswald) | 33,700 | "Stand-In" (U.A.) (plus stage show) | 15,000 |
| W. B. Hollywood | 3,000 | 30c-65c | 10,400 | "Submarine D-1" (F.N.) and "Adventurous Blonde" (F.N.) | 20,500 | "Alcatraz Island" (F.N.) (2nd week) and "It's Love I'm After" (W.B.) | 17,419 |
| **Minneapolis** | | | | | | | |
| Minnesota | 4,000 | 25c-55c | 12,200 | "Conquest" (MGM) | 8,000 | "Ebb Tide" (Para.) | 8,000 |
| RKO Orpheum | 2,900 | 25c-40c | 7,200 | Navy Blue and Gold" (MGM) | 9,000 | "A Damsel in Distress" (RKO) | 7,000 |
| State | 2,400 | 25c-55c | 5,600 | "The Awful Truth" (Col.) (2nd week) | 8,000 | "The Awful Truth" (Col.) (1st week) | 10,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | 9,300 | "A Damsel in Distress" (RKO) | 7,000 | "It's Love I'm After" (W.B.) and "Dangerously Yours" (20th Cent.-Fox) | 7,500 |
| Loew's | 3,115 | 25c-50c | 11,000 | "The Awful Truth" (Col.) (2nd week) and "Park Avenue Girl" (Col.) | 8,000 | "The Awful Truth" (Col.) (1st week) and "Life Begins in College" (20th Cent.-Fox) | 10,000 |
| Palace | 2,600 | 25c-65c | 10,500 | "Conquest" (MGM) | 13,000 | "Stage Door" (RKO) (2nd week) | 6,500 |
| Princess | 2,272 | 25c-65c | 7,600 | "The Great Garrick" (W.B.) and "The Adventurous Blonde" (F.N.) | 5,000 | "The Barrier" (Para.) and "Footloose Heiress" (W.B.) | 8,000 |

# [THEATRE RECEIPTS—CONTINUED]

| Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) | Seats | Price | Average Receipts Per Week | Current Week — Picture | Current Week — Gross | Previous Week — Picture | Previous Week — Gross |
|---|---|---|---|---|---|---|---|
| **New York** | | | | | | | |
| Astor | 1,142 | 55c-$2.20 | 15,600 | "The Hurricane" (U.A.) (5th week) | 11,500 | "The Hurricane" (U.A.) (4th week) | 15,000 |
| Capitol | 4,700 | 25c-85c | 33,400 | "The Last Gangster" (MGM) | 35,000 | "The Firefly" (MGM) | 38,000 |
| Criterion | 1,700 | 25c-75c | 12,000 | "Blossoms on Broadway" (Para.) | 8,500 | "The Barrier" (Para.) | 8,000 |
| Paramount | 3,700 | 25c-99c | 36,100 | "Thrill of a Lifetime" (Para.) (stage: George Hall and Orch.) | 33,000 | "Ebb Tide" (Para.) (stage: Frances Langford) (3rd week) | 30,000 |
| Rialto | 594 | 25c-55c | 7,700 | "Portia on Trial" (Rep.) | 6,000 | "Thoroughbreds Don't Cry" (MGM) | 7,800 |
| Rivoli | 2,200 | 25c-99c | 23,100 | "A Damsel in Distress" (RKO) (3rd week) | 10,000 | "A Damsel in Distress" (RKO) (2nd week) | 14,500 |
| RKO Music Hall | 6,200 | 40c-$1.65 | 79,000 | "Nothing Sacred" (U.A.) (plus stage show) (2nd week) | 80,000 | "Nothing Sacred" (U.A.) (plus stage show) (1st week) | 112,000 |
| Roxy | 5,954 | 25c-75c | 35,400 | "Dinner at the Ritz" (20th Cent.-Fox) (plus stage show) | 25,000 | "Merry-Go-Round of 1938" (Univ.) (plus stage show) (8 days) | 43,000 |
| Strand | 3,000 | 40c-99c | 20,800 | "The Life of Emile Zola" (W.B.) (3rd week) | 22,000 | "The Life of Emile Zola" (W.B.) (2nd week) | 32,000 |
| **Oklahoma City** | | | | | | | |
| Criterion | 1,300 | 10c-40c | 5,300 | "The Last Gangster" (MGM) | 5,700 | "Live, Love and Learn" (MGM) (stage: musical revue) (10c-55c) | 7,000 |
| Midwest | 1,500 | 10c-40c | 4,300 | "It's Love I'm After" (W.B.) | 3,400 | "A Damsel in Distress" (RKO) | 4,300 |
| Tower | 1,100 | 10c-35c | .... | "Breakfast for Two" (RKO) | 2,100 | "Second Honeymoon" (20th Cent.-Fox) | 3,900 |
| **Omaha** | | | | | | | |
| Brandeis | 1,200 | 25c-40c | 4,900 | "A Damsel in Distress" (RKO) and "West of Shanghai" (F.N.) (2nd week) | 3,500 | "A Damsel in Distress" (RKO) and "West of Shanghai" (F.N.) (1st week) | 6,300 |
| Omaha | 2,200 | 25c-40c | 6,900 | "The Last Gangster" (MGM) and.. "Marry the Girl" (W.B.) | 6,700 | "The Firefly" (MGM) and..... "A Girl with Ideas" (Univ.) | 6,700 |
| Orpheum | 3,000 | 25c-40c | 9,200 | "Ali Baba Goes to Town" (20th.. Cent.-Fox) and "Night Club Scandal" (Para.) (8 days) (plus Big Apple Dance Contest on stage Saturday and midnight preview "Merry-Go-Round of 1938" (Univ.) | 3,500 | "Second Honeymoon" (20th Cent.-Fox) (plus stage show) (35c-55c) | 17,600 |
| **Philadelphia** | | | | | | | |
| Aldine | 1,300 | 40c-65c | 9,200 | "Nothing Sacred" (U.A.) (2nd week) | 13,000 | "Nothing Sacred" (U.A.) (1st week) | 16,500 |
| Boyd | 2,400 | 40c-65c | 14,800 | "Victoria the Great" (RKO) | 11,000 | "It's Love I'm After" (W.B.) | 12,000 |
| Fox | 3,000 | 40c-65c | 17,000 | "The Last Gangster" (MGM) | 14,000 | "Submarine D-1" (F.N.) | 16,500 |
| Stanley | 3,700 | 40c-65c | 15,700 | "Navy Blue and Gold" (MGM) | 15,500 | "A Damsel in Distress" (RKO) | 13,000 |
| **San Francisco** | | | | | | | |
| Fox | 5,651 | 15c-75c | 11,000 | "Submarine D-1" (F.N.) and "Sh! the Octopus" (F.N.) (2nd week) | 9,000 | "Submarine D-1" (F.N.) and "Sh! the Octopus" (F.N.) (1st week) | 21,000 |
| Geary | 1,400 | 55c-$1.65 | .... | "The Hurricane" (U.A.) (4th week) | 7,000 | "The Hurricane" (U.A.) (3rd week) | 10,500 |
| Golden Gate | 2,850 | 15c-55c | 16,600 | "A Damsel in Distress" (RKO) (plus vaudeville) (2nd week) | 12,000 | "A Damsel in Distress" (RKO) (plus vaudeville) (1st week) | 19,000 |
| Orpheum | 2,440 | 15c-55c | 8,200 | "The Awful Truth" (Col.) (7th week) and "Life Begins with Love" (Col.) (3rd week) | 8,200 | "The Awful Truth"(Col.) (6th week) and "Life Begins with Love" (Col.) (2nd week) | 9,000 |
| Paramount | 2,670 | 15c-75c | 13,300 | "The Last Gangster" (MGM) (2nd week) and "Love on Toast" (Para.) | 10,500 | "The Last Gangster" (MGM) (1st week) and "Sh! the Octopus" (F.N.) | 14,000 |
| United Artists | 1,200 | 15c-75c | 6,900 | "The Prisoner of Zenda" (U.A.) (3rd week) | 7,500 | "The Prisoner of Zenda" (U.A.) (2nd week) | 9,000 |
| Warfield | 2,680 | 15c-75c | 15,300 | "The Firefly" (MGM) | 16,000 | "Navy Blue and Gold" (MGM) and "Dinner at the Ritz" (20th Cent.-Fox) (2nd week) | 10,000 |
| **Seattle** | | | | | | | |
| Fifth Avenue | 2,500 | 30c-55c | 7,700 | "It's Love I'm After" (W.B.) and "This Way, Please" (Para.) | 7,400 | "Heidi" (20th Cent.-Fox) | 8,100 |
| Liberty | 1,800 | 30c-55c | 7,700 | "The Awful Truth" (Col.) (3rd week) | 8,400 | "The Awful Truth" (Col.) (2nd week) | 7,600 |
| Orpheum | 2,450 | 30c-40c | 6,000 | "Merry-Go-Round of 1938" (Univ.) and "Lancer Spy" (20th Cent.-Fox) | 4,700 | "Live, Love and Learn" (MGM) (MGM) and "45 Fathers" (20th Cent.-Fox) | 6,100 |
| Paramount | 3,050 | 30c-40c | 5,200 | "Navy Blue and Gold" (MGM) and "Fit for a King" (RKO) | 6,150 | "Conquest" (MGM) and "Dangerously Yours" (20th Cent.-Fox) | 5,750 |

# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 95

*Bluebook School Question No. 95 was: (A) Describe what is known as an inter-tube coupling and its effect. (B) Amplifier circuits may be either Class A or Class B. What is the difference between these circuits?*

The following made satisfactory replies: C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; C. Oldham; L. Cimikoski; R. and K. Wells; W. H. Edmonds; J. Morton; J. A. Zachritz; D. and W. Porter; L. F. Hayes; W. Limmroth; D. Coates; D. M. Stinson; L. E. Dodson and H. T. Hood; T. W. Redhouse; R. R. Robbins and W. Winkler; A. W. Baxter; H. Bunker; D. M. Stinson; P. and L. Felt; F. E. Brandenburg; L. and F. L. Savlor; C. H. Lowrie; B. and M. Walker; A. H. Bradley; M. D. O'Rorque; R. and K. Wells; A. C. Greene; C. Caldwell; M. F. Robinson and L. A. Beachwood; R. R. Jacobs and B. B. Hornstein; L. D. Samuels; D. D. Strobey; R. M. Schnider; S. L. Maxwell; H. T. Plum and D. A. Shea; G. Maybe; B. L. Kent; M. D. McGuire; H. H. Grant; S. H. Billings and L. Jones; H. T. Randolph; P. S. Baker; L. M. Roberts; M. Dey and H. Lathrope; B. L. Jones; H. A. Ames and F. E. Dorp; R. H. Carter; G. L. Goss; M. and J. Devoy; D. Dennis; M. Samuels and O. Goldstein; E. F. and M. Wentworth; S. U. Lamont and P. F. Maxwell; G. T. Jones and S. Leonard; H. T. Billings; L. F. and B. Brown; K. L. Brant and G. A. Simmons; F. H., S. and P. Dalbey; R. Davis and F. M. Brown; W. C. Bant; H. T. Watkins and N. S. Reid; R. E. Bullard and J. Robinson; W. R. Davis; W. L. Brandon and M. Lee; E. Exline; F. D. Kendal; W. R. Matthews and J. R. Davidson.

From a number of very good answers I have selected that of J. R. Prater as most suitable for publication, with L. Cimikoski as a close **second. Prater says:**

"Inter-tube coupling is a means by which the sound current which has been amplified by one tube is passed on to another for further amplification. The effect of such coupling is to enable the amplification of very weak currents to the point where they have ability to operate a loudspeaker at maximum capacity or more. Were it not possible to utilize such a connection and thus cumulatively add the amplifying power of several tubes, talking pictures as we have them today would be impossible for the reason that no one tube is both sensitive and powerful enough to operate a loudspeaker of any considerable capacity for sound volume. Then, too, most modern theatres utilize from two to several speakers.

"Transformer coupling is satisfactory in operation for all frequencies, but is less efficient than is resistance coupling. By this latter method the plate circuit of the first tube is completed by a resistor. The input or grid circuit is completed in the same manner. These two circuits are then inter-connected or 'coupled' through a condenser, which permits the amplified a.c. ripple from the first tube to set up a corresponding fluctuation in the grid circuit of the second tube. Two or more tubes may be used in the same stage with resistance coupling, but they must be connected in parallel, rather than in push-pull.

"Many variations of both above named methods are used. The same amplifier may use a resistance coupling between some stages and a transformer coupling between others. Large amplifiers sometimes employ eight to ten tubes in the output stage alone, hooking them in push-pull-parallel."

W. Limmroth answers, somewhat more concisely, "Inter-tube coupling is a term employed to designate an amplifier of more than one stage. All main amplifiers used in theatre sound systems are made up of several stages of amplification. In such an arrangement the extremely weak, fluctuating photocell current is applied to the grid of the first tube or 'stage' of the amplifier, which has the effect of boosting the fluctuations to far greater strength in its plate current. This boosted current is then used to similarly affect the plate current of another and more powerful tube, which process may be repeated, within reason, as many times as may be wished. It also is possible to use transformers in inter-tube couplings."

(B) G. E. Doe says, "Chiefly the difference between the Class A and Class B amplifier circuits consists in what is known as grid bias. However, the coupling of transformers and the equipments in service therewith must of necessity be suitable for the type of amplification and for the voltage impressed upon the grid, in which latter there is a decided difference between Class A and Class B.

"In Class A there is a flow of plate current that is constant and of considerable amount; also, the grid voltage is high and remains constantly negative. The plate current before referred to, fluctuates and is at times both above and below what we may term a medium level.

"On the contrary, when Class B amplification is examined we find the grid bias usually is adjusted to make the plate current relatively low. In fact, sometimes there is none at all, whereupon the a.c. speech current causes the grid to become positive during a portion of each cycle, which same portion may be as much as one-half of the cycle. Under this condition it is seen that the grid is positively charged during a portion of each cycle, though the plate circuit adjustment is such that there is some, though slight, current flow when the grid is negative, which flow is large in amount when the grid is positive, or even when it is neutral.

"Class A is employed by a very large percentage of theatre amplifiers because of the fact that it supplies a considerably better quality of speech sound, but Class B supplies a higher power output per tube. In fact, relatively small amplifiers using Class B amplification will supply sufficient volume for a theatre up to, say, 500 seats, but the sound will not be equal in quality to that supplied by Class A. Because of the difficulty of ascertaining which amplifier is A and which B from wiring diagrams, it is advisable that projectionists ascertain just in what manner each type operates."

## BLUEBOOK SCHOOL QUESTION NO. 101

(A) I am in receipt of many inquiries as to screen resurfacing. Aware that this is perhaps not quite a fair question to spring on you, still I am going to ask you to tell us what you know about the matter. At what point would you recommend resurfacing, or under what condition would you recommend the installation of a new screen? What type of surface would you recommend — silver, white or tint, and why?

I do not expect an authoritative discussion, but an analysis of the problems based upon your own observations as a projectionist.

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

## Mitchell Joins DeBrie

R. Fawn Mitchell, manager of the technical service and standard cine-machinery division of Bell and Howell, Chicago, resigned last week to become general manager of Andre DeBrie, Inc., equipment manufacturers of New York. Mr. Mitchell succeeds H. R. Kossman, who resigned.

## Holly in New Post

Gus Holly last week succeeded Harry Somerville as district supervisor in Kansas City for RCA Photophone. Mr. Somerville will turn to commercial sound service and sales, and to the training of men.

The World Film News, London, England, has moved to 34 Soho Square, W. 1, there.

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# IN COURTS

## *GTE Committee Ordered Dissolved*

An order calling for the disssolution of the reorganization committee of General Theatre Equipment, Inc., has been issued by Chancellor Josiah O. Wolcott in chancery court, Wilmington, Del.

The assets of the company acquired by the reorganization committee had been turned over to General Theatres Equipment Corporation, by the plan of reorganization.

The order provided for the payment to the receiver of the balance of the purchase price of the assets of the old company and the distribution of the proceeds of the sale of assets on claims. It provides for payment of $83.80 by the receiver on each $1,000 of all debentures which did not participate in the reorganization.

Former United States Senator Daniel O. Hastings of Delaware is the receiver for the old company.

### Paramount News Sued for Libel

Paramount's legal department this week filed a demurrer to a $350,000 libel suit instituted against the company by the Maurice Mercantile Company of San Francisco, and Joseph Rosenthal, its president.

The action is based on the charge that Paramount News libeled the plaintiffs by issuing a newsreel in 1935, dealing with deaths and illnesses reputedly caused by impure baking soda. The pictures showed people being taken to the hospital, the director of health in San Francisco issuing a warning to residents of the city, and the members of one family explaining how they had been stricken.

In New York, Paramount's legal department pointed out that the reel did not mention the source of the baking soda nor did it imply that the soda itself was impure. It indicated that the impurity came from a barrell in which the soda was taken.

Paramount further contends that in issuing the reel it was merely joining in a newspaper and radio campaign to aid public health officials.

### Fabian, Copia File RKO Plan Objections

Fabian Operating Corporation and Copia Realty Corporation, who have filed claims against RKO Radio based upon two guaranteed leases made with RKO Proctor Corporation in 1930, have filed objections in United States district court in New York, to the report of Special Master George W. Alger which approved the proposed RKO plan of reorganization.

The claimants contended that the plan discriminates unfairly in favor of general creditors whose claims have already accrued. They asserted that the number of consents from the class of creditors whose claims have not yet matured is below the required percentage of 66 2/3. They also raised the point that Section 77B of the Bankruptcy Act would violate the Fifth Amendment of the United States Constitution if their contention were not upheld.

### Ruling on Bartholomew Gives Aunt Full Control

The Los Angeles superior court ruled this week that Miss Myllicent Bartholomew, aunt and guardian of Freddie Bartholomew, have full control over the boy's interests and affairs. The ruling followed testimony by Bartholomew, who said:

"I would like my aunt to have full control of the estate. My reason is very aptly illustrated by the fact that while my aunt had charge of my affairs once before for a little over a year, she saved $20,000, but since the other parties have taken over the estate, it has depleted very rapidly. I would like very much to have my sisters provided for, so they may have their schooling, but I think father is well able to take care of himself."

### Adjourn Goldwyn Case

Trial of the $1,000,000 infringement suit brought by Mort Eisman, Clara Dellar and Louis Shayon against Samuel Goldwyn, Inc., United Artists Corporation, Samuel Goldwyn and Eddie Cantor has been adjourned to February 25th. The plaintiffs claimed infringement of their play "Oh Shah" in the picture "Roman Scandals." A permanent injunction and an accounting of the profits are asked. The adjournment action occurred in United States district court in New York.

### MGM Denial Filed

Metro-Goldwyn-Mayer Corporation has filed a general denial in answer to the amended complaint of Henry Rose against it, MGM Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., Culver Export Corporation and Frank Dolan. Mr. Rose claims that his copyrighted play, "Burrow Burrow," was infringed in "Man of the People." He asks a permanent injunction and an accounting. MGM, in its answer, also attacks the constitutionality of the copyright law which gives the protection of copyright to unpublished manuscripts. The answer demands a dismissal of the complaint with costs and attorney's fees.

### Monogram Charges Infringement

Monogram Pictures Corporation has filed suit in United States district court in New York against Screen Attractions Corporation and M. Kleinerman of Exhibitors' Film Exchanges and Star Safety Laboratory, for alleged infringement of their picture, "The Girl of the Limberlost." The complaint states the picture was produced in 1934 and the 16mm. rights were sold to Walter O. Gutlohm, Inc. It is alleged that the defendant has been infringing by producing 16mm. copies of the pictures.

### Opens Los Angeles Exchange

F. L. Patterson, manager of Atlantic Film Exchange, San Francisco, has opened a Los Angeles exchange to handle the southern California territory. Associated with Mr. Patterson in the venture is Edward Patterson, who will manage the office. The men are not related.

### Name Rogers Architect

John Duncan Forsyth, Tulsa, Okla., has been named architect for the Will Rogers memorial to be erected at Claremore, Okla. The Oklahoma legislature has provided $200,000 for the building of the memorial on a 20 acre tract donated by Mrs. Rogers.

# OBITUARIES

### Austin Webb Dies; Actor with Griffith

Austin Webb, who toured with David Wark Griffith's stage company, died at his home in Los Angeles at the age of 58. After his association with Mr. Griffith he toured the country with his own company. Mr. Webb was born in Guysville, Ohio.

He is survived by his widow and his mother, Mrs. Emma Webb.

### Fred Lotto

Fred Lotto, 83, pioneer actor and stage director, died at his home in Hollywood. He directed Edwin Booth, Nat Goodwin and Robert Mantell in many productions and later was associated with the Charles Frohman office as actor and director. He retired in 1924.

### J. J. Cotter

J. J. Cotetr, 54, partner of Ruben, Levine in the J and R Company, theatre building firm, died in Chicago. He, earlier, was connected with Ascher Brothers, National Theatres and Orpheum circuit.

### Frank Jeffers

Frank Jeffers, 63, pioneer North Chicago theatre owner and real estate dealer died in Chicago following an operation in St. Therese Hospital. His widow, three sons and three daughters survive.

### SMPE Distributing Ballot

The Atlantic Coast Section of the Society of Motion Picture Engineers through its secretary-treasurer D. E. Hyndman is distributing ballots for the election of officers for 1938. Officers and managers whose term expires the end of this month are George Friedl, Jr., chairman; Mr. Hyndman, and M. C. Batsel, manager. Mr. Friedl and Mr. Hyndman have been selected to succeed themselves by the nominating committee. The committee also nominated Paul J. Larsen for manager.

### Ligo To Distribute RKO Films

Radio Films International, Ltd., has contracted with Ligo Films for the distribution of its product in the Baltic States of Lithuania, Latvia and Esthonia. Lietfilmas formerly distributed for RKO. Alfonso Valadez, manager of the Seville office of Radio Films, SAE, has resigned.

### Lloyds Insures Roach Cast

Lloyds of London has issued a blanket indemnity insurance policy for $1,250,000 to the Hal Roach studios against loss through illness or the death of six principals in "Merrily We Live." They are, Constance Bennett, Brian Aherne, Billie Burke, Alan Mowbray, Clarence Kolb and Bonita Granville.

### Parsons Leaves GN

Lindsley Parsons has left his post as supervisor for Boots and Saddles, producing westerns for Grand National, and has joined Principal Pictures as associate producer in charge of the Smith Ballew and Tarzan series.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |

## AMBASSADOR-CONN

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-June Gale | June 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Roaring Six Guns | Kermit Maynard-Beryl Wallace | Oct. 15,'37† | | |
| Rough Riding Rhythm | Kermit Maynard-Mary Hayes | Aug. 15,'37† | | |
| Sing While You're Able | Pinky Tomlin-Toby Wing | Mar. 20,'37 | 66 | |
| Swing It, Professor (G) | Pinky Tomlin-Paula Stone | Nov. 15,'37† | *60. Nov. | 13,'37 |
| Thanks for Listening | Pinky Tomlin-Aileen Pringle | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| Young Dynamite | Frankie Darro-Charlotte Henry | Sept. 15,'37† | | |
| *Coming* | | | | |
| Calling All Marines | Gene Austin-Candy 'n' Coco | | | |
| Fighting Cadet | Frankie Darro-Kermit Maynard | | | |
| Song of the Vigilantes | Kermit Maynard | | | |
| Strong Arm Squad | Lyle Talbot-Wynne Gibson | | | |
| Sweethearts in Swingtime | Donald Novis-Grace Bradley | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All American Sweetheart (See "In the Cutting Room," Sept. 18,'37.) | Scott Colton-Patricia Farr | Nov. 30,'37† | 62 | |
| Awful Truth, The (G) (Exploitation: Dec. 4,'37, p. 76.) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92. Oct. | 9,'37 |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62. Oct. | 23,'37 |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61. Nov. | 6,'37 |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87.) | Richard Dix-Joan Perry | June 25,'37 | 68. July | 24,'37 |
| Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.) | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| Frame Up, The (See "Right Guy," "In the Cutting Room," May 1,'37.) | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Headin' East (G) | Buck Jones-Ruth Coleman | Dec. 13,'37† | *60. Nov. | 27,'37 |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64. Oct. | 23,'37 |
| I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65. Feb. | 27,'37 |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68. Aug. | 14,'37 |
| It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| It's All Yours (G) (Exploitation: Nov. 13,'37, p. 62.) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80. Aug. | 7,'37 |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65. July | 24,'37 |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69. May | 29,'37 |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68. Oct. | 9,'37 |
| Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94.) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118. Feb. | 27,'37 |
| Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68. Nov. | 6,'37 |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 6,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62. Apr. | 10,'37 |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67. Apr. | 3,'37 |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65. Aug. | 28,'37 |
| Shadow, The (G) | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | 59. Dec. | 4,'37 |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| She Married an Artist (See "In the Cutting Room," Oct. 9,'37.) | John Boles-Luli Deste | Nov. 25,'37† | 78 | |
| Speed to Spare (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76. Feb. | 13,'37 |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65. Nov. | 13,'37 |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62. Mar. | 20,'37 |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Under Suspicion (G) | Jack Holt-Kath. DeMille | Dec. 16,'37† | *65. Nov. | 20,'37 |
| Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.) | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104. Feb. | 20,'37 |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68. Feb. | 13,'37 |
| *Coming* | | | | |
| Campus Mystery | Scott-Colton-Mary Russell | | 67 | |
| I'll Take Romance (See "In the Cutting Room," July 24,'37.) | Grace Moore-M. Douglas | Dec. 25,'37† | 85 | |
| Land Rush | Jack Luden-Eleanor Stewart | | | |
| Little Miss Roughneck (See "In the Cutting Room," Dec. 4,'37.) | Edith Fellows-Leo Carrillo | Jan. 13,'38† | | |
| Lone Rider | Chas. Starrett-Iris Meredith | Jan. 31,'38† | | |
| Lone Wolf No. 1 | Francis Lederer-Frances Drake | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Jan. 10,'38† | | |
| Outlaws of the Prairie | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Paris on Broadway | Lanny Ross | | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.) | Don Terry-Mary Russell | Jan. 20,'38† | | |
| Start Cheering (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | Jimmy Durante-Joan Perry | Jan. 25,'38† | | |
| There's Always a Woman | Joan Blondell-Melvyn Douglas | | | |
| Who Killed Gail Preston? | Wyn Cahoon-Robert Paige | | | |
| Wide Open Faces | Joe E. Brown-Jane Wyman | | | |
| Women in Prison | Wyn Cahoon-Scott Colton | | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60. June | 19,'37 |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64. Mar. | 20,'37 |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radal | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. Oct. | 30,'37 |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | Oct. 30,'37† | 90 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70. | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55. | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.) | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men in Exile 174 (See "In the Cutting Room," Nov. 21,'36.) | Richard Purcell-June Travis | Apr. 4,'37 | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. 11,'37† | 61. | Oct. 30,'37 |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.) | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57. | Oct. 16,'37 |
| Sh! the Octopus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. 11,'37† | *60. | Nov. 13,'37 |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105. | Nov. 13,'37 |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.) | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.) | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| West of Shanghai (G) 164 (Reviewed under the title, "War Lord.") | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Girls on Probation | Bonita Granville-Dolores Costello | | | |
| Gold Is Where You Find It 255 (See "In the Cutting Room," Nov. 13,'37.) | George Brent-O. de Havilland | Feb. 12,'38† | | |
| Highway Pirates 279 | Dick Purcell-Beverly Roberts | Feb. 19,'38† | | |
| Hollywood Hotel 253 (See "In the Cutting Room," Oct. 23,'37.) | Dick Powell-Frances Langford | Jan. 22,'38† | | |
| Larger Than Life (G) | Frank McHugh-Ann Sheridan | | *60. | Dec. 11,'37 |
| Sergeant Murphy (G) | Ronald Reagan-Mary Maguire | Jan. 1,'38† | *60. | Dec. 11,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.) | Kay Francis-Pat O'Brien | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90. | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82. | |
| Ftohea Toy Mpeam | Vasoula Manolidoy | Sept. 5,'37† | 96. | |
| Kaincurgea Zoe | Rita Karmen | Nov. 7,'37† | 115. | |
| Reborn | Elene Papadake | Dec. 5,'37† | 90. | |
| True Love | Sophea Domogloy | Oct. 3,'37† | 85. | |

### *Coming*

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|---|---|---|---|---|
| Greece of 1938 | Newsreels | Jan. 9,'38† | 90. | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65. | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | Jessie Matthews-Louis Borell | Feb. 29,'37 | 81. | Feb. 13,'37 |
| King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.) | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 70. | Oct. 2,'37 |
| Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.") | Will Fyffe-Will Mahoney | Nov. 20,'37 | 83. | July 17,'37 |
| Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64. | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74. | |
| You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.") | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The (G) (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.) | Nova Pilbeam-Derrick de Marney | Feb. 17,'38† | 84. | Dec. 11,'37 |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20,'38† | | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63. | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56. | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60. | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77. | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 85½. | May 1,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 (Reviewed under the title, Dusty Ermine.") | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 10,'36 |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58. | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mr. Boggs Steps Out (G) 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | *65. | Nov. 20,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60. | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56. | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 10,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 66. | |
| Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.") | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.) | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61. | Dec. 4,'37 |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 203 | Eric Linden-Cecilia Parker | June 8,'37† | 61. | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. 5,'37† | *65. | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57. | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.") | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 6,'36 |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 72½. | Mar. 6,'37 |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 61. | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead With Your Heart | Anna Sten | | | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter in the Sky | | | | |
| Rollin' Plains 217 | Tex Ritter | | | |
| Shadow Speaks | Rod La Rocque-Astrid Allwyn | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. | Oct. 10,'36 |
| Utah Trail | Tex Ritter | | | |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63. | |
| Luck of the Irish | Richard Hayward | Feb. 1,'37 | 68. | |
| This Is China | | Dec. 1,'37† | 68. | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69. | |

### *Coming*

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|---|---|---|---|---|
| Early Bird, The | Richard Hayward | | | |
| Irish and Proud of It | Richard Hayward | | | |
| Jeanne | Gaby Morlay | | | |

# (THE RELEASE CHART--CONT'D)

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. 15,'37† | 82 | |
| Business in Distress | Czech Film | Oct. 15,'37† | 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. 10,'37 | 62. | Jan. 26,'35 |
| Old Curiosity Shop, The (G) | Charles Dickens Story | Dec. 12,'37† | 74. | Feb. 2,'35 |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. 1,'37† | 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. 10,'37 | 82 | |
| Song of the Lark | Czech Film | Dec. 8,'37† | 90 | |
| Student's Romance, The (G) | Patric Knowles | Oct. 10,'37† | 78. | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. 1,'37† | 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. 1,'37 | 85. | Mar. 20,'37 |

*Coming*

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|---|---|---|---|---|
| I Give My Heart | Gitta Alpar | | 78 | |
| Invitation to the Waltz | Lilian Harvey | | 74 | |
| Kathleen | Sally O'Neil-Irish Cast | | 75 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. 11,'37† | 9 rls | |
| All Men Are Wild | Paul Javor | Oct. 21,'37† | 9 rls | |
| Anniversary | Imre Raday-Ida Turay | Dec. 10,'37† | 10 rls | |
| Bride from Toroeke | Paul Javor | Oct. 1,'37† | 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. 19,'37† | 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June 11,'37 | 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. 20,'37 | 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agal | Feb. 6,'37 | 8 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. 30,'37† | 10 rls | |
| I Picked You for My Husband | Paul Javor | Nov. 4,'37† | 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. 21,'37† | 9 rls | |
| Pay, Madame | Paul Javor | May 30,'37 | 8 rls | |
| Two Prisoners | Paul Javor | Oct. 12,'37† | 10 rls | |

*Coming*

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|---|---|---|---|---|
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. 24,'37† | 8 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. 15,'37† | 73. | Sept. 11,'37 |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. 1,'37 | 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. 15,'37 | 90 | |

*Coming*

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|---|---|---|---|---|
| Back from Reno | | | | |
| Beauty Racket | | | | |
| Deerslayer | | | | |
| Honor Among Women | | | | |
| I Demand Payment | Betty Burgess-Jack LaRue | | | |
| Night of Crime | | | | |
| Sky Girl | | | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. 27,'37 | 69. | Aug. 28,'37 |
| Beg, Borrow or Steal (G) 814 | Frank Morgan-Florence Rice | Dec. 3,'37† | 72. | Dec. 4,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July 9,'37 | 89. | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. 3,'37† | 80. | Sept. 4,'37 |
| (Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78.) | | | | |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. 8,'37† | 103. | Oct. 2,'37 |
| (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.) | | | | |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. 20,'37 | 110. | Aug. 21,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June 25,'37 | 116. | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. 22,'37† | 112. | Oct. 30,'37 |
| (Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76.) | | | | |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June 11,'37 | 111. | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. 15,'37† | 87. | Sept. 25,'37 |
| (Exploitation: Dec. 11,'37, p. 77.) | | | | |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July 2,'37 | 89. | July 3,'37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. 26,'37 | 67. | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. 12,'37 | 69. | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. 5,'37† | 138. | July 24,'37 |
| (Exploitation: Dec. 4,'37, pp. 71, 76.) | | | | |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. 11,'36 | 72. | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. 6,'37 | 139. | Feb. 6,'37 |
| (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. 23,'37 | 76. | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June 4,'37 | 109. | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. 12,'37† | 81. | Nov. 13,'37 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. 19,'37 | 98. | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. 29,'37† | 78. | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July 30,'37 | 69. | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. 1,'37† | 72. | Oct. 2,'37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. 5,'37 | 65. | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July 2,'37 | 90. | Apr. 28,'34 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June 18,'37 | 70. | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. 26,'37 | 132. | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. 17,'37† | 73. | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. 6,'37 | 105. | Mar. 2,'35 |
| Navy Blue and Gold (G) 811 | Lionel Barrymore-Robt. Young | Nov. 19,'37† | 94. | Nov. 20,'37 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. 30,'37 | 117. | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. 23,'37 | 67. | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June 4,'37 | 119. | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. 19,'37 | 84. | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May 21,'37 | 70. | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. 16,'37 | 127. | July 17,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July 23,'37 | 94. | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. 18,'36 | 74. | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. 2,'37 | 69. | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May 14,'37 | 94. | May 15,'37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May 7,'37 | 66. | May 8,'37 |
| Thoroughbreds Don't Cry (G) 813 | Mickey Rooney-Judy Garland | Nov. 26,'37† | 80. | Nov. 20,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July 16,'37 | 97. | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 92; Dec. 11,'37, p. 76.) | | | | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May reissue | 126. | Jan. 24,'31 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. 16,'37 | 64. | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. 10,'37† | 61. | Sept. 11,'37 |
| You're Only Young Once (G) 815 | Lewis Stone-Mickey Rooney | Dec. 10,'37† | 77. | Nov. 27,'37 |

*Coming*

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|---|---|---|---|---|
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. 25,'38† | | |
| Bad Man at Brimstone 812 | Wallace Beery-V. Bruce | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Benefits Forgot | Walter Huston-James Stewart | Feb. 11,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. 21,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | Mar. 18,'38† | | |
| Love Is a Headache | Gladys George-Franchot Tone | Feb. 4,'38† | | |
| Mannequin | Joan Crawford-Spencer Tracy | Jan. 28,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Man-Proof 817 | Myrna Loy-Franchot Tone | Jan. 7,'38† | | |
| (See "The Four Marys," "In the Cutting Room," Nov. 13,'37.) | | | | |
| Merrily We Live | Constance Bennett-Brian Aherne | Mar. 11,'38† | | |
| Rosalie 816 | Eleanor Powell-Nelson Eddy | Dec. 24,'37† | 122. | |
| (See production article, Nov. 6,'37, p. 34.) | | | | |
| Test Pilot | C. Gable-M. Loy-S. Tracy | Mar. 25,'38† | | |
| Three Men in the Snow | Frank Morgan-Robt. Young | Jan. 14,'38† | | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. 18,'38† | | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. 25,'37† | 59. | Sept. 25,'37 |
| Blazing Barriers (G) | Edw. Arnold, Jr.-F. McKinney | July 4,'37† | 65. | Nov. 20,'37 |
| Boy of the Streets (G) | Jackie Cooper-Maureen O'Connor | Dec. 8,'37† | 76. | Dec. 11,'37 |
| Bride for Henry, A (G) | Anne Nagle-Neil Hamilton | Sept. 29,'37† | 58. | Oct. 2,'37 |
| County Fair (G) | John Arledge-Mary Lou Lender | Nov. 24,'37† | 72. | Nov. 20,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. 3,'37† | 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. 30,'37† | 61. | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. 2,'37† | 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July 7,'37† | 62. | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July 28,'37† | 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. 17,'37† | 59 | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. 4,'37† | 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July 21,'37† | 73. | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July 14,'37† | 55. | Aug. 21,'37 |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. 15,'37† | | |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. 18,'37† | 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. 22,'37† | 62. | Sept. 25,'37 |
| Telephone Operator | Judith Allen-Grant Withers | Dec. 8,'37† | | |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June 30,'37† | 70 | |
| Where Trails Divide | Tom Keene | Oct. 13,'37† | 59 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Code of the Range | Tim McCoy | | | |
| Marines Are Here, The | | | | |
| Numbered Woman | | | | |
| Port of Missing Girls | | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Rose of the Rio Grande | Movita | | | |
| Saleslady | Anne Nagel-Weldon Heyburn | | | |

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | 98. | Sept. 25,'37 |
| Artists and Models (G) 3702 | Jack Benny-Gail Patrick | Aug. 13,'37† | 97. | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.) | | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Barrier, The (G) | Leo Carrillo-Jean Parker | Nov. 12,'37† | *93 | Nov. 6,'37 |
| (See production article, Sept. 18,'37, p. 14.) | | | | |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67 | Aug. 7,'37 |
| Blossoms on Broadway (G) | Edward Arnold-Shirley Ross | Nov. 19,'37† | *85 | Nov. 20,'37 |
| (See production article, Sept. 25,'37, p. 16.) | | | | |
| Born to the West | John Wayne-Marsha Hunt | Dec. 10,'37† | | |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64 | Sept. 11,'37 |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60 | Apr. 17,'37 |
| Daughter of Shanghai | Anna May Wong-Chas. Bickford | Dec. 17,'37† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Double Or Nothing (G) 3707 | Bing Crosby-Martha Raye | Sept. 17,'37† | 95 | Aug. 21,'37 |
| (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.) | | | | |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37† | 88 | July 10,'37 |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94 | Oct. 2,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85 | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56 | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70 | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76 | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 112 | July 24,'37 |
| (Exploitation: Dec. 4,'37, p. 70.) | | | | |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79 | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65 | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67 | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66 | May 22,'37 |
| I Met Him in Paris (G) 3644 | Claudette Colbert-M. Douglas | May 28,'37 | 86 | May 29,'37 |
| (Exploitation: Oct. 9,'37, p. 67.) | | | | |
| Internes Can't Take Money (A) 3639 | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79 | Apr. 17,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78 | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77 | June 12,'37 |
| Love on Toast | Stella Ardler-John Payne | Dec. 3,'37† | | |
| Make Way for Tomorrow (G) 3641 | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92 | May 1,'37 |
| (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.) | | | | |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65 | June 12,'37 |
| Mountain Music (G) 3647 | Bob Burns-Martha Raye | June 18,'37 | 77 | June 19,'37 |
| (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.) | | | | |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71 | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70 | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75 | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70 | June 26,'37 |
| On Such a Night (A) 3704 | Karen Morley-Grant Richards | Aug. 27,'37† | 73 | Aug. 21,'37 |
| (Exploitation: Nov. 6,'37, p. 66.) | | | | |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113 | Nov. 28,'36 |
| (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | | | | |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60 | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Hayward | Sept. 17,'37† | 68 | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62 | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65 | Sept. 4,'37 |
| Souls at Sea (G) 3705 | Gary Cooper-George Raft | Sept. 3,'37† | 92 | Aug. 14,'37 |
| (See production article, Jan. 30,'37, p. 16.) | | | | |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97 | Mar. 20,'37 |
| Texas Trail (G) | William Boyd-George Hayes | Nov. 26,'37† | 62 | Oct. 9,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63 | Sept. 18,'37 |
| Thunder Trail (G) 3713 | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58 | Oct. 2,'37 |
| (Exploitation: May 29,'37, p. 67.) | | | | |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80 | May 29,'37 |
| Waikiki Wedding (G) 3637 | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89 | Apr. 3,'37 |
| (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | | | | |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | Jan. 14,'38† | | |
| (See production article, Nov. 20,'37, p. 14.) | | | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Buccaneer, The | Fredric March-Franciska Gaal | | | |
| (See production article, Oct. 23,'37, p. 14.) | | | | |
| Bulldog Drummond Interferes | J. Barrymore-Louise Campbell | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | *55 | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| College Swing | Martha Raye-Burns & Allen | | | |
| Dangerous to Know | Anna May Wong-Akim Tamiroff | | | |
| Deputy Sheriff | Wm. Boyd-Gwen Gaze | | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 14,'36† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Partners of the Plains (G) | Wm. Boyd-George Hayes | Jan. 28,'38† | *70 | Dec. 11,'37 |
| Professor Beware | Harold Lloyd-Phyllis Welch | | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Jan. 21,'38† | *75 | Nov. 13,'37 |
| True Confession (A) | C. Lombard-Fred MacMurray | Dec. 24,'37† | *84 | Nov. 20,'37 |
| Wells Fargo (G) | Joel McCrea-Frances Dee | Dec. 31,'37† | *115 | Dec. 11,'37 |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56 | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61 | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bar Z Bad Men 6323 | Johnny Mack Brown-L. January | Jan. 20,'37 | 51 | |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59 | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59 | Nov. 13,'37 |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62 | July 31,'37 |
| Circus Girl 6014 | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| (See "In the Cutting Room," Feb. 13,'37.) | | | | |
| Colorado Kid 7123 | Bob Steele-Marian Weldon | Dec. 6,'37† | 55 | |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57 | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57 | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Duke Comes Back, The (G) 7018 | Allan Lane-Heather Angel | Nov. 29,'37† | 64 | Dec. 11,'37 |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64 | Sept. 4,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62 | Apr. 3,'37 |
| Glamorous Night (G) 7017 | Mary Ellis-Victor Jory | Dec. 6,'37† | 60 | May 15,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 | Frances Langford-Phil Regan | Apr. 26,'37 | 83 | Apr. 10,'37 |
| (Exploitation: July 10,'37, p. 86.) | | | | |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| (See "In the Cutting Room," May 15,'37.) | | | | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67 | Mar. 27,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56 | Jan. 16,'37 |
| Manhattan Merry-Go-Round (G) 7001 | Phil Regan-Ann Dvorak | Nov. 13,'37† | 84 | Nov. 13,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63 | July 31,'37 |
| Michael O'Halloran (Spec.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68 | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58 | Mar. 13,'37 |
| Portia on Trial (A) 6001 | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72 | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59 | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56 | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62 | July 3,'37 |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |
| Rootin' Tootin' Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60 | May 8,'37 |
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64 | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006 | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66 | |
| Springtime in the Rockies (G) 7101 | Gene Autry-Polly Rowles | Nov. 15,'37† | 60 | Nov. 27,'37 |
| Trail of Vengeance 6325 | Johnny Mack Brown-I. Meredith | Mar. 29,'37 | 54 | |
| Trigger Trio 7112 | Ray Corrigan-Max Terhune | Oct. 18,'37† | 56 | |
| Two Wise Maids (G) 6004 | Alison Skipworth-Polly Moran | Feb. 15,'37 | 68 | Feb. 6,'37 |
| Wild Horse Rodeo 7113 | Three Mesquiteers | Dec. 6,'37† | 56 | |
| Wrong Road, The (G) 7016 | Richard Cromwell-Helen Mack | Oct. 11,'37† | 62 | Sept. 25,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Yodelin' Kid from Pine Ridge (G) 6308 | Gene Autry-Betty Bronson | June 14,'37 | 60. | June 26,'37 |
| Youth on Parole (G) 6022 | Gordon Oliver-Marian Marsh | Oct. 4,'37 | 62. | Oct. 23,'37 |
| *Coming* | | | | |
| Born To Be Wild | Ralph Byrd | | | |
| Exiled in Shanghai 7019 | June Travis-Wallace Ford | Dec. 20,'37† | 64. | |
| Lady Behave! (See "The Lady Misbehaves," "In the Cutting Room," Nov. 20,'37.) | Sally Eilers-Neil Hamilton | Dec. 27,'37† | | |
| Mama Runs Wild | Mary Boland-Ernest Truex | Jan. 10,'38† | | |
| Old Barn Dance, The | Gene Autry-Smiley Burnette | Jan. 15,'38† | | |
| Outside of Paradise | Phil Regan-Dorothy McNulty | Jan. 17,'38† | | |
| Paroled to Die 7124 | Bob Steele-Kathleen Elliott | Jan. 10,'38† | | |
| Purple Vigilantes 7114 | Three Mesquiteers | Jan. 24,'38† | | |
| Stormy Weather | Alison Skipworth-Polly Moran | | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annapolis Salute (G) 802 | James Ellison-Marsha Hunt | Sept. 10,'37† | 65. Aug. | 21,'37 |
| Behind the Headlines (G) 727 | Lee Tracy-Diana Gibson | May 14,'37 | 58. June | 12,'37 |
| Big Shot, The (G) 735 | Guy Kibbee-Cora Witherspoon | July 23,'37 | 60. July | 31,'37 |
| Border Cafe (G) 730 | John Beal-Armida | June 4,'37 | 67. May | 29,'37 |
| Breakfast for Two (G) 737 | Barbara Stanwyck-H. Marshall | Oct. 22,'37† | 65. Oct. | 9,'37 |
| China Passage (G) 718 | Constance Worth-V. Haworth | Mar. 12,'37 | 65. Apr. | 24,'37 |
| Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.) | Lee Tracy-Margot Grahame | Jan. 29,'37 | 72. Apr. | 10,'37 |
| Damsel in Distress, A (G) | Fred Astaire-Burns & Allen | Nov. 19,'37† | 98. Nov. | 27,'37 |
| Danger Patrol (G) | John Beal-Sally Eilers | Dec. 3,'37† | 80. Nov. | 20,'37 |
| Don't Tell the Wife (G) 720 | Guy Kibbee-Una Merkel | Mar. 5,'37 | 62. Feb. | 27,'37 |
| Fight for Your Lady (G) 808 | John Boles-Ida Lupino | Nov. 5,'37† | 67. Oct. | 2,'37 |
| Fit for a King (G) 848 | Joe E. Brown-Helen Mack | Oct. 15,'37† | 73. Sept. | 4,'37 |
| Flight from Glory (G) 736 | Chester Morris-Whitney Bourne | Aug. 20,'37 | 67. Aug. | 14,'37 |
| Forty Naughty Girls (G) 803 | James Gleason-Zasu Pitts | Sept. 24,'37† | 63. Sept. | 4,'37 |
| Hideaway (G) 733 | Fred Stone-Marjorie Lord | Aug. 13,'37 | 58. July | 31,'37 |
| High Flyers (G) | Wheeler and Woolsey | Nov. 26,'37† | 70. Nov. | 20,'37 |
| Hollywood Cowboy (G) 733 | George O'Brien-Cecilia Parker | May 28,'37 | 64. July | 31,'37 |
| Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. 3,'37† | 77. Aug. | 28,'37 |
| Living on Love (G) | James Dunn-Whitney Bourne | Nov. 12,'37† | 61. Oct. | 30,'37 |
| Make a Wish (G) 745 | Bobby Breen-Basil Rathbone | Aug. 27,'37 | 77. Sept. | 4,'37 |
| Man Who Found Himself, The (G) 722 | John Beal-Joan Fontaine | Apr. 2,'37 | 67. Mar. | 13,'37 |
| Meet the Missus (G) 729 | Victor Moore-Helen Broderick | June 4,'37 | 60. May | 29,'37 |
| Music for Madame (G) 804 | Nino Martini-Joan Fontaine | Oct. 8,'37† | 81. Sept. | 18,'37 |
| New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July 2,'37 | 100. July | 10,'37 |
| On Again—Off Again (G) 725 | Wheeler and Woolsey | July 9,'37 | 68. July | 17,'37 |
| Outcasts of Poker Flat, The (G) 710 | Preston Foster-Jean Muir | Apr. 16,'37 | 68. Mar. | 20,'37 |
| Park Avenue Logger (G) 787 | George O'Brien-Beatrice Roberts | Feb. 26,'37 | 65. Jan. | 30,'37 |
| Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.) | Barbara Stanwyck-P. Foster | Jan. 15,'37 | 67. Jan. | 2,'37 |
| Quality Street (G) 709 | Kath. Hepburn-Franchot Tone | Mar. 26,'37 | 84. Mar. | 30,'37 |
| Quick Money (G) | Fred Stone-Dorothy Moore | Dec. 10,'37† | 59. Nov. | 27,'37 |
| Racing Lady (G) 707 | Ann Dvorak-Smith Ballew | Jan. 29,'37 | 59. Dec. | 12,'36 |
| Riding On Air (G) 771 | Joe E. Brown-Florence Rice | June 18,'37 | 71. June | 12,'37 |
| Saturday's Heroes (G) 805 | Van Heflin-Marian Marsh | Oct. 8,'37† | 60. Sept. | 18,'37 |
| Sea Devils (G) 714 | Victor McLaglen-Preston Foster | Feb. 19,'37 | 88. Feb. | 20,'37 |
| Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May 7,'37 | 116. May | 8,'37 |
| Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | Anton Walbrook-Eliz. Allan | Apr. 9,'37 | 85. Feb. | 27,'37 |
| Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78.) | Kath. Hepburn-Ginger Rogers | Oct. 8,'37† | 92. Sept. | 18,'37 |
| Super Sleuth (G) 734 | Jack Oakie-Ann Sothern | July 16,'37 | 70. July | 17,'37 |
| That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.) | Lily Pons-Gene Raymond | Jan. 22,'37 | 105. Dec. | 19,'36 |
| There Goes My Girl (G) 728 | Ann Sothern-Gene Raymond | May 21,'37 | 74. June | 5,'37 |
| There Goes the Groom (G) 807 | Burgess Meredith-Ann Sothern | Oct. 29,'37† | 65. Oct. | 2,'37 |
| They Wanted to Marry (G) 715 | Gordon Jones-Betty Furness | Feb. 5,'37 | 60. Dec. | 26,'36 |
| Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.) | Edward Arnold-Frances Farmer | July 30,'37 | 109. July | 17,'37 |
| Too Many Wives (G) 723 | Anne Shirley-John Morley | Apr. 9,'37 | 61. Apr. | 17,'37 |
| Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Nov. 12,'37† | 113. Sept. | 25,'37 |
| We're on the Jury (G) 716 | Helen Broderick-Victor Moore | Feb. 12,'37 | 71. Jan. | 23,'37 |
| We Who Are About to Die (G) 639 | Preston Foster-Ann Dvorak | Jan. 6,'37 | 82. Oct. | 17,'36 |
| When's Your Birthday? (G) 770 | Joe E. Brown-Marian Marsh | Feb. 19,'37 | 77. Feb. | 20,'37 |
| Windjammer 783 (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. 6,'37 | 58. | |
| Woman I Love, The (G) 721 | Paul Muni-Miriam Hopkins | Apr. 23,'37 | 88. Apr. | 24,'37 |
| You Can't Beat Love (G) 731 | Preston Foster-Joan Fontaine | June 25,'37 | 62. June | 5,'37 |
| You Can't Buy Luck (G) 726 | Vinton Haworth-Helen Mack | Apr. 30,'37 | 61. May | 1,'37 |
| *Coming* | | | | |
| Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | Feb. 18,'38† | | |
| Broadway After Midnight | | Feb. 25,'38† | | |
| Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.) | Lee Tracy-Joan Woodbury | Jan. 7,'38† | | |
| Everybody's Doing It (See "Easy Millions," "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | Jan. 14,'38† | | |
| Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | Feb. 11,'38† | | |
| Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.) | Bobby Breen-Juanita Quigley | Jan. 28,'38† | | |
| Hitting a New High (G) | Lily Pons-John Howard | Dec. 24,'37† | 85. Dec. | 4,'37 |
| Joy of Living | Irene Dunne-D. Fairbanks, Jr. | | | |
| Perfect Alibi, The | Preston Foster-Whitney Bourne | Feb. 4,'38† | | |
| Radio City Revels | Bob Burns-Jack Oakie | Apr. 14,'38† | | |
| Rat, The (A) | Ruth Chatterton-Anton Walbrook | | 73. Nov. | 27,'37 |
| She's Got Everything (See "She Got That Swing," "In the Cutting Room," Oct. 30,'37.) | Gene Raymond-Ann Sothern | Dec. 31,'37† | | |
| Snow White and the Seven Dwarfs | Walt Disney | | | |
| Wise Girl (See "Women Have a Way," "In the Cutting Room," Nov. 27,'37.) | Miriam Hopkins-Ray Milland | Dec. 31,'37† | | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Harlem on the Prairie (G) | Herbert Jeffries | Associated | Dec. 9,'37 | *55. Nov. | 27,'37 |
| Heroes of the Alamo (G) | Earl Hodgins | Sunset | Aug. 19,'37 | *75. Aug. | 7,'37 |
| Melody of the Plains (G) | Fred Scott | Spectrum | Apr. 15,'37 | *55. Apr. | 10,'37 |
| Nation Aflame (G) | Noel Madison | Treasure | Oct. 16,'37 | 76. Oct. | 23,'37 |
| Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.) | Fred Scott | Spectrum | Jan. 15,'37 | | |
| Three Legionnaires (G) | Robt. Armstrong | General | June 15,'37 | *60. Mar. | 27,'37 |
| What Price Vengeance? (G) | Lyle Talbot | Rialto | June 1,'37 | 57. June | 12,'37 |
| Zamboanga (G) | Native Cast | | July 17,'37 | *65. July | 17,'37 |
| *Coming* | | | | | |
| River, The (G) | Documentary Film | U. S. Govt. | | 31 Dec. | 11,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ali Baba Goes to Town (G) 815 | Eddie Cantor-June Lang | Oct. 29,'37† | 81. Oct. | 23,'37 |
| Angel's Holiday (G) 754 | Jane Withers-Robert Kent | June 4,'37 | 71. May | 8,'37 |
| As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.) | Elis. Bergner-Laurence Olivier | Jan. 8,'37 | 96. Sept. | 19,'36 |
| Big Business (G) 759 | Jed Prouty-Spring Byington | June 18,'37 | 61. Apr. | 17,'37 |
| Big Town Girl (G) 822 | Claire Trevor-Donald Woods | Dec. 3,'37† | *65. Nov. | 13,'37 |
| Borneo 807 | Mr. & Mrs. Martin Johnson | Sept. 10,'37† | 75½ | |
| Born Reckless (G) 758 | Rochelle Hudson-Brian Donlevy | July 9,'37 | 58. June | 26,'37 |
| Borrowing Trouble (G) 824 | Jed Prouty-Spring Byington | Dec. 10,'37† | *60. Oct. | 30,'37 |
| Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May 7,'37 | 83. May | 8,'37 |
| Californian, The (G) 753 | Ricardo Cortez-Marjorie Weaver | July 16,'37 | 58. July | 10,'37 |
| Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May 21,'37 | 71 | |
| Charlie Chan at the Opera (G) 730 | Warner Oland-Boris Karloff | Jan. 8,'37 | 66. Nov. | 29,'36 |
| Charlie Chan on Broadway (G) 811 | Warner Oland-Joan Marsh | Oct. 22,'37† | 68. Aug. | 7,'37 |
| Crack-Up (G) 727 | Peter Lorre-Brian Donlevy | Jan. 15,'37 | 70. Jan. | 16,'37 |
| Danger—Love at Work (G) 808 | Ann Sothern-Jack Haley | Nov. 5,'37† | 81. Oct. | 2,'37 |
| Dangerously Yours (G) 817 | Cesar Romero-Phyllis Brooks | Nov. 12,'37† | 62. Sept. | 25,'37 |
| David Harum (G) 769 (re-issue) | Will Rogers-Evelyn Venable | May 14,'37 | 85. Mar. | 8,'34 |
| Dinner at the Ritz (G) 820 | Annabella-Paul Lukas | Nov. 26,'37† | 77. Nov. | 13,'37 |
| Doctor Bull (G) 768 (re-issue) | Will Rogers-Marian Nixon | Feb. 5,'37 | 79. Oct. | 14,'36 |
| Fair Warning (G) 740 | Betty Furness-John Payne | Mar. 5,'37 | 68. Jan. | 23,'37 |
| Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. 16,'37 | 81. Apr. | 3,'37 |
| 45 Fathers (G) 821 | Jane Withers-Thomas Beck | Nov. 26,'37† | 71. Oct. | 23,'37 |
| Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May 14,'37 | 59. Mar. | 6,'37 |
| Handy Andy (G) 871 (re-issue) | Will Rogers | Aug. 13,'37† | 81. May | 5,'34 |
| Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.) | Shirley Temple-Jean Hersholt | Oct. 15,'37† | 88. Oct. | 16,'37 |
| Holy Terror, The (G) 734 | Jane Withers-Anthony Martin | Feb. 5,'37 | 67. Jan. | 9,'37 |
| Hot Water (G) | Jed Prouty-Spring Byington | Sept. 24,'37† | 58. July | 17,'37 |
| Judge Priest (re-issue) 872 | Will Rogers-Anita Louise | Nov. 12,'37† | 79. Sept. | 28,'34 |
| It Happened Out West 745 | Paul Kelly-Judith Allen | May 7,'37 | 56 | |
| King George VI Coronation 870 | Technicolor Special | July 15,'37† | 28 | |
| Lady Escapes, The (G) 747 | Gloria Stuart-Michael Whalen | July 23,'37 | 63. June | 5,'37 |
| Lancer Spy (G) 809 | George Sanders-Dolores Del Rio | Oct. 8,'37† | 84. Oct. | 9,'37 |
| Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. 1,'37† | 94. Oct. | 2,'37 |
| Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.) | F. Bartholomew-M. Carroll | Jan. 29,'37 | 117. Nov. | 26,'36 |
| Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. 26,'37 | 78. Feb. | 27,'37 |
| Love Under Fire (G) 803 | Loretta Young-Don Ameche | Aug. 20,'37† | 75. Aug. | 14,'37 |
| Midnight Taxi (G) 744 | Brian Donlevy-Frances Drake | Apr. 2,'37 | 73. Mar. | 27,'37 |
| Nancy Steele Is Missing (G) 738 | Victor McLaglen-Peter Lorre | Mar. 12,'37 | 84. Mar. | 20,'37 |
| Off to the Races (G) 736 | Jed Prouty-Shirley Deane | Feb. 19,'37 | 57. Jan. | 16,'37 |
| On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | Dick Powell-Madeleine Carroll | Feb. 12,'37 | 89. Feb. | 13,'37 |
| One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.) | Sonja Henie-Adolphe Manjou | Jan. 1,'37 | 94. Dec. | 26,'36 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| One Mile from Heaven (G) 802 | Claire Trevor-Sally Blane | Aug. 13,'37† | 68. | July 24,'37 |
| Roll Along Cowboy 812 | Smith Ballew-Cecilia Parker | Oct. 8,'37† | 55 | |
| Second Honeymoon (G) 818 | Loretta Young-Tyrone Power | Nov. 19,'37† | 79. | Nov. 13,'37 |
| Secret Valley (G) 731 | Richard Arlen-Virginia Grey | Jan. 15,'37 | 57. | Feb. 13,'37 |
| Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.) | Simone Simon-James Stewart | Mar. 26,'37 | 102. | Mar. 27,'37 |
| She Had to Eat (G) 757 | Rochelle Hudson-Jack Haley | June 11,'37 | 74. | Aug. 7,'37 |
| Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.) | Anthony Martin-Dixie Dunbar | June 25,'37 | 64 | |
| Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.) | Wallace Beery-Warner Baxter | July 2,'37 | 92. | June 19,'37 |
| Step Lively, Jeeves (G) 739 | Arthur Treacher-Patricia Ellis | Apr. 9,'37 | 69. | Jan. 30,'37 |
| That I May Live (G) 755 | Rochelle Hudson-Robert Kent | Apr. 30,'37 | 70. | Mar. 6,'37 |
| Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.) | Sonja Henie-Tyrone Power | Sept. 3,'37† | 78. | Aug. 28,'37 |
| Think Fast, Mr. Moto (G) 804 | Peter Lorre-Virginia Field | Aug. 27,'37† | 66. | Apr. 17,'37 |
| This Is My Affair (G) 721 | Barbara Stanwyck-Robt. Taylor | May 28,'37 | 99 | |
| Time Out for Romance (G) 741 | Claire Trevor-Michael Whalen | Mar. 19,'37 | 72. | Feb. 20,'37 |
| Under the Red Robe (G) 743 | Conrad Veidt-Annabella | May 21,'37 | 82. | June 12,'37 |
| Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.) | Walter Winchell-Ben Bernie | Apr. 23,'37 | 91. | Apr. 17,'37 |
| Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.) | Shirley Temple-V. McLaglen | July 30,'37 | 99. | July 3,'37 |
| Western Gold (G) 761 | Smith Ballew-Heather Angel | Aug. 27,'37 | 56. | Sept. 11,'37 |
| Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.) | Loretta Young-Warner Baxter | Sept. 17,'37† | 85. | Sept. 11,'37 |
| Wild and Woolly (G) 806 | Jane Withers-Walter Brennan | Sept. 10,'37† | 64. | July 24,'37 |
| Wings of the Morning (G) 737 | Annabella-Henry Fonda | Feb. 19,'37 | 87. | Mar. 20,'37 |
| Woman-Wise (G) 733 | Rochelle Hudson-Michael Whalen | Jan. 22,'37 | 70. | Feb. 13,'37 |
| You Can't Have Everything (G) 801 | Alice Faye-Don Ameche | Aug. 3,'37† | 99. | July 31,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Baroness and the Butler | Annabella-William Powell | Feb. 25,'38† | | |
| Charlie Chan at Monte Carlo (G) (See "In the Cutting Room," Nov. 27,'37.) | Warner Oland-Keye Luke | Feb. 4,'38† | *65. | Nov. 6,'37 |
| Checkers (G) | Jane Withers-Stuart Erwin | Feb. 18,'38† | *80. | Dec. 11,'37 |
| City Girl | Ricardo Cortez-Phyllis Brooks | Mar. 18,'38† | | |
| Happy Landing 830 (See "In the Cutting Room," Dec. 11,'37.) | Sonja Henie-Don Ameche | Feb. 11,'38† | | |
| Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.) | Smith Ballew-Evalyn Knapp | Jan. 14,'38† | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Jan. 14,'38† | | |
| In Old Chicago (See production article, Sept. 4,'37, p. 48.) | Tyrone Power-Alice Faye | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | Apr. 28,'38† | *60. | Oct. 30,'37 |
| Love and Hisses 825 (See "In the Cutting Room," Oct. 16,'37.) | Walter Winchell-Ben Bernie | Dec. 31,'37† | | |
| Love on a Budget | Jed Prouty-Spring Byington | Mar. 14,'38† | | |
| Rebecca of Sunnybrook Farm (See "In the Cutting Room," Nov. 6,'37.) | Shirley Temple-Gloria Stuart | Mar. 11,'38† | | |
| Sally, Irene and Mary 827 (See "In the Cutting Room," Dec. 4,'37.) | Alice Faye-Fred Allen | Jan. 21,'38† | | |
| Shanghai Deadline 826 (See "In the Cutting Room," Dec. 11,'37.) | Dolores Del Rio-George Sanders | Jan. 7,'38† | | |
| Six Girls | Claire Trevor-Virginia Field | Jan. 28,'38† | | |
| Tarzan's Revenge 823 (See "In the Cutting Room," Nov. 13,'37.) | Glenn Morris-Eleanor Holm | Jan. 14,'38† | | |
| Thank You, Mr. Moto (G) | Peter Lorre-Jane Regan | Dec. 24,'37† | *65. | Nov. 27,'37 |

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 10,'37, pp. 91, 92; Apr. 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G). (Reviewed under the title, "The Squeaker.") | Edmund Lowe-Ann Todd | Dec. 10,'37† | 77. | Sept. 11,'37 |
| Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16.) | Carole Lombard-Fredric March | Nov. 26,'37† | 75. | Nov. 27,'37 |
| Prisoner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| Stand-In (A) (Exploitation: Nov. 27,'37, p. 78.) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44 | |
| Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.") | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Jan. 14,'38† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | Jan. 21,'38† | | |
| Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.) | Tommy Kelly-Walter Brennan | Feb. 4,'38† | | |
| Gaiety Girls, The (Reviewed under the title, "Paradise for Two.") | Jack Hulbert-Patricia Ellis | | 70. | Nov. 6,'37 |
| Goldwyn Follies, The (See production article, Nov. 13,'37, p. 14.) | Phil Baker-Ritz Bros. | Mar. 4,'38† | | |
| Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | Dorothy Lamour-Jon Hall | Dec. 24,'37† | *103. | Nov. 13,'37 |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | | 90. | Nov. 13,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Feb. 25,'38† | 86. | June 12,'37 |
| Untitled (See "I Met My Love Again," "In the Cutting Room," Sept. 18,'37.) | Joan Bennett-Henry Fonda | | | |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63. | Nov. 13,'37 |
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68 | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58 | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59 | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66 | |
| Courage of the West (See "In the Cutting Room," Sept. 11,'37.) | Bob Baker-Lois January | Dec. 5,'37† | 57 | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Four Days' Wonder (G) 1019 | Jeanne Dante-Kenneth Howell | Jan. 3,'37 | 60. | Jan. 23,'37 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½ | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½ | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59 | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr. Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.) | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.) | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| 100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80.) | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.) | Wendy Barrie-Kent Taylor | Dec. 12,'37† | 66 | |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37. | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68 | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59 | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| That's My Story 2034 (See "In the Cutting Room," July 3,'37.) | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62 | |
| Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| Trouble at Midnight (G) 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | Nov. 20,'37 |
| We Have Our Moments (G) 1017 | Sally Eilers—James Dunn | Mar. 28,'37 | 67. | Apr. 3,'37 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66 | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63 | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 58 | |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 76 | Apr. 24,'37 |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78 | May 15,'37 |

*Coming*

| | | | | |
|---|---|---|---|---|
| Black Doll | Nan Grey-Donald Woods | Jan. 30,'38† | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Border Wolves | Bob Baker-Connie Moore | | | |
| Jury's Secret, The | Fay Wray-Kent Taylor | Jan. 16,'38† | | |
| Mad About Music | Deanna Durbin-Herbert Marshall | | | |
| Midnight Intrduer | Louis Hayward-Barbara Read | | | |
| Mountains Are My Kingdom | Noah Beery, Jr.-F. Robinson | | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Singing Outlaw, The | Bob Baker-Joan Barclay | Jan. 23,'38† | 56 | |
| Spy Ring, The | Wm. Hall-Jane Wyman | Jan. 2,'38† | | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| You're a Sweetheart | Alice Faye-George Murphy | Dec. 26,'37† | 96 | |
| (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.) | | | | |

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Feud of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Lost Ranch | Tom Tyler-Jeanne Martel | Nov. 30,'37† | | |
| Million Dollar Racket (G) | Herman Brix-Joan Barclay | Oct. 1,'37† | 62 | Nov. 20,'37 |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Orphan of the Pecos | Tom Tyler-Jeanne Martel | Dec. 30,'37† | | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73 | Apr. 10,'37 |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83 | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89 | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62 | Sept. 11,'37 |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60 | June 12,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | 82 | Sept. 11,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85 | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92 | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | 95 | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71 | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90 | July 31,'37 |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101 | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95 | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116 | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68 | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60 | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60 | Mar. 13,'37 |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93 | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105 | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80 | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59 | Dec. 5,'36 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121 | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60 | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64 | July 24,'37 |

*Coming*

| | | | | |
|---|---|---|---|---|
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Everybody Was Very Nice | Wayne Morris-Priscilla Lane | | | |
| Evidence | Dick Foran-June Travis | | | |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers in Paris | Rudy Vallee | | | |
| Invisible Menace (G) 224 | Boris Karloff-Marie Wilson | Jan. 29,'38† | 56 | Oct. 23,'37 |
| (Reviewed under the title, "Without Warning.") | | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | Feb. 19,'38† | 60 | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Patient in Room 18, The 274 | Ann Sheridan-Patric Knowles | Jan. 15,'37† | | |
| Penrod and His Twin Brother 226 | Billy and Bobby Mauch | Feb. 26,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Swing Your Lady 211 | H. Bogart-Penny Singleton | Jan. 8,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Tovarich (G) 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | 92 | Dec. 4,'37 |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78 | July 8,'37 |
| Life and Loves of Beethoven (G) | Harry Baur | Dec. 15,'37† | 82 | Dec. 4,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95 | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Love on Skiis | Walter Rimil | | | |
| Monastery | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Jan. 15,'38† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Adventures of Chico (G) | | Woodward Bros. | | 60 | Nov. 27,'37 |
| Angel's Pit, The (A) | Amedo Nazzari | | | | June 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103 | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90 | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73 | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fenoroma | | | Oct. 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer-Burstyn | Oct. 19,'37 | 89 | Oct. 23,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80 | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90 | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55 | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74 | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88 | Mar. 27,'37 |
| In the Far East (G) | N. Bogollubov | Amkino | Oct. 19,'37 | 81 | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90 | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77 | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73 | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70 | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120 | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90 | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80 | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95 | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78 | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105 | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Assoc. British | | 70 | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91 | Sept. 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77 | June 5,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90 | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77 | Sept. 18,'37 |
| Ona Ponciano (G) | Chucho Solozano | Prod. Soria | | 105 | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77 | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75 | May 8,'37 |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115 | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100 | Mar. 20,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95 | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120 | Oct. 30,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70 | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | Scandinavian | Apr. 13,'37 | 73 | Apr. 24,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58 | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85 | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85 | July 17,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68 | Mar. 27,'37 |
| Uncivilized (A) | Dennis Hoey | Box Office | Nov. 23,'37 | 77 | Nov. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60 | May 1,'37 |
| Wild Innocence (G) | Wendy Munro | Cinesound | | 90 | May 29,'37 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 65 | Nov. 20,'37 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]*

### COLUMBIA

#### BROADWAY COMEDIES

| Title | Rel. Date | Min. |
|---|---|---|
| Back to the Woods (3 Stooges) | May 14,'37 | 19½ |
| Big Squirt, The (10-2-37) Charlie Chase | Sept. 17,'37† | 18 |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19 |
| Calling All Curtains | Oct. 1,'37† | 16 |
| Calling All Doctors | July 22,'37 | 19½ |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½ |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½ |
| Fiddling Around (Collins-Kennedy) | Jan. 21,'38† | .2 rls. |
| From Bad to Worse Charlie Chase | June 4,'37 | 17 |
| Goofs and Saddles | July 2,'37 | 17½ |
| Gracie at the Bat Andy Clyde | Oct. 29,'37† | 17½ |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½ |
| Grips, Grunts and Groans (3-27-37) (3 Stooges) | Jan. 15,'37 | 19 |
| He Done His Duty Andy Clyde | Dec. 10,'37† | 17½ |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17 |
| Lodge Night Andy Clyde | June 11,'37 | 18 |
| Man Bites Love Bug Charlie Chase | Dec. 24,'37† | 18 |
| My Little Feller Andy Clyde | May 21,'37 | 18 |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½ |
| Oh What a Knight (Herman Bing) | Nov. 22,'37† | 16½ |
| Playing the Ponies (3 Stooges) | Oct. 15,'37† | 17 |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19 |
| Sitter Downers, The (3 Stooges) | Nov. 26,'37† | 16 |
| Stuck in the Sticks Andy Clyde | Mar. 26,'37 | 18 |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½ |
| Termites of 1938 | Jan. 7,'38† | .2 rls. |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17 |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17 |

#### BROADWAY FOLLIES

| | | |
|---|---|---|
| Brokers Follies (12-11-37) | Dec. 15,'37† | 10½ |
| Drug Store Follies (9-11-37) | Sept. 3,'37† | 10½ |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11 |
| Timberland Revels (11-27-37) | Nov. 5,'37† | 10 |

#### COLOR RHAPSODIES

| | | |
|---|---|---|
| Air Hostess, The | Oct. 22,'37† | .8 |
| Foxy Pup, The (6-5-37) | May 21,'37 | .6½ |
| Gifts from the Air (re-issue) | Dec. 18,'37† | .7½ |
| Hollywood Picnic | Dec. 18,'37† | .1 rl. |
| Indian Serenade | July 16,'37 | .8 |
| Let's Go (4-17-37) | Apr. 10,'37 | .7½ |
| Little Match Girl (11-27-37) | Nov. 5,'37† | .8½ |
| Merry Mannequins | Mar. 19,'37 | .6½ |
| Mother Hen's Holiday | May 7,'37 | .7 |
| Sad Little Guinea Pigs | Jan. 14,'38† | .1 rl. |
| Scary Crows (9-11-37) | Aug. 20,'37 | .8 |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | .7½ |
| Spring Festival (8-21-37) | Aug. 6,'37 | .8 |
| Stork Takes a Holiday, The | June 11,'37 | .8 |
| Swing, Monkey, Swing (10-2-37) | Sept. 10,'37 | .7½ |

#### COLUMBIA TOURS

| | | |
|---|---|---|
| Fifty Years of Barter | May 28,'37 | .9½ |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | .9 |
| Pirate Parts of the Caribbean | July 2,'37 | .9 |
| When the West Was Young (3-20-37) | Mar. 12,'37 | .9 |

#### COMMUNITY SING

(1st Series)

| | | |
|---|---|---|
| Community Sing (No. 2) | Feb. 19,'37 | .11 |
| Community Sing (No. 3) (6-5-37) | May 20,'37 | .10 |
| Community Sing (No. 4) | June 18,'37 | .10½ |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | .10½ |

(2nd Series)

| | | |
|---|---|---|
| No. 1 (9-11-37) | Aug. 20,'37† | 10 |
| No. 2 (10-16-37) | Sept. 17,'37† | 10 |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½ |
| No. 4—(12-11-37) | Nov. 28,'37† | 11 |

#### COURT OF HUMAN RELATIONS

| | | |
|---|---|---|
| Wedding Deal, The | Feb. 26,'37 | .11½ |

#### FEATURETTES

| | | |
|---|---|---|
| Herald of the Skies | Apr. 2,'37 | .9½ |

#### HAPPY HOUR

| | | |
|---|---|---|
| Aladdin and the Wonderful Lamp | Dec. 18,'37† | .3 rls. |
| Goose Girl, The | May 30,'37 | .3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | .3 rls. |

#### KRAZY KAT CARTOONS

| | | |
|---|---|---|
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | .7 |
| 18. Krazy's Race of Time (6-26-37) | May 6,'37 | .7 |
| 19. Masque Raid, The | June 25,'37 | .7 |
| 20. Railroad Rhythm | Nov. 20,'37† | .9½ |

#### SCRAPPY CARTOONS

| | | |
|---|---|---|
| Canine Capers | Sept. 16,'37† | .6½ |
| Clock Goes 'Round and 'Round (11-20-37) | Oct. 16,'37† | .6 |
| Dizzy Ducks (12-19-36) | July 18,'37 | .6½ |
| Fire Plug, The (11-13-37) | Oct. 16,'37† | .6 |
| Puttin' Out the Kitten | Mar. 26,'37 | .7 |
| Scrappy's Band Concert | Apr. 29,'37 | .7 |
| Scrappy's Music Lesson | June 4,'37 | .7 |
| Scrappy's News Flashes | Dec. 8,'37† | .1 rl. |

#### SCREEN SNAPSHOTS

| | | |
|---|---|---|
| No. 6— | Feb. 19,'37 | .10 |
| No. 7— | Mar. 23,'37 | .9½ |
| No. 8—(5-29-37) | Apr. 30,'37 | .9½ |
| No. 9— | May 22,'37 | .10 |
| No. 10— | June 4,'37 | .9 |
| No. 11— | June 25,'37 | .10½ |
| No. 12—(10-16-37) | Aug. 13,'37 | .10 |
| No. 13—(10-16-37) | Sept. 10,'37 | .10 |

(New Series)

| | | |
|---|---|---|
| No. 1—(10-16-37) | Sept. 17,'37† | 10 |
| No. 2—(11-20-37) | Oct. 15,'37† | .9½ |
| No. 3—(12-11-37) | Nov. 18,'37† | .9½ |
| No. 4— | Dec. 24,'37† | .1 rl. |

#### SPECIAL SPORT THRILLS

| | | |
|---|---|---|
| Cadet Champion (12-11-37) | Dec. 17,'37† | .9½ |
| Fit to Win (6-12-37) | May 7,'37 | .9½ |
| Fleet Hoofs (4-17-37) | Mar. 5,'37 | 10 |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10 |
| Future Stars | Aug. 30,'37 | |
| Golf Magic (9-11-37) | Aug. 16,'37 | .9 |
| Riding the Waves | June 4,'37 | 10 |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | .9 |
| Set 'Em Up | Oct. 29,'37† | .1 rl. |
| Sport of the Seasons | June 25,'37 | .9 |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | .9 |
| Trotting Thoroughbreds (10-16-37) | Sept. 30,'37† | .9½ |
| Unusual Hunting | Jan. 7,'38† | .1 rl. |

#### STRANGE AS IT SEEMS

| | | |
|---|---|---|
| Boy Who Saved a Nation, The | Dec. 10,'37† | .9½ |
| Little Jack Horner (10-2-37) | Sept. 16,'37† | .6½ |
| Silver Threads (12-11-37) | Nov. 12,'37† | 10½ |

#### WORLD IN COLOR

| | | |
|---|---|---|
| Beautiful Bermuda | Sept. 10,'37† | |
| City of the Golden Gate (11-20-37) | Oct. 10,'37† | .9½ |
| El Salvador | Dec. 30,'37† | .1 rl. |

### EDUCATIONAL

[Distributed through Twentieth Century-Fox]

#### SONG AND COMEDY HITS

| Title | Rel. Date | Min. |
|---|---|---|
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11 |
| Big Apple, The (10-2-37) | Sept. 17,'37† | .9 |
| Calling All Crooners (12-4-37) | Nov. 19,'37† | 10½ |
| Dental Follies (4-10-37) | Feb. 26,'37 | .11 |
| How to Dance the Shag | | .1 rl. |
| Love Goes West | Dec. 17,'37† | .1 rl. |
| Miss Lonely Hearts (10-30-37) | Sept. 24,'37† | 10½ |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11 |
| Rhythm Saves the Day (12-4-37) | Oct. 29,'37† | 11 |
| Trailer Paradise | Nov. 26,'37† | .9 |

#### TERRY-TOONS

| | | |
|---|---|---|
| Barnyard Boss, The | Dec. 24,'37† | .6½ |
| Big Game Hunt, The | Feb. 19,'37 | .7 |
| Billy Goat's Whiskers, The | Dec. 10,'37† | .6½ |
| Book Shop, The (1-30-37) | Feb. 5,'37 | .6 |
| Bug Carnival (4-17-37) | Apr. 16,'37 | .7 |
| Close Shave, A | Oct. 1,'37† | .6½ |
| Dancing Bear, The (11-6-37) | Oct. 15,'37† | .6½ |
| Dog and the Bone, The (11-27-37) | Nov. 12,'37† | .6 |
| Farmer Al Falfa in Trailer Life | Aug. 20,'37† | .5½ |
| Flying South | Mar. 19,'37 | .7 |
| Hay Ride, The | Apr. 2,'37 | .6 |
| Homeless Pup, The | July 23,'37 | .7 |
| Kiko's Cleaning Day (10-2-37) | Sept. 17,'37† | .6½ |
| Mechanical Cow, The | June 25,'37 | .7 |
| Ozzie Ostrich Comes to Town | May 28,'37 | .7 |
| Paper Hangers, The (8-14-37) | July 30,'37 | .7 |
| Pink Elephants | July. 9,'37 | .7 |
| Play Ball | June 11,'37 | .6 |
| Puddy's Coronation | May 14,'37 | .7 |
| Red Hot Music | Mar. 5,'37 | .6 |
| Saw Mill Mystery, The | Oct. 29,'37† | .6½ |
| School Birds | Apr. 30,'37 | .7 |
| Timid Rabbit, The | Nov. 26,'37† | .6½ |
| Tin Can Tourist, The (2-6-37) | Jan. 22,'37 | .7 |
| Villain Still Pursued Her, The | Sept. 3,'37† | .6½ |

#### TREASURE CHEST

| | | |
|---|---|---|
| Crystal Ballet | May 28,'37 | .11 |
| Grey Owl's Little Brother | | .1 rl. |
| How to Ski | Aug. 20,'37† | 11 |
| Not So Dumb | Dec. 10,'37† | .9 |
| Ornamental Swimming | June 4,'37 | 10 |
| Private Life of the Gannets (9-25-37) | Sept. 10,'37† | 11 |
| Songs of the Danube | May 7,'37 | .9 |
| Top Days | Dec. 24,'37† | .1 rl. |

#### TWO-REEL COMEDIES

| | | |
|---|---|---|
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19 |
| Air Parade | | |
| Bashful Ballerina (10-2-37) | Sept. 17,'37† | 20 |
| Bashful Buckaroo, The | Dec. 3,'37† | .2 rls. |
| Big Courtship, The | Feb. 19,'37 | 17 |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18 |
| Dates and Nuts | Dec. 24,'37† | |
| Dime a Dance | Dec. 17,'37† | .2 rls. |
| Ditto | Feb. 12,'37 | 17 |
| Freshies | May 7,'37 | 17 |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19 |
| Getting an Eyeful | | |
| Girls Ahoy! | June 11,'37 | 17 |
| Going, Going, Gone | Oct. 6,'37† | 18 |
| Hamlet and Eggs | June 18,'37 | 16 |
| Heir Today | Nov. 5,'37† | 18 |
| Her Accidental Hero | May 21,'37 | 17 |
| Hi-Ho Hollywood | Dec. 31,'37† | |
| His Pest Girl | Apr. 30,'37 | 18 |
| Hi-ya Doc? | Apr. 23,'37 | 20 |
| Holding the Bag | May 14,'37 | 19 |
| Hurray for Hooligan (12-4-37) | Nov. 19,'37† | 17 |
| Koo-Koo Correspondence Skool, The | Nov. 19,'37† | 18 |
| Love in Arms | May 28,'37 | 18 |
| Love Nest on Wheels | Mar. 26,'37 | 18 |
| Man to Man | Feb. 26,'37 | 17 |
| Meet the Bride | Oct. 29,'37† | 17 |
| Melody Girl | Apr. 16,'37 | 17 |
| Montague the Magnificent (8-14-37) | Aug. 27,'37† | 18 |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19 |
| Pixilated | Mar. 19,'37 | 18 |
| Playboy Number One (12-4-37) | Nov. 26,'37† | 17 |
| Ready to Serve (4-10-37) | Mar. 12,'37 | 15 |
| Silly Night (10-23-37) | Oct. 1,'37† | 19 |
| Slacks Appeal | Aug. 13,'37† | 19 |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18 |
| Sweeties | Sept. 3,'37† | 15 |
| That's the Spirit | June 25,'37 | 17 |
| Timid Ghost, The | Sept. 24,'37† | 16 |
| Uncle Sol Solves It | | |
| Who's Crazy? | Aug. 20,'37† | 19 |
| Will You Stop! (10-2-37) | Sept. 10,'37† | 17 |
| Who's Who? | Oct. 22,'37† | 20 |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10 |
| Broadway Dance Parade | June 15,'37 | 10 |
| Hollywood Magic (5-29-37) | | 10 |
| In Shanghai (6-5-37) | July 16,'37 | 12 |
| Isle of Paradise | July 30,'37 | 20 |
| Spanish Interlude, A | June 15,'37 | |

#### MAGNACOLOR

| | | |
|---|---|---|
| Blow, Bugle, Blow | | |
| Catalina Island | Nov. 12,'37† | |
| Personalities on Parade | | |
| Skiing on Your Feet | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | 8 |
| **NOVELTIES** | | |
| Nero | | 8 |
| **PORT O' CALL** | | |
| City of the Sun | | 9 |
| **WORLD IN COLOR** | | |
| Dream Harbor | | 8 |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21 |
| No. 11—Soak the Poor (10-2-37) | Aug. 21,'37 | 16 |
| No. 12—Give Till It Hurts (11-13-37) | Sept. 18,'37 | 20 |
| No. 13—Behind the Criminal (12-4-37) | Oct. 30,'37 | 21 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm (11-20-37) | Oct. 30,'37† | .9 |
| Colorful Bombay (5-8-37) | Apr. 3,'37 | .8 |
| Copenhagen | Nov. 27,'37† | .9 |
| Floral Japan | July 24,'37 | .8 |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | .9 |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | .8 |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | .8 |
| Land of Incas | June 26,'37 | .8 |
| Rocky Mountain Grandeur (7-24-37) | May 29,'37 | .9 |
| Serene Siam (6-26-37) | Oct. 2,'37† | .9 |
| Stockholm, Pride of Sweden (11-13-37) | Dec. 25,'37† | .9 |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 29—Bosko's Easter Eggs (4-3-37) | Mar. 20,'37 | .8 |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | .8 |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | .8 |
| 32—Wayward Pups (8-14-37) | July 10,'37 | .9 |
| 33—Bosko and the Cannibals | Aug. 28,'37 | 10 |
| 34—Little Buckchester | Dec. 18,'37 | |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The (11-20-37) | Oct. 9,'37† | .9 |
| Man in the Barn, The | Nov. 20,'37† | 10 |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10 |
| Have Courage (7-24-37) | June 12,'37 | 10 |
| Pacific Paradise (10-16-37) | Aug. 28,'37 | 10 |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10 |
| Romance of Digestion | Mar. 13,'37 | 11 |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21 |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19 |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21 |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20 |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20 |
| **OUR GANG** | | |
| Fishy Tales | Aug. 28,'37 | 11 |
| Framing Youth (10-2-37) | Sept. 11,'37† | 11 |
| Hearts Are Thumps | Apr. 3,'37 | 11 |
| Mail and Female | Nov. 13,'37† | 11 |
| Night 'n' Gales | July 24,'37 | 11 |
| Our Gang Follies of 1938 | Dec. 18,'37† | |

# (THE RELEASE CHART--CONT'D)

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Candid Candidate, The (9-25-37) | Aug. 27,'37† | .7 |
| Ding Dong Doggie | July 23,'37† | .7 |
| Foxy Hunter, The | Nov. 26,'37† | .1 rl. |
| Hot Air Salesman, The (3-20-37) | Mar. 12,'37 | .7 |
| Impractical Joker, The (7-3-37) | June 18,'37 | .7 |
| New Deal Show, The (10-16-37) | Oct. 22,'37† | .7 |
| Pudgy Takes a Bow-Wow | Apr. 9,'37 | .7 |
| Pudgy Picks a Fight (5-22-37) | May 14,'37 | .8 |
| Service With a Smile | Sept. 24,'37† | .7 |
| Zula Hawaii | Dec. 24,'37† | |
| **COLOR CLASSICS** | | |
| Bunny-Mooning (3-13-37) | Feb. 12,'37 | .7 |
| Car-Tune Portrait, A (7-3-37) | June 25,'37 | .7 |
| Chicken a la King | Apr. 16,'37 | .8 |
| Educated Fish (11-13-37) | Oct. 29,'37† | .7 |
| Foolish Fox, The | Dec. 31,'37† | |
| Peeping Penguins (9-18-37) | Aug. 27,'37† | .7 |
| **HEADLINERS** | | |
| Blue Velvet Music<br>Mark Warnow and Orch. | Apr. 9,'37 | .10 |
| Friml Favorites (7-3-37)<br>Rudolf Friml, Jr., and Orch. | June 4,'37 | .11 |
| From the Minuet to the Big Apple | Nov. 19,'37† | |
| Hollywood Star Reporter, No. 2 (10-16-37) | Oct. 29,'37† | 11 |
| Hula Heaven (10-16-37)<br>Eddie Peabody | Oct. 1,'37† | 11 |
| Installment Collector, The<br>Fred Allen | July 2,'37 | .10 |
| Let's Go Latin (9-25-37)<br>Xavier Cugat and Orch. | Sept. 10,'37† | 11 |
| Meet the Maestros | Dec. 17,'37† | |
| Music by Morgan<br>Russ Morgan and Orch. | Feb. 12,'37 | 11 |
| Night in Manhattan | July 30,'37 | 11 |
| Oh Kay, Rhythm | Dec. 17,'37† | |
| Queens of Harmony<br>Phil Spitalny and Girl Orch. | Aug. 20,'37† | 11 |
| Star Reporter, The, No. 2 (3-27-37)<br>Vincent Lopez and Orch.<br>Boswell Sisters | Mar. 12,'37 | 11 |
| Swing, Hutton, Swing<br>Ina Ray Hutton and Orch. | May 7,'37 | 11 |
| **MUSICAL ROMANCE (In Color)** | | |
| Schubert's Serenade | July 23,'37 | .9 |
| Song of the Islands (5-22-37) | May 21,'37 | .10 |
| Trees (3-20-37) | Mar. 19,'37 | .9 |
| **PARAGRAPHICS** | | |
| Aviator Shorty | July 23,'37 | .10 |
| Circus Comes to Town, The (7-3-37) | June 25,'37 | .10 |
| Cowboy Shorty (10-16-37) | Oct. 8,'37† | 10 |
| Game Trails | Apr. 30,'37 | .10 |
| Inventor, The (10-23-37) | Nov. 5,'37† | 11 |
| It's a Good Stunt (9-25-37) | Sept. 10,'37† | 10 |
| It's a Living | Mar. 5,'37 | 11 |
| Killer of the Tonto | Aug. 13,'37† | 10 |
| Make Up and Live | Dec. 31,'37† | |
| Nobody Home | Apr. 2,'37 | .10 |
| Safety in the Air (5-22-37) | May 28,'37 | .10 |
| Tuna | Dec. 3,'37† | |
| Where Snow Is King | Feb. 5,'37 | .9 |
| **PARAMOUNT PICTORIAL** | | |
| No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions | Feb. 12,'37 | .9 |
| No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias | Mar. 12,'37 | .10 |
| No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie | Apr. 9,'37 | .10 |
| No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37) | May 7,'37 | .10 |
| No. 11—Fishing Highlights | June 4,'37 | 11 |
| No. 12—(7-3-37) | July 2,'37 | .10 |
| **NEW SERIES** | | |
| No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man | Aug. 6,'37† | .1 rl. |
| No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37) | Sept. 3,'37† | 10 |
| No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37) | Oct. 1,'37† | 10 |
| No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37) | Nov. 5,'37† | 10 |
| No. 5— | Dec. 3,'37 | |
| **POPEYE THE SAILOR** | | |
| Football Toucher Downer | Oct. 15,'37† | |
| Fowl Play | Dec. 17,'37† | |
| Hospitaliky | Apr. 16,'37† | .7 |
| I Like Babies and Infints (10-2-37) | Sept. 17,'37† | .7 |
| I Never Change My Altitude | Aug. 20,'37† | .7 |
| Lost and Foundry | July 16,'37 | .7 |
| Morning, Noon and Night Club (6-26-37) | June 18,'37 | .7 |
| My Artistical Temperature | Mar. 19,'37 | .7 |
| Organ Grinder's Swing (3-6-37) | Feb. 19,'37 | .7 |
| Paneless Window Washer, The (2-27-37) | Jan. 22,'37 | .7 |
| Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) | Nov. 26,'37† | .2 rls. |
| Protex the Weakerist (11-20-37) | Nov. 19,'37† | .7 |
| Twisker Pitcher, The | May 21,'37 | .7 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **POPULAR SCIENCE (In Color)** | | |
| No. 3 | Dec. 25,'36 | 11 |
| No. 4 (3-27-37) | Feb. 26,'37 | 11 |
| No. 5 | Apr. 30,'37 | 11 |
| No. 6 | July 2,'37 | 11 |
| **NEW SERIES** | | |
| No. 1 (9-18-37) | Sept. 3,'37† | 10 |
| No. 2 (11-20-37) | Nov. 12,'37† | 10 |
| No. 3 | Jan. 14,'38† | |
| **SCREEN SONGS** | | |
| Magic on Broadway<br>Jay Freeman and Orch | Nov. 26,'37† | .1 rl. |
| Never Should Have Told You (3-6-37) | Jan. 29,'37 | .8 |
| Nat Brandwynne and Orch. | | |
| Please Keep Me in Your Dreams (5-22-37)<br>Henry King and Orch. | May 28,'37 | .8 |
| Twilight on the Trail<br>The Westerners | Mar. 26,'37 | .7 |
| Whispers in the Dark (10-9-37) | Sept. 24,'37† | .7 |
| You Came to My Rescue<br>Shep Fields and Orch. | July 30,'37 | .8 |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 33—An Underwater Romance (3-6-37) | Jan. 29,'37 | .10 |
| No. 34—On the Nose (3-13-37) | Feb. 26,'37 | .10 |
| No. 35—King Soccer | Mar. 26,'37 | .10 |
| No. 36—Wrestling (It's a Laugh) | Apr. 23,'37 | .10 |
| No. 37—Swing Stars (5-22-37) | May 14,'37 | .10 |
| No. 38—Pan-American Champion (7-3-37) | June 11,'37 | .10 |
| No. 39—Rhythm of the Game (7-10-37) | July 9,'37 | .10 |
| No. 40—Aquabats | Aug. 13,'37† | .10 |
| No. 41—Picking Pets (10-2-37) | Sept. 10,'37† | .10 |
| No. 42—Four Smart Dogs (10-16-37) | Oct. 8,'37† | .10 |
| No. 43—Pick Your Favorite (11-6-37) | Nov. 5,'37† | .10 |
| No. 44—Ball Tossers | Dec. 3,'37† | |
| No. 45—Water, Water Everywhere | Dec. 31,'37† | |
| **UNUSUAL OCCUPATIONS (In Color)** | | |
| No. 1 | Aug. 6,'37† | .1 rl. |
| No. 2 (10-16-37) | Oct. 8,'37† | 10 |
| No. 3 | Dec. 10,'37† | |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| Frozen Affair, A (8-28-37) | Sept. 17,'37† | .10 |
| Murder in Swing Time (9-4-37) | Sept. 27,'37† | .10 |
| Prairie Swingeroo | Oct. 15,'37† | .10 |
| **LEON ERROL COMEDIES** | | |
| Dummy Owner, The | Jan. 7,'38† | .9 |
| Rented Riot, A | Nov. 5,'37† | .7 |
| Should Wives Work (10-9-37) | Sept. 10,'37† | .9 |
| **HEADLINER SERIES** | | |
| 2—Singing in the Air | Feb. 19,'37 | .9 |
| 3—Rhythm on the Rampage (4-24-37) | Apr. 2,'37 | .18½ |
| 4—Swing Fever | July 25,'37 | .20 |
| 1937-38 | | |
| No. 1—Trailing Along (10-16-37) | Oct. 8,'37† | .16 |
| **EDGAR KENNEDY COMEDIES** | | |
| Bad Housekeeping (4-10-37) | Mar. 5,'37 | .9 |
| Dumb's the Word | June 11,'37 | .8 |
| Ears of Experience | Jan. 28,'38† | .8 |
| Edgar and Goliath | Nov. 19,'37† | .7 |
| Locks and Bonds | Apr. 16,'37 | .9 |
| Morning Judge (10-16-37) | Sept. 24,'37† | .8 |
| Tramp Trouble | Aug. 6,'37 | .6 |
| **MARCH OF TIME** | | |
| No. 7 | Feb. 19,'37 | .21 |
| No. 8 | Mar. 19,'37 | .20 |
| No. 9 (4-17-37) | Apr. 16,'37 | .21 |
| No. 10 | May 14,'37 | .8 |
| No. 11 | June 11,'37 | .8 |
| No. 12 | July 9,'37 | .8 |
| No. 13 | Aug. 6,'37 | .8 |
| 1937-38 | | |
| No. 1 (9-11-37) | Sept. 3,'37† | .7 |
| No. 2 | Oct. 1,'37† | .20 |
| No. 3 | Oct. 29,'37† | .21 |
| No. 4 | Nov. 26,'37† | |
| No. 5 | Dec. 24,'37† | |
| No. 6 | Jan. 21,'38† | |
| **MICKEY MOUSE** | | |
| Clock Cleaners, The (8-28-37) | Oct. 15,'37† | .8 |
| Donald's Ostrich | Dec. 10,'37† | .9 |
| Hawaiian Holiday (9-4-37) | Sept. 24,'37† | .8 |
| Lonesome Ghosts | Dec. 24,'37† | .9 |
| Old Mill, The | Nov. 5,'37† | .9 |
| Pluto's Quintuplets | Nov. 26,'37† | .9 |
| **NU-ATLAS PRODUCTIONS** | | |
| Phoney Boy | Nov. 19,'37† | .9 |
| Rhythm in a Night Court (9-4-37) | Sept. 24,'37† | .9 |
| Sweet Shoe | Jan. 14,'38† | 11 |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE PARADE** | | |
| No. 1 (10-16-37) | Sept. 10,'37† | 13 |
| No. 2 | Nov. 5,'37† | |
| No. 3 | Dec. 31,'37† | |
| **PATHE REVIEWS** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RADIO FLASH COMEDIES** | | |
| Horse Play (4-3-37) | Mar. 13,'37 | .18 |
| Many Unhappy Returns | Oct. 22,'37† | .17 |
| **RADIO MUSICAL COMEDIES** | | |
| Mississippi Moods (7-31-37) | July 23,'37 | .17 |
| That Man Samson | May 28,'37 | .19 |
| **SMART SET** | | |
| Inlawful | Apr. 30,'37 | .17 |
| Rhythm Wranglers | Dec. 17,'37† | .19 |
| **SPECIAL** | | |
| Day With the Dionne Quintuplets, A (4-24-37) | Mar. 26,'37 | .18 |
| **SPORTS WITH BILL CORUM** | | |
| Beach Sports | June 4,'37 | .9½ |
| Big League | May 7,'37 | .11 |
| Foreign Sports | Apr. 9,'37 | .10 |
| Golf Timing (8-21-37) | July 23,'37 | .11 |
| Putting On the Dog | Feb. 12,'37 | .11 |
| Royal Steeds | July 2,'37 | .10 |
| Saratoga Summers (3-27-37) | Mar. 12,'37 | .11 |
| **STRUGGLE TO LIVE** | | |
| Desert Land | Apr. 5,'37 | .9 |
| **SUPERBA COMEDIES** | | |
| Bridal Grief | Feb. 5,'37 | .19 |
| Wife Insurance (8-14-37) | July 9,'37 | .16 |
| Wrong Romance, The | May 14,'37 | .19 |
| **WORLD ON PARADE** | | |
| California Missions (4-24-37) | Apr. 16,'37 | .11 |
| Circus Winter Quarters | May 14,'37 | .11 |
| Florida Cowboy | June 11,'37 | .9½ |
| Jungle Playmate | July 30,'37 | .9 |
| Manhattan Waterfront (3-27-37) | Feb. 19,'37 | .11 |
| Mt. Vernon | Mar. 19,'37 | .10 |
| Workshops of Old Mexico | July 9,'37 | .11 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **AMERICAN RED CROSS** | | |
| Behind the Flood Headlines (5-8-37) | | 11 |
| **ASTOR** | | |
| Carmen (5-29-37) | | 9 |
| Halt! Who Goes There? (5-29-37) | | 9 |
| **MATSON** | | |
| Coronation Preview (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| Lest We Forget (5-1-37) | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| I Pledge My Heart (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Bone Bender Parade (8-14-37) | Aug. 6,'37 | .10 |
| Filming Nature's Wonders | Dec. 3,'37† | |
| Laughing at Fate (11-27-37) | Nov. 5,'37† | .6½ |
| Motor Maniacs (9-25-37) | Sept. 3,'37† | 10 |
| **MAGIC CARPET SERIES** | | |
| Land of Genghis Khan (2-6-37) | Dec. 18,'36 | .10 |
| Mexican Mural (10-16-37) | | 9½ |
| Italian Libya (12-4-37) | Nov. 12,'37† | 10 |
| Portraits of Portugal (8-7-37) | Aug. 6,'37 | .10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 109. Worm Turns, The (1-23-37) | Apr. 17,'37† | .8½ |
| 110. Magician Mickey | June 17,'37† | .8½ |
| 111. Mickey's Amateurs (6-19-37) | June 4,'37† | .1 rl. |
| 112. Moose Hunters | Aug. 5,'37† | .9 |
| **SILLY SYMPHONIES** | | |
| 109. Mother Pluto (11-21-36) | Mar. 6,'37† | .8½ |
| 110. More Kittens (1-9-37) | Mar. 27,'37† | .8½ |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| 111. Woodland Cafe (6-26-37) | Mar. 15,'37† | 1 rl. |
| 112. Little Hiawatha (6-26-37) | May 11,'37† | |
| 113. Modern Invention (6-26-37) | June 17,'37† | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 33 (3-27-37) | Mar. 15,'37 | 9 |
| No. 34 (4-17-37) | Mar. 22,'37 | 8 |
| No. 35 (4-17-37) | Apr. 12,'37 | 7 |
| No. 36 (5-15-37) | May 10,'37 | 9½ |
| No. 37 (5-15-37) | June 7,'37 | 9½ |
| No. 38 (7-24-37) | July 26,'37 | 10 |
| No. 39 (10-23-37) | Oct. 18,'37† | 9 |
| No. 40 (12-4-37) | Nov. 1,'37† | 9 |
| No. 41 (12-11-37) | Nov. 15,'37† | 9 |
| No. 42 | Nov. 22,'37† | 9 |
| No. 43 | Dec. 6,'37† | 9 |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept. 20,'37† | 6 |
| Big Race, The (3-13-37) | Mar. 3,'37 | 7 |
| Country Store (8-7-37) | July 5,'37 | 7 |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | 6½ |
| Golfers, The (2-13-37) | Jan. 11,'37 | 8½ |
| Lumber Camp (3-20-37) | Mar. 15,'37 | 7 |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | 7 |
| Rest Resort (10-16-37) | Aug. 23,'37 | 7 |
| Steel Workers (5-15-37) | Apr. 26,'37 | 7 |
| Stevedores, The | May 24,'37 | 7 |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37†1 | 7 |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | 10 |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | 10 |
| Cocktail Party, The (5-15-37) | May 12,'37 | 10 |
| Hawaiian Capers (9-18-37) | Sept. 8,'37†1 | 7 |
| It's On the Record | Mar. 17,'37 | 10½ |
| Oh, Say Can You Hear? | Dec. 29,'37†1 | 5 |
| Rhapsody in Zoo (12-11-37) | Jan. 26,'38†1 | 5½ |
| Shoes With Rhythm (5-15-37) | June 9,'37 | 10 |
| Show for Sale (10-30-37) | Nov. 3,'37†2 | 1 |
| Singing Bandit, The (7-3-37) | July 7,'37 | 10 |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37†1 | 9 |
| **OSWALD CARTOONS** | | |
| Duck Hunt (3-13-37) | Mar. 8,'37 | 7 |
| Dumb Cluck (12-11-37) | Dec. 20,'37† | 7 |
| Football Fever (12-4-37) | Nov. 15,'37† | 7 |
| Keeper of the Lions (11-13-37) | Oct. 18,'37† | 7 |
| Love Sick (11-6-37) | Oct. 4,'37† | 8 |
| Mechanical Handy Man (10-30-37) | Nov. 8,'37† | 7 |
| Mysterious Jug, The (12-11-37) | Nov. 29,'37† | 7 |
| Playful Pup, The (7-31-37) | July 12,'37 | 7 |
| Trailer Thrills (5-15-37) | May 3,'37 | 7 |
| Wily Weasel, The | June 7,'37 | 7 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 33—Novelty (2-13-37) | Mar. 1,'37 | 9 |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | 9 |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | 9 |
| No. 36—Novelty (4-17-37) | May 24,'37 | 8 |
| No. 37—Novelty (7-3-37) | June 21,'37 | 8½ |
| No. 38—Novelty (5-15-37) | July 19,'37 | 9 |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | 9 |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | 9 |
| No. 41—Novelty | Oct. 4,'37† | 9 |
| No. 42—Novelty | Nov. 1,'37† | 9 |
| No. 43—Novelty (12-4-37) | Nov. 29,'37† | 9 |
| No. 44—Novelty (12-11-37) | Dec. 27,'37† | 9 |
| No. 45—Novelty | Jan. 1,'38† | |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37†2 | 1 |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Bring On the Girls... Edgar Bergen | Mar. 6,'37 | 11 |
| Vitaphone Diversions... Smith and Dale | Apr. 3,'37 | 10 |
| Nickel Lowdown... Charles Kemper | May 1,'37 | 10 |
| Vitaphone Funsters (6-12-37)... Johnny Burke | May 29,'37 | 11 |
| Vaude-Festival... Fritz and Jean Hubert | June 26,'37 | |
| Vaudeville Hits... Elaine Arden | July 17,'37 | |
| Vitaphone Broadwaylites... Medliey-Dupree | Aug. 21,'37 | 10 |
| **BROADWAY BREVITIES** | | |
| Joe Palooka in "Kick Me Again" (3-6-37)... Shemp Howard-Robert Norton | Feb. 6,'37 | 21 |
| Captain Blueblood... Georgie Price | Feb. 3,'37 | 21 |
| Swing for Sale (3-13-37)... Hal LeRoy | Feb. 27,'37 | 22 |
| Under Southern Stars... Fred Lawrence-J. Bryan | Feb. 20,'37 | 18 |
| Hotel a la Swing... Eddie Foy, Jr. | Mar. 13,'37 | 20 |
| Mail and Female... Ken Murray | Mar. 27,'37 | 21 |
| Play Street (4-10-37)... Preisser Sisters | Apr. 3,'37 | 21 |
| Romance of Robert Burns (4-10-37)... Owen King-Linda Perry | Apr. 10,'37 | 16 |
| Lifers of the Party, The... Yacht Club Boys | Apr. 17,'37 | 21 |
| Joe Palooka in "Taking the Count"... Shemp Howard-Robt. Norton | Apr. 24,'37 | 21 |
| Movie Mania... Dave Apollon | May 8,'37 | 20 |
| Musical Operation, A... Frank Gaby-Virginia Verrill | May 15,'37 | 20 |
| Day at Santa Anita... Sybil Jason | May 22,'37 | 18 |
| Sound Defects (6-12-37)... Rufe Davis | June 5,'37 | 22 |
| Joe Palooka in "Thirst Aid"... Robt. Norton-Beverly Phalen | June 12,'37 | 20 |
| Rhythm Roundup, The... Estelle Taylor | June 19,'37 | 21 |
| Little Pioneer, The (7-10-37)... Sybil Jason | July 3,'37 | 19 |
| Newsboy's Nocturne (7-10-37)... Lane, Tree & Edwards | July 10,'37 | 20 |
| Flowers from the Sky (8-21-37)... Josephine Huston | July 24,'37 | 22 |
| Cut Out for Love... Donald Novis-Dorothy Dare | Aug. 2,'37 | |
| Du Barry Did All Right... Irene Bordoni | Aug. 7,'37 | |
| Doctor Cupid... Ken Murray-Oswald | Sept. 4,'37† | |
| Postal Union... Georgie Price | Sept. 11,'37† | |
| Littlest Diplomat, The (9-11-37)... Sybil Jason | Sept. 25,'37†2 | 0 |
| Ups and Downs... Hal LeRoy | Oct. 9,'37† | |
| Starlets (11-20-37)... | Oct. 23,'37†2 | 0 |
| Toot Sweet... Fifi D'Orsay-Rufe Davis | Nov. 6,'37† | |
| Joe Palooka in "Calling All Kids"... | Nov. 20,'37†1 | 7 |
| Man Without a Country, The... John Litel | Nov. 27,'37† | |
| Here's Your Hat... Cookie Bowers | Dec. 11,'37† | 2 rls. |
| One On the House... Willie, West, McGinty | Dec. 18,'37† | 2 rls. |
| Wedding Yells... Ken Murray-Oswald | Jan. 1,'38† | 20 |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | 10 |
| Nature the Artist (4-10-37) | Mar. 20,'37 | 10 |
| Cradle of Civilization | Apr. 17,'37 | 10 |
| Alpine Grandeur | May 15,'37 | 10 |
| Gateway to Africa (6-12-37) | June 12,'37 | 10 |
| Land of the Magyar (7-10-37) | July 3,'37 | |
| Crossing the Sahara | Aug. 14,'37 | |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10 |
| It's Work | Oct. 23,'37† | |
| Mysterious Ceylon | Nov. 20,'37† | |
| Land of the Kangaroo (11-20-37) | Dec. 18,'37† | 10 |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12 |
| Playing with Danger (11-20-37) | Oct. 30,'37† | 13 |
| Danger—High Voltage | Dec. 4,'37† | 1 rl. |
| Alibi Mark | Dec. 25,'37† | 1 rl. |
| **LOONEY TUNES** | | |
| No. 33—Porky's Romance | Apr. 17,'37 | 8 |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | 8 |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | 8 |
| No. 36—Porky's Building | June 19,'37 | 8 |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | 8 |
| No. 38—Porky's Bad Time Story | July 24,'37 | 7 |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | 7 |
| No. 40—Get Rich Porky | Aug. 28,'37 | |
| No. 41—Porky's Garden | Sept. 11,'37 | |
| No. 42—Rover's Rival | Oct. 9,'37† | |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | |
| No. 44—Porky's Double Trouble (11-20-37) | Nov. 13,'37† | 7 |
| No. 45—Porky's Hero Agency | Dec. 4,'37† | 7 |
| **MELODY MASTERS** | | |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | 10 |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | 10 |
| Peter Van Steden and Orch. | Mar. 6,'37 | 10 |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | 10 |
| Jam Session, The... Clyde McCoy and Orch. | Apr. 17,'37 | 10 |
| Rimac Orchestra, The | May 8,'37 | 10 |
| Jack Denny and Orch. | May 29,'37 | 10 |
| Eliseo Grenet and Orch. (6-19-37) | June 19,'37 | 10 |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | 10 |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | 10 |
| Russ Morgan and Orch. | Sept. 11,'37† | |
| Milt Britton and Orch. | Oct. 2,'37† | |
| Mal Hallett and Orch. | Oct. 23,'37† | |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10 |
| Jan Rubini and Orch. | Dec. 4,'37† | 1 rl. |
| Henry King and Orch. | Dec. 25,'37† | 1 rl. |
| **MERRIE MELODIES (In Color)** | | |
| No. 31—Pigs Is Pigs (1-16-37) | Jan. 30,'37 | 7 |
| No. 32—I Only Have Eyes For You (3-6-37) | Mar. 6,'37 | 8 |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | 8 |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | 8 |
| No. 35—Ain't We Got Fun | May 1,'37 | 8 |
| No. 36—Clean Pastures | May 22,'37 | |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | 8 |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | 8 |
| No. 40—Egghead Rides Again | July 17,'37 | 8 |
| No. 41—Plenty of Money and You | July 31,'37 | 7 |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | 7 |
| No. 44—Dog Daze | Sept. 18,'37 | |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | |
| No. 48—Woods Are Full of Cuckoos | Dec. 4,'37† | 1 rl. |
| No. 49—September In the Rain | Dec. 18,'37† | 1 rl. |
| **PICTORIAL REVIEWS** | | |
| No. 6—Swimming—Wood Carving | Feb. 13,'37 | 10 |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | 11 |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | 10 |
| No. 9—Hats—Bathing Suits | May 11,'37 | 10 |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | 10 |
| No. 11—Milk—Rugs | June 19,'37 | 10 |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | 10 |
| No. 13—Books—Furs | Aug. 28,'37 | |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling—Cheese (9-11-37) | Sept. 18,'37 | 10 |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10 |
| No. 4—Boxers—Dolls | Dec. 11,'37† | |
| **VITAPHONE NOVELTIES** | | |
| Medium Well Done... Hardeen | Mar. 6,'37 | 10 |
| Ghost to Ghost Hookup, A... Radio Ramblers | Apr. 3,'37 | 11 |
| Home Run on the Keys (4-3-37)... Babe Ruth | Apr. 24,'37 | 9 |
| Check Your Cash... Louis Zingone | May 22,'37 | 10 |
| Double Talk (6-5-37)... Edgar Bergen—"Charlie McCarthy" | June 26,'37 | 10 |
| Palm Beach Knights... Charles Ahearn | July 31,'37 | |
| Lyin' Tamer, The (7-11-36)... George Jessel | Aug. 28,'37 | 10 |
| All American Drawback (11-20-37)... Edgar Bergen—"Charlie McCarthy" | Nov. 6,'37† | 11 |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37)... Edgar Bergen—"Charlie McCarthy" | Sept. 4,'37† | 11 |
| Puppet Love (9-11-37)... Salici's Puppets | Oct. 2,'37† | 10 |
| Roping 'Em Alive | Nov. 6,'37† | |
| Vitaphone Frolics (11-20-37)... Jack & Loretta Clemens | Dec. 4,'37† | 10 |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20 |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10 |
| Men of Ships | Sept. 10,'37† | 9 |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | |
| Story of the Rose, A (1-16-37) | | 10 |
| Utah Picture Book (1-9-37) | | 10 |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37)... Frank Buck-C. Henry (15 episodes) | | 20 (each) |
| Mysterious Pilot, The... Capt. Frank Hawks (15 episodes) | | 15 (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37)... Ralph Byrd-Kay Hughes (15 episodes) | Feb. 20,'37† | |
| Lone Ranger, The... Lee Powell-Herman Brix (15 episodes) | Feb. 12,'38† | |
| Painted Stallion, The, 6421... Ray Corrigan-Hoot Gibson | June 5,'37† | |
| Robinson Crusoe of Clipper Island 3583... Mala-Mamo Clark (14 episodes) | Nov. 14,'36 | |
| S. O. S. Coast Guard 6441... Ralph Byrd-Maxine Doyle | Aug. 28,'37† | |
| Zorro Rides Again 6461... John Carroll-Helen Christian | Nov. 20,'37† | |

## UNIVERSAL

| | | |
|---|---|---|
| Flash Gordon's Trip to Mars... Larry Crabbe-Jean Rogers | | |
| Jungle Jim (12-26-36)... Grant Withers-Betty Jane Rhodes | Jan. 18,'37 | 2 rls. (each) |
| Radio Patrol (9-18-37)... Grant Withers-Cath. Hughes | Oct. 4,'37† | 2 rls. (each) |
| Secret Agent X9... Scott Kolk-Jean Rogers | Apr. 12,'37 | 2 rls. (each) |
| Tim Tyler's Luck (11-27-37)... Frankie Thomas, Jr.,-Frances Robinson | Dec. 27,'37† | 2 rls. |
| Wild West Days (6-26-37)... Johnny Mack Brown (13 episodes) | July 5,'37† | 2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard... Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version) | Apr. 15,'37 | |

# J C JENKINS—HIS COLYUM

Neligh, Nebraska

**Dear Herald:**

The other night we went and saw "Good Earth," with Paul Muni and Luise Rainer, two very excellent performers. It shows the mob scenes of the starved Chinese, crazed by hunger, which will make you give thanks to the Almighty that you are under the Stars and Stripes.

It is questionable in our mind as to its appeal to many of the small town audiences because of the gruesome scenes, but its historical value is beyond question. In our judgment the producer, the director, Mr. Muni and Miss Rainer should receive the congratulations of the entire industry for giving us this excellent picture.

The scenes showing the invasion of billions of locusts, and the fight the peasants make against them, will cause you to wonder how the director got these scenes, and you will also wonder if such an invasion could ever occur here. It can, and it has. Many spots in the middle west, including our own garden, can give mute evidence of the devastation caused by these insects, except that here they are called grasshoppers instead of locusts. When it comes to destroying crops a grasshopper doesn't take a back seat for a Chinese locust, his digestion doesn't stall at anything from spinach to a wire fence.

▽

Lum and Abner seem to be having a hard time getting into the movies, and Elizabeth and Pearl have to wash dishes in a cafe to support the boys, and we certainly pity the girls. Lum paid a woman sixty bucks for a half interest in Signal Hill, and when he went to call on her the next morning she was gone and so were his sixty bucks. This incident calls to our mind the time a fellow tried to sell us that bronze lion on Michigan avenue in Chicago. Our looks evidently inclined him to believe that we were from the sagebush country. We didn't buy the lion because we are not overly strong for lions. In fact the only lion we ever cared very much for is Leo, and MGM won't sell him.

▽

Isn't it astounding what improvement has been made in this country. You probably don't remember when the Union Pacific railroad was built across the country; nor when the pony express riders carried the mail overland; nor when the emigrants went west in a bull train. That's history. Now we can leave Chicago by rail in the morning and take dinner in Los Angeles the evening of the next day. We can sit in our parlors and hear a political speech by the Bard of the Pacific in Portland, Oregon, or turn the dial a couple of notches and hear the marine band giving a concert in Washington, D. C.

We used to play two subjects on one reel and guess at what they were doing, but now we get one subject on ten reels. Gosh, but we are going some, Cedric.

▽

Jimmy Fidler says that a prominent producer in Hollywood says there are only two versatile actors on the screen, Paul Muni and Spencer Tracy. This causes us to wonder what a lot more of them could do if given the opportunity. Paul is a good actor, as everyone will agree, and Spencer, well why shouldn't he be a good actor when he used to play marbles in the alleys of Milwaukee with Pat O'Brien? It may not be generally known that these two boys, in conjunction with that famous extract of barley, made "Milwaukee Famous," and our guess is that these two boys and Paul have helped make Hollywood famous also.

▽

Not that we consider it necessary at all, but simply to remind you boys that Christmas comes this year on December 25th, the same as it did back when we used to hang our stocking up on the rocking chair. And Jim Farley routes our mail to Neligh, Nebraska, U. S. A., and a note from you boys (not promissory) would incline us to exemplify our angelic disposition.

▽

Did you ever play Eddie Cantor in "Ali Baba Goes to Town?" If not, we believe you would be making no mistake by playing it. If this ones doesn't ridicule some of the acts of some statesmen!

▽

Should you ever go to Wisner, Nebraska, be sure to call at the Royal theatre and meet N. R. Olson, the manager. You will meet a swell guy and no doubt see a swell show, for he runs 'em, and don't tell the Wisner folks he doesn't, for they wouldn't like it.

▽

John Grabenstein operates the Liberty theatre at Eustis, Nebraska, and Eustis is in what might be termed "the garden spot of the world." John has a theatre that measures up favorably with the surroundings, and this means that the Liberty is well patronized.

▽

Peru, Nebraska, is located close to the Missouri river and is surrounded by hills, and when you go there be sure to step on the brakes when you go down, and step on the gas when you come up, but in spite of its being located down in a canyon, it is a good town and Elmer L. Hanson operates a good theatre, and besides that, he is a pretty ardent advocate of MOTION PICTURE HERALD, as is evidenced by a check for his renewal which we have just received from him. We believe that Peru also supports a college in addition to a very fine theatre.

▽

When it comes to vaudeville shows we've got to hand it to congress. They put on more free vaudeville acts at the taxpayers' expense down there than we can see on the stage, and this certainly is bad competition for the Washington theatres. That Washington vaudeville troupe should be on the Orpheum circuit and give us hammerheads out here a chance to see the show. A copy of the *Congressional Record* we have just received shows that Senator Soaper was granted permission to have printed in the *Record* a speech he made at a political rally in Possum Run on the eradication of prairie dogs. Who givesadam what he said, anyhow? He wouldn't know a prairie dog from a skunk.

▽

Rockwell City, Iowa, is located in the heart of the country "Where the tall corn grows," and Oky Goodman furnishes entertainment for the whole country at his Empress theatre, and Oky wants us to renew his subscription to the HERALD. No better evidence as to his excellent judgment need be furnished; this is conclusive. And no evidence need be furnished that we are going to quit right here. We'll prove that ourself, but before we do we want to remind you to send Gertrude Merriam of the HERALD one of your theatre passes. She will be tickled pink.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 26, Vol. 20.**—War in China nears climax....Events in Shanghai, Nantao, Nanking and Shansi Province....Russia celebrates 20 years of soviet....Shirley Temple on a picnic....Christmas toy season in Paris....Infra-red film of Sydney, Australia, from four miles up....Santa Anita prepares for California racing season....Lew Lehr.

**MOVIETONE NEWS—No. 27, Vol. 20.**—Army pursuit plane cracks up....Buffalo under snow blanket....Fort Ethan Allen cavalry holds winter maneuvers ....Names in the news: Alfred M. Landon....Joseph P. Kennedy....Lady Anne Cavendish....Yvon Delbos....Eero Jarnefelt....General Pershing ....Lew Lehr....Washington wins professional football championship.

**NEWS OF THE DAY—No. 224, Vol. 9.**—China's army in retreat....Winter hits Chicago and hampers shipping....Russia's gigantic mechanized army on parade....New York digs under to cut traffic tangle ....The Woman's Page....Experts in dizzy whirl at New York's ice show....Getting ready for racing season at Santa Anita.

**NEWS OF THE DAY—No. 225, Vol. 9.**—Japan apologizes for sinking United States gunboat....Motorists snowed under in winter's first blizzard....Nation's capital has $500,000 blaze....Landon not running in 1940....Dog season starts in Dixie....The Woman's Page....Redskins win "pro" grid crown.

**PARAMOUNT NEWS—No. 37.**—The world in 1937....Roosevelt inauguration....American labor writes new chapters....England's coronation....Texas school disaster....Amelia Earhart tragedy....New diversions, Big Apple, American Legion in New York ....Supreme court conflict....International scene.

**PARAMOUNT NEWS—No. 38.**—Storms hit the east ....One year a king....Landon declines to run for 1940 nomination....Big fire in Washington....General Pershing....Santa's in society....United States, Japan in crisis....Redskins professional champions.

**PATHE NEWS—No. 41, Vol. 9.**—Washington works overtime....Business leaders state views....Mystery plague kills 11 babies....Canal feeds thirsty Arizona desert....Camera catches plant growth....Soviet plane passes tests....Red Russia's 20th birthday....Skiing in Paradise valley.

**PATHE NEWS—No. 42, Vol. 9.**—Japanese sink United States gunboat....Blizzard buffets Buffalo....Army in zero weather war maneuvers....Healing mineral spring discovered in New Jersey....Dogs run, but rabbit wins race....Army flier in death crash....Redskins take "pro" title.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 622, Vol. 9.**—Japanese take over Shanghai....Holiday trimmings converge on big cities....French test air fighters....Biggest telescope rushed....Tow-line aids lazy skiers....Russians celebrate revolution....Little girl gets big hand....Colonel Batista holds rally in Havana.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 623, Vol. 9.**—Japan regrets sinking of United States gunboat....Army flier dies in crash....Big fire in Washington....Inventors hold meet....Dogs start new race season....Redskins capture "pro" title....Big blizzard grips Buffalo....Army trains in icy weather....Dizzy Dean as Santa Claus.

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NEW 9 X 12 SOUND SCREEN, SIMPLEX "S" lamps, rewinds, Burwood projectors, Powers, Simplex, parts, very reasonable, or trade, want Powers soundhead, A.C. are inductor, booth equipment, send list. HARRY BENSON, Chesterton, Ind.

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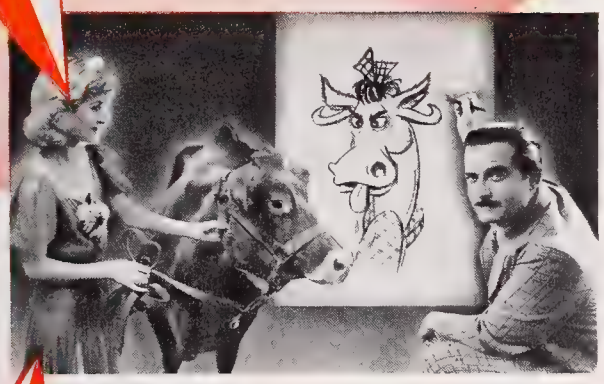
OPERATORS — MANAGERS — EVERY STATE—need car—movie circuits—No. 520, State Theatre Building, Pittsburgh, Pa.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

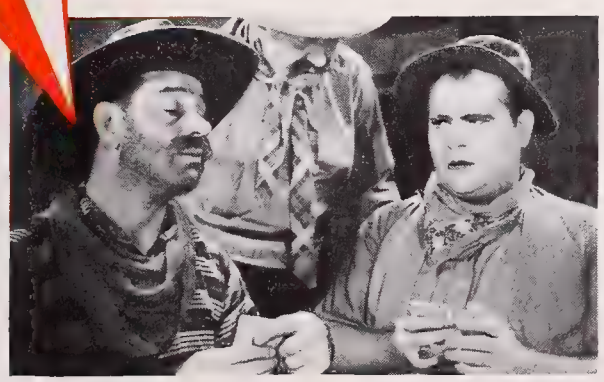
NO WONDER THE OLD FELLOW'S SO HAPPY...LIKE EVERYBODY ELSE, HE LOVES TO LAUGH, AND HE'S JUST HAD A PRIVATE SCREENING OF THREE OF THE FUNNIEST TWO-REEL COMEDIES SINCE HIS LAST VISIT.



**IMOGENE COCA**
in
**"DIME A DANCE"**
with
DANNY KAYE
JUNE ALLYSON • HANK HENRY
PRODUCED BY
AL CHRISTIE



**JEFFERSON MACHAMER**
and his "Gags and Gals"
in
**"KOO-KOO KORRESPONDENCE SKOOL"**
Produced by Al Christie



**CHARLES KEMPER**
in
**"THE BASHFUL BUCKAROO"**
Directed by William Watson

Presented by
E. W. HAMMONS

Educational Pictures
THE SPICE OF THE PROGRAM
REG. U.S. PAT. OFF.

DISTRIBUTED IN U.S.A. BY
20TH CENTURY-FOX FILM CORPORATION

Listen, big boys, yuh better come
up and see me January 14 in
"EVERY DAY'S A HOLIDAY"
A Paramount Picture



# MOTION PICTURE HERALD



U. S. TAKES UP FILM LOANS, THEATRE "DIVORCE", MAE WEST

CHICAGO SEEKS TO DISBAR DOUBLE FEATURING BY LAW

KANSAS MERCHANTS JOIN FIGHT ON TRADE PRACTICES

PRODUCE INCOME RECORDS, NEBRASKA TELLS ASCAP

*Reviews*

"Snow White and the Seven Dwarfs"

"Every Day's a Holiday"

"Rosalie"

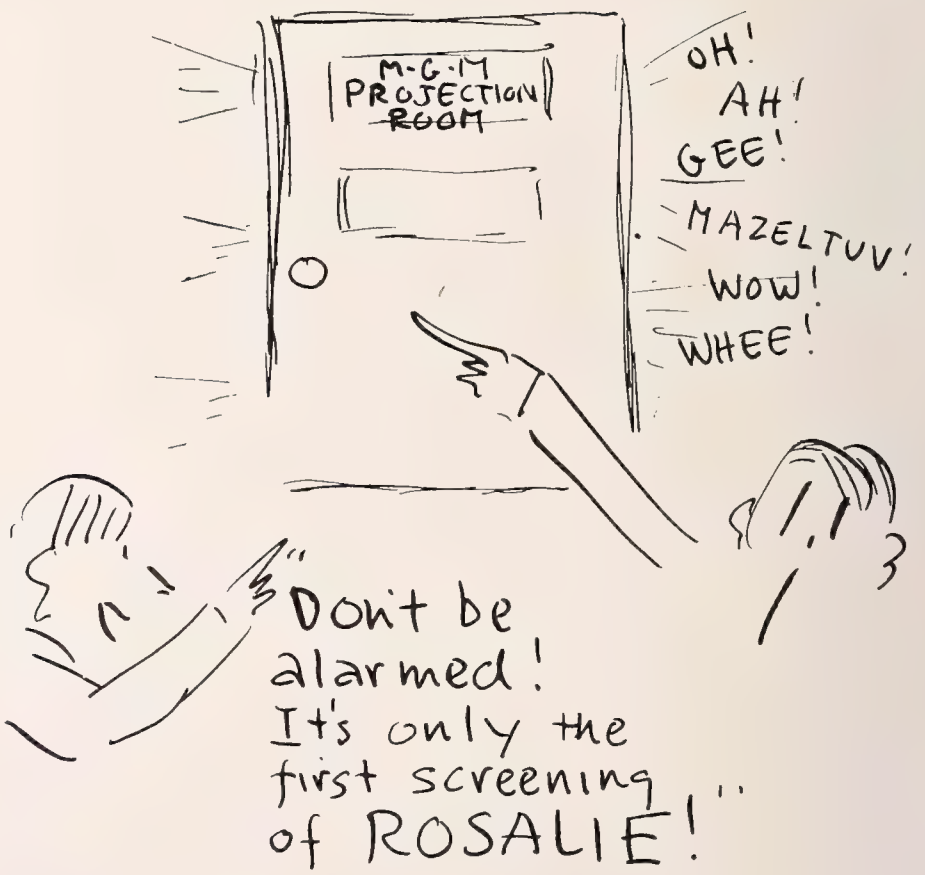
"Hollywood Hotel"

VOL. 129, NO. 13

DECEMBER 25, 1937

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# EVERYTHING'S







Merry Xmas
Happy New Year

Nelson Eddy • Eleanor Powell in "Rosalie" featuring Frank Morgan • Edna May Oliver • Ray Bolger
Ilona Massey • Billy Gilbert • Reginald Owen • Screen Play Written and Produced by William Anthony McGuire • Cole Porter Song Hits • Directed by W. S. Van Dyke II

# ROSALIE

# BOOKED SOLID IN JANUARY!





## ...BECAUSE THERE'S NOTHING ELSE ANYWHERE THAT CAN COMPARE TO THE FUN IN

# HOLLY HO

*All These Songs* by the composers of 'Have You Got Any Castles?', Dick Whiting and Johnny Mercer: 'SILHOUETTED IN THE MOONLIGHT' • 'I'M LIKE A FISH OUT OF WATER' • 'I'VE HITCHED MY WAGON TO A STAR' • 'LET THAT BE A LESSON TO YOU'

*All This Advertising*—Two-page ads in radio publications and other leading magazines—followed-up with a giant day-and-date newspaper campaign everywhere!

Yours from *Warner Bros.* after three years of weekly plugging to 60 million radio listeners!

DICK POWELL · ROSEMARY LANE
HUGH HERBERT
GLENDA FARRELL · LOLA LANE
JOHNNIE DAVIS · ALAN MOWBRAY
MABEL TODD · ALLYN JOSLYN · EDGAR KENNEDY

# WOOD TEL

THE HOLLYWOOD
HOTEL PROGRAM
with
LOUELLA PARSONS
FRANCES LANGFORD · JERRY COOPER · KEN NILES
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BENNY GOODMAN
AND HIS SWING BAND

Directed by BUSBY BERKELEY

Screen Play by Jerry Wald, Maurice Leo and Richard Macauley
Original Story by Jerry Wald and Maurice Leo · A First Nat'l Picture




**WALTER WINCHELL**
**BEN BERNIE**
**SIMONE SIMON**
(She sings! She sings!)
in

# LOVE AND HISSES

with

**BERT LAHR • JOAN DAVIS**
**Dick Baldwin • Peters Sisters • Ruth Terry**
**Douglas Fowley • Chick Chandler**

Directed by Sidney Lanfield • Associate Producer Kenneth Macgowan
Screen play by Curtis Kenyon and Art Arthur • From a story by
Art Arthur • Music and Lyrics by Mack Gordon and Harry Revel
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

Vol. 129, No. 13 December 25, 1937


# THEY SENT FOR HER

IN swift crescendo a storm of denunciation and protest has arisen in consequence of the radio appearance of Miss Mae West on a coffee merchant's program a week ago Sunday. Public decency has been outraged and it rages, by mail and wires, from press and pulpit and a flood of letters from Vox Populi. John R. Public has been annoyed, betrayed, almost disgraced, in his home, of a Sunday night with his wife and family and the youngsters because the most pungent character woman of stage and screen has done her musk-laden stuff on the air—an Adam-and-Eve burlesque.

Hell is to pay, in its most pyrotechnic manner.

Apologies have been had, mayhap somewhat in the Japanese ex post facto fashion, but apologies none the less, from the advertising agency responsible for the script and production, in utterance to the press, and on the air, on the same program last Sunday night, in the sponsor's behalf. The Federal Communications Commission is investigating.

A natural, inevitable sequence is taking its course—which is well.

Meanwhile, it is possible that it might be appropriate to observe that Miss West, no matter what the superficial showings of fact may be, herself, in person, has had not so much to do with it, and should as an individual hardly be asked to share in the larger responsibilities.

Evidences indicate they sent for her. She was bought, not sold.

Only slightly more responsible is the author of the radio script with the offending words and business.

On upward in the chain of executive supervision, if there was any, is increasing responsibility.

A clear-eyed examination of the facts will disclose that the daughter of a Brooklyn prize-fighter, making early advent on the vaudeville stage of a great many years ago found audiences responsive to certain manifestations and in time, over many years, crystalized them into a type form, a symbolism of attainable sex, garnished with the ostrich plumes of the red plush parlor period. The act "went over"—so well and so far in fact that even blase New York sent Miss West over to "the Island" for a spell.

THE motion picture industry was not entirely uninformed of all this when in the midst of the depression that came before the recession, Miss West was invited to Hollywood at great price to grace the screen with her art of representing the type which had brought her a sort of fame well garliced with notoriety. "I was thinking of nothing but some way to get some dollars into the box office," was the subsequent explanation of the executive responsible.

Miss West appeared in a picture which achieved considerable dollar success—and forthwith became to the screen a problem rather than an asset. Subsequent performance was bought on an unwarranted presumption that the public wanted a lot of the same.

Nearly everybody has some sex and likes to talk about sex, at times and in places. Miss West got the biggest cocktail hour and smoking compartment line of word-of-mouth publicity in the annals of commercialized fame, and the more she got talked about, the more photographs of her in variant degrees of deciduousness appeared in the public prints, the less she was acceptable to the family-communal motion picture audience. But her fame grew on and on, by word of mouth and printed joke in the Esquire school of journalism.

ALONG came advertising merchandising, looking as usual for results at any price. Miss West was hard to get. They paid the price, buying what she had, and knowing it. She delivered it at the microphone and from there it was flung in the face of America, only incidentally by Miss West, who was no part of the devices and purposes of promulgation the other side of the microphone out where the exploiters of her aromatic fame were in pursuit of attention for their wares.

Let us recapitulate:

***The producers of Miss West plays knew what they were trying to do.***

***The motion picture producers of Miss West's screen drama knew what they were trying to do, and who they were doing it with.***

***The radio sponsors of Miss West's Adam-and-Eve on the air knew who they were presenting and why.***

It is not appropriate for anyone in these sequences of promotional responsibility to say that they "did not know it was loaded."

At each step, stage, screen, radio, the abandoned pursuit of attention regardless, has achieved a large disservice to the art and industry concerned.

THE debacle of the Adam-and-Eve coffee episode is made conspicuously remarkable by the extensive background of radio's morally inoffensive performance. Through the years when the coloration and publication policies of broadcasting were substantially dominated by the acute Mr. M. H. Aylesworth the radio cemented a tradition of almost painful purity, an attitude of bland euphemism comparable with the quality of adult conversation on Sunday afternoon in the presence of the children and the parson. This has served to give Miss West's act of the other night a positive crash impact.

It has now been demonstrated, again, that even common decency is not automatic—that good conduct remains in the arts, as elsewhere, a matter of discipline, to be continuously applied.

The unhappy and discouraging aspect of the current matter is the quality of misunderstanding of what is wrong embodied in the coffee merchant's apology on the air Sunday night, saying:

> *"It has been brought to the attention of the sponsors of this program that a skit on it last Sunday night offended the religious sensibilities of some of our listeners," the statement said. "Our hope is to make each and every hour spent with us both entertaining and edifying. We pledge ourselves to that purpose and sincerely regret any unintended offense that may have been given."*

The term "religious sensibilities of some of our listeners"

[*Continued on following page, column one*]

# This Week

## Increased License Fees

Chicago theatremen, in an attempt to prevent adoption of plans to set a one per cent tax on theatre grosses, agreed this week to a 50 per cent increase in license fees for 1938. The proposal, made to members of the city council, would raise the theatres' payments to the city from $120,000 to $180,000 annually. Coincident with the discussions of ways and means of the city meeting a $3,000,000 budget deficit, came the disclosure that A. G. Lindell, alderman, plans to introduce an ordinance which would prohibit the showing of double features.

*Both plans are discussed, along with other Chicago news, in an article by William A. Crouch on page 27.*

## Equity Leader

Actors Equity Association avoided the naming of a successor to Frank Gillmore, who submitted his resignation as president by electing Burgess Meredith vice-president with the duties of president. In addition, the council voted to have Mr. Gillmore continue as titular head of the organization until the general meeting in June.

*See page 62.*

## Code for Radio

Adoption of a code of self-regulation to govern the radio industry along lines parallel to the Production Code of the film industry is being discussed by leading broadcast company officials and will be one of the principal topics at the convention of the National Association of Broadcasters in Washington next February, Fred Weber, general manager of the Mutual network, said in Hollywood Wednesday. Mr. Weber, addressing the press at a luncheon, said an attempt at unity of action for all broadcasters, regardless of the power of the stations would be attempted.

## Warner Changes

Edward M. Schnitzer this week assumed the post of eastern sales manager for Warner Brothers. He formerly had served Republic in a similar capacity. Theatre zone heads and home office executives met in New York in their regular quarterly conference and Harry M. Warner, president, announced that henceforth he would make his headquarters in Hollywood.

*See page 26.*

## Government

In Washington this week:

Theatre owners were included in new Federal Housing Administration legislation permitting government loans for modernization of structures and equipment.

The Bureau of Internal Revenue waived requirements compelling exhibitors to retain stubs on taxable tickets.

The Federal Communications Commission started investigation of Mae West's NBC "Adam and Eve" broadcast for Chase and Sanborn and Representative Connery demanded revocation of NBC radio station's license.

New trade practice rules were issued for the music industry by the Federal Trade Commission.

Film distributors would be included in new interstate commerce legislation for federal licensing of corporations.

Compulsory filing of monthly Social Security tax returns by employers, including the motion picture, was waived by the Treasury Department.

House of Representatives' shelving of wages-and-hour legislation relieved Hollywood of a fight to hold child stars.

Intervention in RKO reorganization proceedings was requested by the United States Attorney General's office in federal court.

Federal theatre "'divorce" laws are to be proposed by Representative Lyle Boren.

*See page 17.*

## Caricature

With the approach of the Christmas recess discussion of the films Act in Britain's House of Commons committee quieted down but wide attention was accorded a caricature in the left wing newspaper, *The Week,* accusing the Government of surrendering without a struggle to a "threat" said to have been received from Hollywood through diplomatic channels. Oliver Stanley, president of the Board of Trade, told Parliament that the British Government had received many communications from Washington concerning films but none referring specifically to separate quotas or a film commission and that no attempt of any kind had been made to impose pressure.

*Aubrey Flanagan's London letter appears on page 46.*

## "Bicycling"

Distributors were informed this week by their Copyright Protection Bureau that exhibition copyright violations are gradually changing from the "hold-over" type to "bicycling," the main reason being an influx of new exhibitors in the business.

*The Bureau's report, filed by Jack H. Levin, director, appears on page 45.*

## THEY SENT FOR HER

[*Continued from page 7*]

represents either ignorance or a purpose of confusion and evasion.

No religious issue was or is involved.

Indecency is indecency in anybody's religion, and it is still indecency even if one has no religion.

Endeavours to confuse issues of decency as the special causes of special creeds can not be made in entire good faith and understanding.

In the face of this, all too often, there is to be discovered a resentment and evasiveness toward even the lightest of disciplinary precautions, a hatred of codes. Yet the same persons who would resist a code for their art have no criticism of business practise in writing contracts, contracts of employment, performance, sales, which also are codes. And commonly, too, they invoke the power of the state and law to enforce their contract written codes.

The popular arts have a contract with a public which professes a common decency as its norm.

**MOTION PICTURE HERALD**

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## Increased Earnings

United Artists Theatre Circuit had an increase of $197,127.36 for the fiscal year ended August 31st, as compared to the previous 12 months. The income for the year was $384,973.02 while in the previous year it was $167,845.66. Dividends were declared by Trans-Lux Corporation, Consolidated Film Industries and Western Electric and United Artists, Metro-Goldwyn-Mayer and Warner Brothers announced a Christmas bonus for their employees.

*Financial news is recorded on page 26.*

## Legislation

Further action designed to outlaw the American Society of Composers, Authors and Publishers in Nebraska was continued this week when the state attorney general petitioned for reports on the complete gross receipts of ASCAP since 1920. An anti-ASCAP measure similar to the Nebraska bill was introduced in Georgia. Tax legislation continued to be a matter of concern to exhibitors and "blue law" matters cropped up in several local situations.

*For complete details see page 28.*

## Chance Games

Developments in chance games during the week were highlighted by the decision of the Missouri supreme court holding Bank Night illegal, thus reversing the decision of a Jefferson City circuit court judge. In Connecticut a superior court judge termed Bank Night a lottery, placing the game within the title "Offenses Against Public Policy."

*A compilation of chance game developments is on page 32.*

## Milstein Resigns

J. J. Milstein, general sales manager for Republic, resigned Wednesday after reported differences with Herbert J. Yates Mr. Milstein's contract, which had eight months to run, has been settled and he will leave the post Saturday. He returned last weekend from a three weeks trip to the Republic exchange centers.

## Universal Realignment

Realignment of the home office personnel of Universal Pictures resulted this week in the appointment of John E. Joseph of Chicago as head of the advertising, publicity and exploitation department. Resignations of the week were those of Paul Gulick, publicity head; Joe Weil, in charge of exploitation; R. V. Anderson, newsreel business manager, and Edward Bonns, in charge of short subject sales.

*See page 30.*

## Apologies in Full

A round robin of apologies topped with promises that it won't happen again followed violent and vociferous public protest in newspapers, by mail and in Congress over the Chase and Sanborn radio program in which Mae West played Eve in a Garden of Eden skit and was introduced following her performance to Charlie McCarthy. The Federal Communications Commission, under pressure of public indignation and of questions from Congressmen asked the National Broadcasting Company for an explanation and threats of further federal action were heard.

*The protests are quoted and summarized on page 13.*


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## Bombing Pictures

Norman Alley, Universal newsreel cameraman, is on his way to New York from China with 5,000 feet of negative film which he shot during the bombing and sinking of the U. S. S. Panay on the Yangtze river. A special three reel feature of the entire footage will be released immediately after his arrival, Charles E. Ford, editor of the newsreel said. Mr. Alley was on board the ship when the Japanese attack began and obtained a complete pictorial record of the attack.

*His escape from the sinking ship and the hardships and danger involved in saving his film are told on page 25.*

## The New Champion

A wooden dummy is the radio champion of 1937. Edgar Bergen's character, Charlie McCarthy, who recently was involved in a storm which struck following the appearance of a guest on his Sunday night coffee program, received a majority of the votes of the more than 400 radio editors who cast ballots in *Motion Picture Daily's* second annual popularity poll on behalf of *Fame*. Behind Charlie ranked Jack Benny, Bing Crosby, Fred Allen and Rudy Vallee in that order.

*The lists of winners and the classifications of other personalities and programs are on page 16.*

## Romance in Costume

Robin Hood and his merry men of Sherwood Forest long have been the subject for story tellers and they have been brought to shadowy life on the motion picture screen at least once before but advance reports from eye witnesses have it that the version of the legend now being recorded by Warner Brothers will exceed in size and magnificence of detail any previous effort.

*A pictorial preview of the production is on pages 14 and 15.*

## Opera Plan

Geraldine Farrar, native American opera singer, has advanced a suggestion for the development of a larger appreciation of the opera through a nationwide chain of opera houses. Miss Farrar made the suggestion while lecturing on "The Progress of Opera in the United States" before the Museum of the City of New York.

The venture, she said, could be financed in part by Government appropriation and partly by fees from radio audiences to whom the productions would be broadcast. In addition to spreading wider appreciation of opera, a plan such as she proposed, Miss Farrar believes, would give much broader opportunities to young native singers.





*Color really is making progress on the screen. Here are Joe Louis and Edna Mae Harris in "The Spirit of Youth," above, a Globe production for release presently through Grand National. It is said to be a story of his life in which Mr. Louis plays himself, thus attaining verisimilitude and the ultimate in the economy of make-up.*

*ANNUAL CHRISTMAS PICTURE—Here is the epitomized type symbol, representative of what every publicity photographer in Hollywood does at just about this time of every year. Miss Dorothy Moore, ingenue lead in RKO's "Quick Money," is the merry little lady thus fleetingly honored by the custom of the art.*

# This Week In Pictures





*John E. Joseph, new advertising, publicity and exploitation director of Universal Pictures. Mr. Joseph's appointment was the first change in this position in 23 years.*

*Miss Margaret Bourke-White, photographer extraordinary, famed contributor to the gilded pages of* Fortune *and the penetrating camera narratives of* Life, *is recorded, left, deep in Hollywood with Michael Curtiz on the fringe of a Robin Hood set.*

*SNOW WHITE and the Seven Dwarfs who made their debut in multiplane color at the Carthay Circle, Hollywood, this week amid what the wires claimed was an "unprecedented" demand for tickets indulge here in a little extra-curricular activity engendered by the approach of Christmas and its patron saint. Doc, Happy, Dopey, Sneezy, Bashful and Snow White seem to have caught the spirit but Grumpy, at the extreme left, is smugly suspicious. A review of the screen capers of Mr. Walt Disney's latest characters in their first picture appears on page 36 and a story of the Hollywood opening is on page 21.*





*Maurice Silverstein, manager for MGM in Bogota, Columbia, S. A., receives a silver plaque, left, from Mr. J. deFrancisco, general manager of the* Primer Circuito, *in the name of exhibitors and newspaper men of Bogota who honored him thus on the occasion of his transfer to Caracas, Venezuela.*

*Just in case there's any doubt about it, Hollywood really cares. For instance, below are Jack L. Warner and Hal B. Wallis of the Warner Brothers studio, photographed in a subtle suggestion to the field workers concerning the Sears Sales Drive which runs from December 26th through April 16th, a period of 16 weeks—one of the longest drives on record. Incidentally the campaign is named for Gradwell Sears, the driver.*






*Richard de Rochemont, left, managing director of European production for* March of Time *and brother of Louis de Rochemont,* March of Time *producer, photographed on his arrival in New York for a visit.*

# MAE WEST'S EVE BRINGS EDEN'S CURSE ON RADIO--APOLOGY, ALIBI, INDIGNATION AND INVESTIGATION

## Hot coffee hour stirs nation to protest and Washington wants to know — just as new West picture nears release

"It looks bad, Bergen; yes, it looks bad."

—*From the remarks of Charlie McCarthy in the Mae West Chase & Sanborn air program.*

by JAMES P. CUNNINGHAM

The ether-waves from Mae West's December 12th broadcast burlesquing Adam and Eve in the Garden of Eden have gone like snow at Yuma, but their impact on the American public, press and pulpit gathers growing thunder.

**Already discernible from the direction of Washington are demands for a federal investigation of broadcasting, and for revocation of the license of the National Broadcasting station in Hollywood from which the program was sponsored by Chase & Sanborn Coffee.**

Everybody has apologized for the Mae West air-show but Mae West.

Stanley Resor, president of J. Walter Thompson, the Chase and Sanborn advertising agents, apologized to Lenor R. Lohr, president of NBC, on behalf of his clients. Mr. Lohr apologized to Mr. Resor, on behalf of NBC. Chase & Sanborn then apologigized to both, when it took to the air, last Sunday, and, besides, presented Walt Disney's "Snow White and Seven Dwarfs."

The broadcasters were about tied with the Japanese on apologies for the week.

Don Gilman, for NBC on the coast, blamed it on Miss West's "inflection."

Admittedly flooded by individual and organized protests against Miss West's broadcast, the United States Government, through its Federal Communications Commission, formally and officially asked National Broadcasting for an explanation.

Frank R. McNinch, commissioner, informed NBC's Lenox Lohr that the protests charged that the skit was "profane," "obscene," "dirty," "sexy," "insulting to the American public."

And, almost at the same hour when Commissioner McNinch was writing down such adjectives, action was being taken in Washington to renew efforts for a federal investigation of radio.

Elsewhere at the Capital, Congressmen were not only demanding revocation of the license of the Hollywood NBC studio from which the program originated, but Commissioner McNinch himself was subjected to attack for his conduct of federal supervision over the air waves.

### *MAE WEST CHOSEN SANTAS' FAVORITE*

*Charter members of the Benevolent Order of Santa Clauses, holding their first annual convention in Brooklyn this week, selected Mae West and Shirley Temple as their favorite motion picture stars.*

*The two tied for first place, while Edward G. Robinson and Mickey Mouse were runners-up.*

### Calls Commission to Account

The script and the manner of Miss West's delivery brought a storm even before the program was at an end. First of the printed comment was an editorial by Martin Quigley in *Motion Picture Daily,* entitled: "Radio Begs Trouble." Mr. Quigley warned that "Persistence in a policy which admits of material of the character of Miss West's presentation is not merely exposing radio to the jeopardy of a straitjacket; it is asking for it."

Support came immediately from such persons representative of their fields as Walter Vincent, of Wilmer and Vincent, theatre circuit, who is chairman of the Motion Picture Theatre Owners committee assigned by exhibitors to study relations between radio and the box office; Ashton Stevens, motion picture and dramatic critic of the Chicago *American*; Lester Gottlieb, of Mutual Broadcasting System; Manuel Ruderman, vice president of Radio and Film Methods Corporation, and others, all of whom wrote letters to Mr. Quigley commending his stand.

Remarking that "Miss West had her day in court, her day in the film and now her night on the air," the New York *Sun* predicted that, "It is unlikely there will be any further bidding for her services as a radio personage."

The *Sun* expressed "amazement" that was typical of other newspapers. "If it were not so generally known that radio programs must pass through hours of rehearsals before going on the air, there might be a reason for the Mae West episode. On any other day of the week," continued the New York newspaper, "the skit would have justified the severest criticism from the standpoint of good taste, but on Sunday such a broadcast represents the all-time low in radio. The most charitable explanation," the *Sun* concluded, "is that the producers were mesmerized by the reputed glamor of the entertainer."

**Congressional attacks were led by William P. Connery, Jr., Democrat of Massachusetts, who promised a bill for a federal investigation of radio at the Congressional session starting in January. He demanded of Commissioner McNinch that the Federal Radio Commission revoke the license of the radio station from which the Adam and Eve broadcast originated.**

Calling the program "indecent," Congressman Connery charged, in a letter to Commissioner McNinch, that the FCC was "derelict in enforcing the communications act," adding that he had received a "volume of complaints" against the program, which, he said, "violated the sensibilities of even those who are familiar with the burlesquing of historical events."

"It is time," he wrote to Mr. McNinch, "your commission either functioned in the interest of the American people, or admitted your incompetence and permitted the President to place men on the commission who will function in the interest of the American people, rather than satellites acting for the additional enrichment of a private few."

"Is it true," asked the Congressman, "that the president (Lenox R. Lohr) of the National Broadcasting Company personally authorized broadcast of this program?"

Donald L. O'Toole, Democrat, of New York, joined in the demand for a federal radio investigation. He charged that the quality of radio programs had "lowered recently," and admitted he had filed a formal complaint with the FCC on the Mae West program.

"If a company has not sufficient sense not to allow such a program, then censorship must be exercised," the Congressman said.

Francis L. Burt, MOTION PICTURE HERALD correspondent in Washington, said last Saturday that "the violent unfavorable reaction to the Mae West broadcast has served to climax a growing dissatisfaction with the failure of Frank R. McNinch, chairman of the Federal Communications Commission, to do the 'cleanup' job for which he was transferred (by President Roosevelt) from the Federal Power Commission."

### Chairman Criticized

Commissioner McNinch, said Mr. Burt, has "done nothing thus far other than to restate some of the old orders of the FCC," and his actions have only "served to add supporters to the Congressional resolutions which are seeking an investigation of the radio situation."

"Protests against the ill-advised Mae West program began to flow into the Federal Communications Commission almost with its conclusion," continued Mr. Burt. "Quite serious is the determined resentment of the public, which is certain now to be thrown behind the resolutions providing for

# RADIO COMMISSION GETS PROTESTS

(*Continued from opposite page*)

an investigation not only of broadcasting, but also of the FCC.

**"Administration leaders in Congress who have been trying to stave off an investigation of the Communications Commission were admittedly disturbed this week over the Mae West situation, which, it was pointed out, provides excellent ammunition for supporters of a general radio probe."**

At the headquarters of the FCC in Washington, officials were reluctant to discuss the Mae West matter, although they pointed out that the program could be made the basis for inquiry when the license of the key station of the circuit came up for renewal. (The NBC studio in Hollywood is admittedly its main link between Hollywood talent and its national systems, and that source of talent apparently is figuring larger in the building of broadcasting programs).

"In Washington, generally, it is believed that the furore over the Mae West incident has pushed the FCC into a corner," according to Mr. Burt, "and the Commission now must either make an investigation of this particular broadcast, on its own initiative, or else be pushed into a general probe of the entire radio situation by Congress."

The first anti-West step taken by the FCC was Commissioner McNinch's official instructions to Mr. Lohr, NBC president, to furnish all details. He asked Mr. Lohr to explain the why and whereof, demanding that NBC supply a copy and exact transcription of the script, a copy of the contract between NBC and its Chase and Sanborn clients, and the names and locations of stations that carried the program.

Admitting that the FCC had received "many letters protesting the sketch," Commissioner McNinch added in his letter to Mr. Lohr:

"There is marked uniformity of thought in the letters of protest. These letters bear no evidence of having been written by cranks or prudes, but by responsible and intelligent citizens.

**"Section 326 of the Federal Communications Act of 1934 provides that no persons shall utter any obscene, indecent, or profane language by means of radio communications. This Commission is charged by law with the enforcement of that provision.**

"If those who have protested this broadcast are substantially correct, I have no hesitancy in saying that the licensees of the station over which it was broadcast have been derelict in the discharge of their duty. However, the Commission will reserve its judgment until all the facts are before it."

Mr. Lohr's office at NBC headquarters in Rockefeller Center, New York, admitted on Monday that the letter had been received from Commissioner McNinch, but was silent on a reply, if any.

The National Legion of Decency sent a protest over "the low moral character of the material offered.

## *MAYER PLANS PARTY FOR "ROSALIE" CAST*

*Developments in the field of radio as related to motion pictures this week included:*

*Plans of Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, to play host at an informal radio "Christmas party" for the cast of the picture "Rosalie," Thursday night.*

*Mary Pickford changed places with Louella Parsons, and commented on Miss Parson's picture "Hollywood Hotel" during the "Hollywood Hotel" broadcast Monday night.*

*MGM extended for 13 weeks the contracts of George Jessel, advisor and writer for "Good News of 1938," Ed Gardner, producer of radio programs, and Sam Moore and Morton Harris, writers.*

*Warner Brothers announced plans for inaugurating a semi-weekly gossip news and feature service for 160 radio stations. The plan goes into operation January 1st.*

The Legion's expression was its first of concern over a radio program, efforts having heretofore been confined to the objectionable in films.

The Legion's letter, signed by Mary Harden Looram, asserted that its efforts to discourage the use of just such material in motion pictures "are seriously embarrassed by your radio broadcast."

The press of the country was called upon to aid in the fight in a letter addressed to editors by the Reverend Dr. Maurice S. Sheehy, head of the Department of Religion of the Catholic University of America. Dr. Sheehy requested the press to "bring to the attention of the managers of the broadcast the gravity of their offense" against moral standards.

He called the sketch "the most indecent, scurrilous and religiously irreverent program that it has ever been my misfortune to hear."

"Under the direction of a committee of Bishops," he pointed out, "the Legion of Decency has done much to raise the moral standards of the movies. He suggested that "we petition to this organization to extend its efforts in the field of radio."

In this connection, a statement by the National Catholic Welfare Conference on the West broadcast, said: "The annual meeting of the Bishops, held in Washington last month, adopted a resolution condemning indecency in the *amusement* world."

Protests were lodged with both the National Broadcasting Company and the Federal Communications Commission by the National Council of Catholic Men, the National Counncil of Catholic Women, the Brooklyn *Tablet* and National Catholic Welfare Council, among others.

Telegrams, telephone calls and letters received at NBC headquarters in protest against the broadcast, from organizations and individuals, resulted, firstly, in the sending of the following letter to Mr. Lohr from the J. Walter Thompson Company, advertising agents for Standard Brands and its Chase and Sanborn coffee subsidiary:

"MR. LENOX R. LOHR,
President,
National Broadcasting Company:

"On behalf of our client, Chase & Sanborn, we wish to express our deepest regret that the program broadcast Sunday night, December 12th, gave offense to anyone. Obviously, the whole purpose of these broadcasts is to afford wholesome entertainment. These programs, over a period of eight years, are evidence of this. The script of this feature of the broadcast was our responsibility. It was a mistake, and we can assure the public at large that the same mistake will not be made again.

Sincerely yours,
J. Walter Thompson Co.,
Stanley Resor,
President."

Mr. Lohr, for NBC, replied:

"MR. STANLEY RESOR,
President,
J. Walter Thompson Company:

"We appreciate your expression of concern about the broadcast of December 12th, against which criticism has been directed. We share with you the regret you express as we share also the responsibility in this incident.

"Our interests are entirely mutual in striving to give to the American public the type of wholesome entertainment which it wants, and which it has every right to expect. The National Broadcasting Company can be counted upon to intensify its efforts to this end.

Sincerely yours,
Lenox R. Lohr,
President,
National Broadcasting Co."

J. Walter Thompson Company went beyond its written apology when, last Sunday, it broadcast a second apology, direct to the public, in the regular Chase and Sanborn broadcast. Ronald Drake, regular announcer for the program, read the following:

"It has been brought to the attention of the sponsors of this program that a skit on it last Sunday offended the religious sensibilities of some of our listeners. Our hope is to make each and every hour spent with us both entertaining and edifying. We pledge ourselves to that purpose and sin-

(*Continued on page 16, column 1*)



# ROMANCE IS

*A HERALD PICTORIAL PREVIEW*

by GUS McCARTHY
*in Hollywood*

THE legend of Robin Hood—there is a Robin Hood in every language and literature—has charmed hundreds of millions for centuries. The legend is so highly regarded as motion picture material that, in various guises, it has been adapted as the premise of countless modernly conceived productions.

Successful in their cinematic interpretations of the legends of "The Charge of the Light Brigade" and "The Prince and the Pauper," Warner Brothers, more than a year ago, became interested in the legend of Robin Hood, picturesque hero of English historical fiction, as a subject of screen endeavor. To writers Norman Reilly Raine and Seton I. Miller was assigned the task of examining the thousands of tales which date back to the ballads of the 12th and 13th Century minstrels and contrive a screenplay that would preserve all the qualities which have made the legend of Robin Hood a world favorite.

Their job completed, announcement came that Robin Hood would be produced in natural color. The $1,600,000 production budget which was originally allotted has since been considerably expanded. William Keighley, whose achievements include "The Prince and the Pauper," "God's Country and the Woman" and many other successful pictures was named to direct. Almost automatically Errol Flynn, who leaped to fame in "Captain Blood," was selected to be the dashing, lovable, formidable fighting "Robin Hood" and Olivia de Havilland to be the charming "Maid Miriam." Basil Rathbone will be seen as the villainous "Sir Guy of Gisbourne"; Claude Rains as "Prince John"; Eugene Pallette as the doughty "Friar Tuck"; Alan Hale (repeating the role he created 15 years ago) as mighty "Little John"; Melville Cooper as "High Sheriff of Nottingham"; Ian Hunter as "King Richard"; Patric Knowles as "Will Scarlett"; Montague Love as "Bishop of Black Canon"; Herbert Mundin as "Much" and Robert Warwick as "Sir Geoffrey."

Given a ninety-day shooting schedule the actual making of the story of the Saxon hero and his Merry Men of Sherwood Forest who defeated the plot of the invading Normans to seize England's throne from King Richard, has been, and for weeks to come, will continue to be a tremendous endeavor. The scopes of the sets built on the lot which authentically reproduce interiors and exteriors of Nottingham Castle and environs are the largest and most expensive which the studio ever constructed. The problem of costuming the principals and the hundreds of extras as well as that of furnishing more than 25,000 props—bows and arrows, quarter staffs, lances, broadswords, battle axes, war clubs, chain mail armor and other items of knightly gear and accoutrements taxed the facilities of the studio's mechanical departments.

When illness forced Mr. Keighley to relinquish direction at a time when the film was about one-third complete, Michael Curtiz, maker of "The Charge of the Light Brigade" and "Captain Blood," assumed the responsibility of finishing the picture.

The picture will not be finished until well after the first of the new year. Thereafter will follow weeks devoted to cutting, editing, scoring and the myriad other phases to which all big pictures must necessarily be subjected before it is ready for public inspection. Consequently Warner Brothers have been unable to determine a release date. However, it may be looked for shortly after Easter Sunday of 1938.



# WORD FOR "ROBIN HOOD"





# MAE WEST TAKES A HOLIDAY TOO

(*Continued from page* 13)

cerely regret any unintended offense that may have been given."

This is the first time of record that a radio advertising sponsor assumed responsibility for having offended listeners, and made public acknowledgement.

Last Saturday night, at the Alexander theatre, Glendale, California, Emanuel Cohen, her producer, and Paramount Pictures, distributor, previewed Miss West's new picture "Everyday's a Holiday." The star herself was diligently devoting herself to taking a holiday in an unannounced but inaccessible place.

But, just before her "holiday," the *Motion Picture Daily* reported that Miss West, queried on the subject of her Chase and Sanborn broadcast, replied she had questioned the propriety of the subject matter, but had been assured by the agency controlling the account (J. Walter Thompson) that it would meet with approval.

Direct quotes from Miss West were not forthcoming, but the United Press reported from Hollywood:

"Officials at Mae West's studio said that the film actress objected to the script in her broadcast with the wooden dummy, Charlie McCarthy.

" 'Miss West wanted to play a part from her latest picture,' the studio spokesman said, 'but the producers of the air-show overruled her. They insisted on an 'Adam and Eve' skit. Miss West objected on the ground that anything connected with Adam and Eve is too closely associated with religion to be made into a comedy.'

"Writers of the skit declared it was 'okay', but that the famous Westonian 'inflections' may have caused unlooked for meanings to filter over the airways."

**Both Paramount and Mr. Cohen's Major Studios denied authorship of the United Press statements reputedly issued by a "spokesman" for one or the other, explaining that Mae West desired to broadcast scenes from her new picture and was overruled by the agency.**

**Hollywood generally manifested eagerness to pretend that the whole thing never happened.**

Both Paramount and Major Pictures continued in their original declaration that they had nothing whatever to do with any part of the Mae West radio appearance.

Miss West received between $5,000 and $10,000 for doing "Eve," as variously estimated by Hollywood.

## Cooper With Golden State

Roy Cooper, formerly general manager of John Danz's Sterling Chain circuit, Seattle, Wash., has joined Golden State Amusement Company as San Francisco division manager with 18 theatres under his supervision.

J. Kenfield Morley has been appointed vice-president and general manager of the Advitagraph Corporation.

## Charlie McCarthy Unseats Benny as Radio Champion

*Edgar Bergen's dummy, Charlie McCarthy, is the radio champion of* 1937, *according to a majority of the more than* 400 *radio editors who were consulted in determining the results of* Motion Picture Daily's *second annual radio popularity poll.*

*The balloting was conducted by* Motion Picture Daily *on behalf of* Fame: The Box Office Check-Up, *which will appear early next year. The outcome is one of many features in this annual Quigley Publication.*

*The ventriloquist's dummy took first place from Jack Benny, winner of the championship in last year's poll.*

*In the "most effective film players" division, Mr. Crosby rated first, Don Ameche, second, and Edward G. Robinson, third.*

*Others in this division, in the order of their standing, are Jeanette MacDonald, Bob Burns, Charles Butterworth, Tyrone Power, Walter Huston, Rosalind Russell, Nelson Eddy, W. C. Fields, Jack Benny, Eddie Cantor, Clark Gable, Dick Powell, Alice Faye, Herbert Marshall, Leslie Howard, Jack Oakie, John Barrymore, Claudette Colbert, Frances Langford, Barbara Stanwyck, James Stewart and Helen Hayes.*

*Those in the "open champions" list are Charlie McCarthy, Jack Benny, Bing Crosby, Fred Allen, Rudy Vallee, Kate Smith, Don Ameche, Nelson Eddy, Eddie Cantor, Andre Kostelanetz, Fibber McGee & Molly, Deanna Durbin, Lanny Ross, Bob Burns, Walter O'Keefe, Major Bowes, Jeanette MacDonald, Judy Garland, Herbert Marshall, Leopold Stokowski, Franklin D. Roosevelt, Tommy Riggs, Judy Canova, Arturo Toscanini, Kirsten Flagstad, Lucrezia Bori, Lawrence Tibbett, Tyrone Power, Gertrude Niesen, Charles Winninger.*

*Bing Crosby and Kenny Baker were rated in that order as the best liked popular vocalists and in the feminine division Frances Langford and Kate Smith took first and second positions.*

*In the classical field the leaders were Nelson Eddy and John Charles Thomas and Lily Pons and Jeanette MacDonald.*

*Gracie Allen and Beatrice Lillie were the editors' first and second choice among comediennes, while they named Burns & Allen and Fibber McGee and Molly as the leading comedy teams. Among the various comedy series, Jack Benny's Jello-o program was adjudged the leader and Amos 'n' Andy took second place with their Pepsodent program.*

## Playwright Awards Seen Early in 1938

The first fellowship awards under the John Golden $5,000 fund for the encouragement of new stage playwrights will be made early in 1938, the Authors League of America said Saturday in New York.

The awards resulted from Sidney Howard's suggestion at the first convention of the American Theatre Council in New York last summer to save the theatre from Hollywood raids by developing new sources of stage writers and material. The awards will be made by a committee consisting of Mr. Howard, Burns Mantle, George S. Kaufman, Mr. Golden and Frank Crowninshield.

## Trade Board Holds Election

Leo Abrams, president; Harry Hummel, first vice-president; Edward Bell, second vice-president, and Jack Bowen, treasurer, were reelected this week at the annual election of the New York Film Board of Trade. Louis Nizer also continues as executive secretary. Morris Epstein succeeds Harry Decker as secretary. Robert Fannon replaces Mr. Epstein as sergeant-at-arms.

## Warner Brothers Reelect Officers

Harry M. Warner, president, and all other officers of Warner Brothers and Stanley Company of America, were reelected at an organization meeting of the board of directors at the home office in New York Tuesday.

Other officers are Jack L. and Albert Warner, Sam E. Morris and Herman Starr, vice-presidents; Albert Warner, treasurer; Samuel Carlisle, W. Stewart McDonald, and Paul A. Chase, assistant treasurers; Robert W. Perkins, secretary and general counsel; Harold S. Bareford and E. K. Hessberg, assistant secretaries, and Mr. Carlisle, comptroller.

## Zasu Pitts Assessed

The Bureau of Internal Revenue has asked the Board of Tax Appeals to affirm income tax deficiency assessments of $15,396 against Zasu Pitts, for 1932 and 1933. Wallace Beery has petitioned the board for redetermination of an $11,241 tax deficiency assessed against him by the bureau on his 1934 income.

# CAPITAL TAKES UP NEW FILM LOANS, TAXES, THEATRE 'DIVORCE', MAE WEST

## Various U. S. Government Branches Take Up Assortment of Business Affecting Films; Legislative and Enforcement

Legislative and enforcement branches of the United States Government at Washington moved this week on an assortment of matters pertinent to the conduct of the motion picture business, directly and otherwise.

### Second Opportunity for Theatre Modernization Loans

Exhibitors throughout the country who failed to take advantage of the modernization-loan program of the Federal Housing Administration in 1935 may be given another opportunity to secure Government-insured loans under the new housing legislation, introduced to carry into effect the recommendations made by President Roosevelt in his message of November 29th.

Just how extensive the new modernization program will be depends entirely upon provisions developed by the Senate and House banking committees, but as introduced the bill contemplates loans up to the amount of $10,000 for additions to structures or installation of immovable equipment, to be secured in the same way and upon the same terms as during the original program, that is, the money would be secured from banks on a discount basis of $5 per $100, which would cover interest and insurance and other charges.

Encouraged by the success of the original program, of which hundreds of theatre owners took advantage, rebuilding theatres and buying new equipment, officials of the Federal Housing Administration are said to believe that a new similar program would meet a well defined need. It is pointed out that not only would it make needed funds available to many exhibitors and others who did not take advantage of the original opportunity but that, since the modernization program ended, large numbers of business men have found it desirable to expand their plants but have been unable to do so because of the difficulty of getting funds.

Primarily, it was explained, the new plan would be of benefit chiefly to the so-called small business men, in which class are the majority of independent exhibitors. The larger businesses usually either have the funds or ways of raising them or need more than can be secured under the Government program.

It is the smaller businesses, usually retail, that have the most difficulty of financing improvements the FHA finds. Ordinarily, they need but comparatively small sums, yet often of a size which necessitates a commercial loan against which they cannot offer satisfactory collateral.

### Divorcement Bill Studied for Congress

Dismemberment of the motion picture industry is provided for in legislation now being studied by Representative Lyle H. Boren, of Oklahoma, with a view to introduction early in the coming regular session of Congress.

Explaining that "the exhibitors of my district and of Oklahoma generally are operating under severe handicaps due to the theatres owned by the producers," Congressman Boren said this week that his bill not only would divorce exhibition from other branches of the industry but also would separate production from distribution.

It was stressed that the measure is still in the tentative stage, and that it may not be introduced. As now written, however, it would require each of the three branches of the industry to be operated separately without any connection, direct or indirect.

A number of conferences have been held by the congressman with exhibitors interested in the matter. Development of legislation was undertaken, it was said, following receipt of numerous complaints from Oklahoma exhibitors that circuit theatre competition was making it difficult for independents to operate.

If it is decided to go ahead with the measure, it will be introduced early in the coming session and committee hearings will be demanded, it was said.

## THE FILM WEEK IN WASHINGTON

**The Federal Housing Administration decided on plans for new housing loans, to be pushed in the new Congress, next month, after this week's Senate passage of the Housing Bill, which will enable theatre owners, among others, to secure Government loans for modernization of theatres and equipment.**

**Bureau of Internal Revenue requirements compelling exhibitors to retain ticket stubs on taxable admissions were waived.**

**The Federal Communications Commission, as official investigator, entered the nationwide protestation against Mae West's December 12th burlesque broadcast of Adam and Eve on the NBC networks for Chase & Sanborn Coffee. Representatives Connery and Walsh demanded revocation of NBC station license.** **(See page 12.)**

**The Federal Trade Commission issued new trade practice rules for the music publishing industry, and set a hearing for January 4th, arousing the interest of the motion picture industry through its extensive use of music and widespread music publishing holdings.**

**The United States Senate will receive new legislation designed to provide for the federal licensing of all corporations engaged in interstate commerce, including film distributors.**

**United States Treasury Department waived the compulsory filing of monthly returns by employers, including those in the motion picture business, on Social Security taxes.**

**The motion picture industry was relieved of possible effects on the employment of child stars when the House of Representatives shelved the wages-and-hours measure.**

**The United States Attorney General's office asked for federal court permission to intervene in the reorganization proceedings of the Radio-Keith-Orpheum Corporation, under Section 77-B of the federal reorganization act, but later withdrew the request.** **(See page 22.)**

**Representative Lyle Boren, of Oklahoma, is planning the introduction of a Congressional measure in January to nationally outlaw theatre operations by producers or distributors.**

### Exhibitors' Bookkeeping Lightened in Tax Reporting

Exhibitors operating on a straight box-office admission policy, selling tickets through mechanical recording devices and keeping appropriate records are to be relieved of the necessity of retaining ticket stubs for a period of not less than three months, as heretofore required under Article 29 of Regulations 43. A ruling to that effect was issued this week by the Bureau of Internal Revenue.

Bureau officials estimated that a large proportion of motion picture theatres would be able to avail themselves of the privilege of adopting the system set out by the ruling.

Authority to discontinue retaining ticket stubs was asked of the Bureau by an unnamed exhibitor, who explained he sells no tickets covering reserved seats or boxes, sells none to ticket brokers or speculators, or for an amount in excess of the regular established price, sells only through a mechanical recording device and keeps hourly records showing the serial numbers of the tickets sold each day and the register numbers which record each sale made during the day.

In its opinions, the Bureau referred to Article 29 of the regulations, requiring the retention of ticket stubs, and also to Article 44, outlining the records to be kept, and said:

"It is held that where a motion picture theatre (1) does not sell reserved seat tickets to cover particular seats or boxes, (2) does not sell tickets to ticket brokers or speculators, (3) does not sell any tickets for an amount in excess of the regular established box office prices, (4) does not sell tickets otherwise than through a mechanical ticket sales recording device which records accurately every ticket sold and its selling price, and (5) makes and keeps for inspection by revenue officers, as well as for other purposes, hourly records of all transactions made through the mechanical device or otherwise, such records being transcribed from an accurate mechanical system of recording which is the equivalent of an individual count of ticket stubs, there is in effect compliance with the above-quoted provisions of the regulations and it will not be necessary for such theatre to retain the ticket stubs unless instructed to do so for certain periods by duly authorized representatives of the Bureau of Internal Revenue.

"If at any time such motion picture theatre sells any reserved seat tickets, or sells tickets to ticket brokers or speculators, or sells tickets for an amount in excess of the regular established box office prices, such theatre must comply with all of the provisions of article 29 of Regulations 43 (1932), as amended by Treasury Decision 4749, including the retaining of all ticket stubs for a period of not less than three months."

### Films Involved in New Music Publishing Practices

New trade practice rules for the music publishing industry, applying the provisions of the Robinson-Patman anti-price discrimination act more directly than was done in the rules proposed by the Music Publishers Protective Association, were made public this week by the

*(Continued on following page)*

# FEDERAL CORPORATION LAW URGED

(Continued from preceding page)

Federal Trade Commission. The motion picture industry is directly concerned, through its extensive use of music and its widespread music publishing holdings.

The Commission announced that a public hearing would be held on the rules at its offices in Washington, January 4th.

In its original proposals, on which a hearing was held October 4th, last, the Publishers' Association provided for a ban on "song-plugging" and acceptance by the music industry of the provisions of the Robinson-Patman Act.

The proposed new rules, to which the Commission has given tentative approval, retain the ban on "plugging," but instead of adopting the Robinson-Patman act in toto, include rules prohibiting the making of exclusive lease or sales agreements and barring discriminatory rebates, refunds, discounts, credits and other price differentials, in violation of the Clayton Act as amended by the Robinson-Patman Act.

In view of the fact that the added rules are projections of existing law to the music publishing industry, it is expected that the January 4th hearing will be confined largely to consideration of song-plugging, which was the sole subject of discussion when the music industry met with the Commission last October.

At that time it was explained by John G. Paine, executive chairman of the MPPA board, that the association had found it impossible to eliminate paid plugging by agreement and therefore appealed to the Federal Government to outlaw the practice, having in mind the success of the code adopted under the NRA which, it was said, "was not once wilfully violated during its life."

Mr. Paine pointed out that the music industry is of vital importance to the motion picture and radio industries, and that they could not exist without it. Because of this, certain publishers have attempted to use the radio to popularize their production by plugging, a practice, however, to which many of the best known orchestra leaders and performers have never lent themselves.

The three proposed rules, it was said at the Commission's office, have been given tentative approval by the commission. The association's proposed rule applying to Robinson-Patman anti-price discrimination act to the industry, was rejected, apparently because it is a statute, compliance with which is mandatory, and needs no acceptance by any industry. The proposed price discrimination provisions cover matters involved in the Robinson-Patman Act, but are so worded as to apply directly to the music publishing industry.

The new code would make it an unfair trade practice for any member of the industry engaged in interstate commerce to give or offer to give anything to any orchestra or band leader, performer, dancer, singer or musician for using the publisher's works without the knowledge and consent of the employer of such person or where plugging would tend to restrict competition, as provided for in the original proposals of the association.

## Borah and O'Mahoney Back Federal Licensing

New legislation designed to provide for the Federal licensing of all corporations engaged in interstate commerce, which would apply to film distributors, among others, will be pressed at the coming regular session of Congress, it was disclosed this week by Senators Joseph C. O'Mahoney (Dem., Wyo.) and William E. Borah (Rep., Idaho), authors of the measure.

Both Senators have previously introduced individual bills dealing with the subject of Federal corporate licensing, but in their latest move have joined forces in a measure which, they said, "attempts to reduce to simple terms in a Federal statute the principle that since the Constitution gives the Government power to regulate commerce among states, and since this commerce is now chiefly carried on by artificial agencies called corporations, powers, functions and duties of these agencies should be prescribed by the Federal Government."

Taking cognizance of the increasing opposition to expansion of Federal control over business, the new measure is far less drastic than any previously proposed and, in particular, gives no discretionary authority to any Federal agency to impose conditions upon business.

At the same time, provision is made to give business a voice in the drafting of licensing legislation, the bill directing the Federal Trade Commission to call a national industrial conference within 90 days after enactment of the measure, at which recommendations to Congress would be drafted as well as a "thoroughgoing" Federal incorporation law.

Primarily, it was explained by Senator O'Mahoney, the bill is directed at four objectives, as follows:

1. Protect the investing public by making it impossible for any corporation hereafter to indulge in the principal practices by which the investor has been exploited.
2. Improve labor standards and benefit labor by prohibiting child labor and discrimination against women, and by guaranteeing the right of collective bargaining.
3. Prevent combinations in restraint of trade and conspiracies to monopolize trade before the offenses were committed, instead of ineffectively seeking to punish such offenses after they have been committed.
4. Prevent manipulation of prices to the disadvantage of the consuming public.

As planned by the two Senators, the law would be self-enforcing and would make practically impossible violation of the anti-trust laws.

## U. S. Simplifies Method Of Filing Tax Returns

After January 1, 1938, monthly tax returns under Title VIII of the Social Security Act will no longer be required of film and all other employers, but instead tax returns under this Title are to be made and paid quarterly.

A Treasury decision signed by the Commissioner of Internal Revenue and approved by the Secretary authorizing this change provides also that information returns listing employees to whom wages have been paid and the amount paid to them are to be combined in one form with the tax returns.

Prior regulations required that these information returns be made quarterly, but exceptions were made for the calendar year 1937, requiring returns in half-yearly instead of quarterly periods. Information returns were made for the six-months' period which ended June 30th and similar information returns under Form SS-2 must be made for the six-months' period which will end December 31st of this year. Monthly tax returns under Form SS-1 must also be made for each of the months of the present calendar year.

After January 1, 1938, however, each film and other employer liable for the payment of taxes under Title VIII will be required to make only a single return on Form SS-1a, in place of the monthly tax return and the quarterly information return now required by the regulations.

Returns, together with tax payments, must be made to collectors of Internal Revenue in the month of April for the quarter ending March 31, 1938, in July for the quarter ending June 30th, in October for the quarter ending September 30th and in January, 1939, for the quarter ending December 31, 1938.

## Child Player Arguments Averted by House Vote

Climaxing five days of heated and acrimonious debate, the House of Representatives last week-end returned the wages-and-hours bill to the House Labor Committee by a vote of 216 to 198, practically killing all chances of the Administration to enact the measure into law at this time.

For two days, the House had been in an uproar over the bill, which was so greatly amended at the close of the debate few members had any real knowledge of just what is provided.

Child stars of the screen were brought into the picture during the discussion, following adoption of an amendment which would so greatly restrict the authority of the chief of the Children's Bureau to issue work certificates as to make impossible the employment of any child under 14, in Hollywood or elsewhere.

Both Representatives Dockweiler and Kramer (Dems., Cal.) immediately sought to secure a change which would permit the continued use of children by the studios, the latter winning out with an amendment to that effect which was accepted by the House without demur.

As it stood upon recommittal, the bill provided for an administrator in the Department of Labor, with authority to appoint employer-employee committees for each industry to recommend the maximum working week and minimum hourly wage; a 40-hour average week and an average minimum wage of 40 cents an hour, with longer weeks and lower wages possible if an industry was threatened with sudden changes in working conditions; and protection for collective bargaining agreements now in force.

While there was no direct discussion of the effect of the measure upon the motion picture industry, it was generally conceded that the product of the studios entered into and affected interstate commerce and that, therefore, the producers would come under the bill. It was not believed that there would be any changes in practices necessary, though, since on the whole the standards of the industry are above those proposed in the legislation.

## *78 JAPANESE KILLED WATCHING WAR FILM*

*Seventy-eight persons were killed in a fire which started as they were watching a newsreel of the Chinese War, hoping to see their friends or relatives among the Japanese troops in action, according to a United Press dispatch from Tokyo.*

*Villagers of Nishimuro, in Wakayama prefecture, knew that the village boys who went to China were on the Nanking front. A newsreel arrived wth pictures of the Nanking fighting and 500 persons went to a primary school to see the film.*

*The fire started as the reel was being run and a stampede followed.*

---

Sidney Harmon, producer of Broadway plays, has been signed as a film producer for Paramount.

**For the third consecutive year**

# THE NATION'S NO. 1 MONEY-MAKING STAR

**—an all-time record!**

Again Shirley Temple is voted tops by exhibitors in Motion Picture Herald's Money-Making Stars poll. And Shirley also heads the list in the Herald's British poll for the second consecutive year . . . another record!

And when exhibitors vote, it means that a world-wide public has paid to its greatest star the highest tribute it knows—patronage at the boxoffice!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

— and

# THEY'RE IN THE "FIRST TEN" TOO!



Hats off to 20th's Jane Withers and Sonja Henie, whose boxoffice draw has placed them among the First Ten of Motion Picture Herald's poll. Brilliant also has been the record made by 20th's other personalities —who, by virtue of the most dazzling hit succession ever to electrify the industry, have become the backbone of exhibition profits!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

# BUILD-UP FOR 'SNOW WHITE' OPENING DWARFS HOLLYWOOD PREDECESSORS

## Premiere of New Entertainment Form Follows Campaign Begun Last Spring for Disney's First Feature Length Cartoon

by WILLIAM R. WEAVER
*in Hollywood*

Beneath a star spangled sky while a multitude looked on and millions listened, the flower of Hollywood genius and glamour foregathered at the Carthay Circle theatre Tuesday night to celebrate the most extraordinary world premiere in cinema history, the baptism of Walt Disney's "Snow White and the Seven Dwarfs."

*By 4 o'clock of this sunkissed California afternoon the loyal peasantry had occupied the spacious bleachers, flanking the forecourt and dug in, lunch in lap, to await the arrival of the mortal mighty intent upon obeisance to a performance by no mortal players of Grimm's immortal fairy tale. Never in the memory of the oldest resident had a ceremony in kind attracted a comparable measure of interest and never had credentials of admission been assessed at equivalent value.*

For this was no mere premiere of a picture, but a premiere of an entertainment form, a crucial test of a vital new commodity introduced into a close drawn and cruelly competitive commerce.

### First Feature Length Cartoon

This was, the world well knew, the first feature length picture in the cartoon medium. If it turned out to be less than wonderful it would be the last. If it proved the daring Disney an even greater artist than an admiring world had crowned him, a genius possessed of power to do with pen, paint and perseverance a thing all too rarely done with men, women and money, it would open the door of expectation upon vast and various vistas. No high hat in Hollywood saw fit to high hat this adventure.

It is to be inferred from the review of the picture (on page 36) that the work does in sooth establish Mr. Disney as that kind of a genius. But the earnest gentlemen who make a profession and something of an art of telling the world about Disney and RKO-Radio product are not fellows accustomed to giving the world its own time about beating a path to any mouse trap maker's door and they both toiled and spun a-plenty in behalf of this objectively stimulating merchandise. If anybody in North America didn't know what was going on in Hollywood on Tuesday night it was his own fault and he had to work at it.

Starting last spring and scheduling his publication dates with precision, Mr. Disney's Gregory Dickson placed in the hands, eyes and minds of magazine readers more indelible information about "Snow White and the Seven Dwarfs" than has ever been conveyed gratis by magazine publishers for any picture for any reason. This phase of the campaign is covered in detail in the "Hollywood Scene" page of this issue (page 29). The reader coverage of the combined circulations computed on the usual basis of five to one equals, roughly, more people than there are, a figure somewhere in the neighborhood of infinity and unquestionably an all time high.

Starting at about the same time, radio producers began to display interest in the Disney operations, whether or not because all the columnists had commenced to paragraph the proceedings, but it was not until last week that programs were selected to purvey the publicity and the selection was consequently competent. On Sunday the top ranking Charlie McCarthy of the recently conspicuous Chase and Sanborn program entertained the Seven Dwarfs as charmingly as he had entertained Mae West alarmingly the preceding Sabbath.

This seems especially appropriate in that Charlie-the-dummy is almost as completely synthetic as Mickey Mouse, the Dwarfs and all the Disney creations.

On Tuesday the distinguished Cecil B. DeMille of bathtub tradition entertained the distinguished Mr. Disney on his spotlessly laundered Lux program, and on Tuesday evening the Packard show gave the production a Packard ride. About simultaneously the songs sung in the picture began popping out of loudspeakers from Saskatchewan to Sustaining, and this isn't the place or tense in which to list other broadcasts to come.

### Then the Opening

In circumstances like these it would have been possible no doubt to open the picture at the Carthay Circle without further ado, but Howard Benedict's energetic dispensers of favorable tidings didn't feel that way about it. It's a little hard to ascertain positively on a night like Tuesday just where, if anywhere, the line of demarcation between producer and distributor exploitation is properly to be drawn, but the joint, or joined, or in any case unified, campaign conducted for the Carthay Circle opening set somebody back $27,000. You can buy "a lot of nearly anything for that much money, even in Hollywood."

Newspaper advertising, characteristically arresting Disney material, took on dominating size and shape during the week.

A thousand 24-sheets in the cool blue and silver mode of the trade announcement in a recent edition of this periodical, informed that portion of the populace which conceivably is without benefit of radio or newspaper, and 5,000 one-sheet snipes punned the title with effective announcement that the community is to have a Snow White Christmas.

### Bleachers for 4,000

Reproductions of scenes, settings and characters from the picture were reproduced in lifelike dimensions and staged for permanent display adown the parquet, if that's the word for it, that invites motorists on speeding Wilshire Boulevard two blocks to the theatre entrance. Bleachers to accommodate 4,000 were set up, smallish folk wearing prop dwarf heads copied from the seven in the film were commissioned to caper about the premises in seemly pursuits, and the lovely ladies of the usherial corps were outfitted with copies of the lovely Snow White's classic garment.

Into this scene came in gleaming cavalcade the cream of cinema notability, and out of this setting was pumped a complete report of the pomp and circumstances over the NBC blue network coast to coast, the pump priming being attended to by those erudite orators of the air, Don Wilson and Buddy Twiss. No hit or miss pickup affair, this broadcast, but a thoughtfully proportioned script including orchestral presentation of music from the film, songs by the folk who sang them for the characters which seem to, and intervals for remarks by the more remarkable guests alighting from their carriages.

Among those who managed to get a few words into the nationwide microphone edgewise were such mixed company as sedate George Arliss and Bazooka Bob Burns, revered Jesse Lasky and chipper Charles Chaplin, himself a comedian of parts and trouper enough to trip down to the curb and receive Mickie and Minnie Mouse for the photographers. Amos 'n' Andy did a bit, Jimmy Starr and Ed Sullivan spoke up for the columnist contingent, Leo Spitz led off with an appropriate and prophetic observation about the picture being a thing of beauty and joy forever, and a frightened young woman flown out from Carolina with the South in her mouth allowed as how she was right pleased to be here.

Among those present were—but no, they'll tell you themselves.

## Pertinent Statistics on Disney's First Feature

*Statistics on Walt Disney's "Snow White and the Seven Dwarfs," as supplied by by RKO, follow:*

*It took three years to make at a cost of $1,500,000.*

*The Production is composed of more than 250,000 drawings, selected from about 1,000,000 sketches, backgrounds and animated figures.*

*A multiplane camera, devised by Mr. Disney at a cost of $75,000, provides the illusion of the third-dimension.*

*A musical background was provided by an orchestra of 80 musicians, and eight songs, written by Frank Churchill and Larry Morey are used.*

*As many as 570 artists worked on the production. The artists included 32 animators, 102 assistants, 167 "in-betweeners" (younger students of animation who are capable of filling in the inconsequential bits of action), 20 lay-out artists, 25 artists doing water color backgrounds, 65 effects animators, and 158 young women adept at inking and painting the Disney figures on transparent celluloid sheets.*

# KANSAS MERCHANTS ASK STATE AID IN OBTAINING SHORTER CLEARANCE

## Governor Petitioned After MPPDA Declines to Intervene; Agreement Reached on Form of Appeal from Dallas Decision

Informed that the Motion Picture Producers and Distributors of America is powerless to aid them, the business men of Kansas City, Kan., this week appealed to Walter A. Huxon, governor, for governmental assistance in their fight to obtain a reduction in the present clearance of 28 days between first run theatres in Kansas City, Mo., and their city.

The unusual situation of merchants taking up the cudgels for exhibitors in a fair trade practice controversy, arose from the fact that the Kansas business men believe their business is affected unfavorably by residents of their city traveling to the neighboring Missouri city to see motion pictures.

**The appeal to the governor was made by Ray T. Willette, Chamber of Commerce manager, who declared: "There appears little else for us to do but resort to an appeal to governmental authorities."**

Other trade practice developments during the week included the reaching of an agreement in Dallas on the form of a defendant distributors' appeal in the Government's anti-trust suit; the reactions of motion picture attorneys and exhibitors to the recent Philadelphia decision of the circuit court of appeals, granting Paramount a permanent injunction restraining exhibitors from conducting a "buyers' strike"; the adjournment of deposition taking in the Morse and Rothenberg anti-trust suit against distributors.

The suit of Gary Theatre Company, Indiana, against Paramount was dismissed this week on application of the plaintiff.

The Kansas City businessmen's fight won the support of the local newspaper, the *Kansan*, which in a recent comment on the situation pointed out that although Mr. Willette received word from the MPPDA early in the fall that it did not have authority to intervene, "Mr. Willette had been given reason to believe that a kindly word from the Hays office would have induced motion picture producers and distributors to reconsider their discriminatory treatment of Kansas City, Kan."

After receipt of a reply to his first letter to the MPPDA, Mr. Willette said he wrote another letter which was answered by Gabriel L. Hess, MPPDA attorney, who explained that first run clearance "is a matter of competition between theatres over which this association has no jurisdiction or control."

Commenting on Mr. Hess' letter, the *Kansan* said:

"He went further to insure a termination of the correspondence by adding this paragraph to his letter to Willette:

" 'In concluding this exchange of correspondence, I desire to point out to you that your conclusion that the theatres in Kansas City, Kan., are discriminated against in favor of Kansas city, Mo., theatres is clearly error, based on your erroneous assumption that the theatres in both of these municipalities are not in competition with each other, when, as a matter of fact, the seeking of licenses for first run pictures by all these theatres is purely a matter of competitive buying.'

"Willette interpreted that paragraph to convey two messages, first, that the Hays office doesn't want to be bothered with any more correspondence on the subject, and, second, that if Kansas City, Kan., theatres want better clearances they can pay for them.

"Willette has bowed to the first point, but when he discussed the second with the local T. O. A. (Theatre Owners Association) members he learned that they claim they have tried to buy first-run pictures but cannot do so regardless of price."

The agreement in Dallas was reached after a series of conferences on the technical phases of the appeal to the United States supreme court from Federal Judge W. H. Atwell's decision finding distributors guilty of a conspiracy in entering into contracts regulating subsequent run admission scales. B. W. Henderson, assistant United States attorney general, represented the government at the conferences. The appeal will be forwarded to Washington within 10 days and a hearing is expected to be held by the court early in the spring.

The Philadelphia ruling, a reversal of a district court decision, was regarded by film attorneys as significant should Minneapolis exhibitors, who were enjoined by the United States district court from similar "strike" activities, appeal to the United States court of appeals in their district.

Use of "peaceful persuasion," as employed in the later stages of the Philadelphia "strike," were held to be as illegal as employment of force or coercion. Only unqualifiedly individual action could escape violation of the anti-trust laws, the court ruled.

Independent exhibitor leaders, however, did not regard the decision as affecting the exhibitors' legal rights to protect their interests in future controversies with distributors. Ben M. Golder, attorney for United Motion Picture Theatre Owners of Philadelphia, said:

"This case has not taken from the exhibitor any right which he heretofore had; to wit, collective bargaining and the right to cooperative action. I feel that the result of the entire situation is one of great benefit to the individual exhibitor and to exhibitors generally. Henceforth, armed with the knowledge that they have a right to cooperate and do not need to use any illegal methods, they are in a better position to recognize the value of concerted action for their mutual benefit."

The taking of depositions in the anti-trust suit brought by Morse and Rothenberg, Boston independent circuit, against distributors and the Maine & New Hampshire and M. A. circuits was adjourned until January 4th after Abe Montague, Columbia general sales manager, testified. Previously, John D. Clark, Twentieth Century-Fox general sales manager, was queried.

The Ledirk Amusement Company's case against Paramount, Warner Brothers, United Artists, RKO and Columbia, originally filed two and a half years ago, was scheduled to go to trial this month, but was adjourned.

### *JAPAN CONSIDERS 20 PER CENT TAX*

*The Japanese Government is considering the imposition of a 20 per cent tax on photographic apparatus and motion pictures, according to word received from Tokyo. Income tax on these imports has already been advanced and theatre owners will increase theatre admission prices proportionately.*

## *Withdraw Charge In RKO Hearing*

With final hearings on the RKO reorganization proceeding before William Bondy, federal court judge in New York, the United States Attorney General's office this week petitioned the court for permission to intervene, but then withdrew the request.

Through Lamar Hardy, United States attorney for the New York district, the Attorney General's office asked that it be permitted to answer the contention of Edward Hickey, an RKO stockholder, that the company's reorganization plan should not be approved because it is being proposed under Section 77-B of the Bankruptcy Act, which Mr. Hickey contends is unconstitutional.

Mr. Hickey withdrew his objection to the plan on Tuesday with the result Mr. Hardy did not pursue his application to intervene.

Although objections to the plan are comparatively numerous, especially among small stockholder groups, the plan has been approved in essence by George W. Alger, special master, and has more than the required amount of creditor and stockholder assents. None of the principal creditors has filed any objections.

The principal phases of the reorganization remaining to be completed before court confirmation of the plan include the designation of a new board of directors of nine members to serve for an initial term of two years, and a designation of the value of the new RKO securities comprising the $1,600,000 issue to be underwritten by Atlas Corporation.

An agreement was reached last week on an extension for one year of the option to acquire RCA's remaining holdings of RKO securities by a financial syndicate headed by Atlas and Lehman Brothers.

After a brief preliminary hearing Tuesday on the RKO reorganization plan Judge Bondy adjourned the proceedings to January 24 at the request of counsel for the independent stockholders' protective committee which sought additional time to prepare financial data in support of its claim that stockholders are entitled to a greater equity in reorganized RKO than the 50 per cent of their present holdings which is accorded them under the plan.

Their motion for an adjournment was not opposed by H. C. Rickaby, attorney for Atlas, proponent of the RKO plan, who advised the court that he would devise an order of procedure to be followed in hearing the objections to the plan when the sessions resume next month.

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The directors or their representatives attended the quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America in New York Tuesday.

Only routine business was conducted.

*The perfect Tarzan finds his perfect mate!*



# TARZAN'S REVENGE

EDGAR RICE BURROUGHS'
LATEST AND GREATEST!



## TWO NEW BOXOFFICE NAMES BRING YOU THE TARZAN-THRILL OF ALL TIME!

*Glamorous Eleanor Holm, queen of the mermaids . . . and mighty Glenn Morris, world's greatest athlete . . . magnetic marquee personalities everywhere . . . in a picture spectacularly produced to bring out every value of this great story. A showmanship combination that spells money-in-the-bank!*

EDGAR RICE BURROUGHS'

# TARZAN'S REVENGE

starring

**GLENN MORRIS • ELEANOR HOLM**

with

**GEORGE BARBIER • C. HENRY GORDON**

**HEDDA HOPPER**

*Produced by Sol Lesser*

*Directed by D. Ross Lederman • Screen play by Robert Lee Johnson and Jay Vann*

*A Principal Production*

*Released by*
*20th Century-Fox*



**IT'S THE BALLYHOO BONANZA OF THE SEASON!**

PRINTED IN U. S. A.

# U.S. OFFICIALS TO STUDY FILMS FOR TRUE STORY OF PANAY BOMBING

## Universal Cameraman To Arrive in America with Negative Dec. 26; Company Plans to Release Special Three-Reel Feature

A complete unedited print of the motion picture record made of the bombing of the American gunboat, *Panay,* by Norman Alley, Universal Newsreel cameraman, will be forwarded to Washington to aid government officials in establishing the true story of the Japanese attack on the ship in the Yangtze River in China.

It was generally agreed among newsreel men that the pictures will have a far reaching effect upon the diplomatic relations between United States and Japan. It is the first time, they pointed out, that a pictorial record has been obtained of such an internationally important incident.

One of the chief points which United States government officials will seek to determine through the pictures will be whether Japanese gunmen fired upon those aboard the Panay while it was sinking, newsreel men said.

**Mr. Alley, with approximately 5,000 feet of negative, left Manila Wednesday aboard the China Clipper and is scheduled to arrive in San Francisco December 26th. Within 24 hours of his arrival, scenes of the Panay attack and sinking will be shown in theatres throughout the country, Charles E. Ford, Universal Newsreel editor, announced.**

A special three-reel feature of the entire footage taken by Mr. Alley, who was aboard the *Panay* when it was bombed, will be released by Universal, Mr. Ford said. The company also announced that to protect its interest in the film during the trip from Manila to the United States, a quarter of a million dollar insurance policy has been taken out.

Shots taken by Eric Mayell, Fox Movietone cameraman who also was aboard the Panay, also are scheduled to arrive on the China Clipper. Officials at Movietone were attempting on Wednesday to check a report that their film would be shipped directly to Washington when it arrived in San Francisco.

The report was given to Movietone by the correspondent for a London newspaper, according to Dan Dougherty, who is a member of the staff of Truman Talley, editor.

Mr. Dougherty said his company will not know what shots it has until the film is actually screened. He pointed out that a cameraman attempting to "shoot" pictures while under fire would not have time to focus and make other adjustments on his camera.

After a trans-oceanic telephone call from Mr. Alley Mr. Ford said: "Alley reported that he was the last civilian to leave the *Panay* and took pictures of the crew jumping overboard as the vessel sank. His scenes will reveal one boat-side of the *Panay* almost totally destroyed. During the entire aerial attack Alley cranked away at the mounting carnage aboard ship and sought refuge only momentarily in the boat's companionways when a diving bomber was upon him.

"The staggering of the wounded seamen as they retaliated with machine gun fire at the planes, the action aboard the nearby British boats as they sought to defend themselves, was all under the lens of his camera.

"Even after reaching shore he kept his camera going, photographing the wounded survivors, until danger threatened in the form of Japanese army patrols and he realized that he was in peril, not only of losing his film, but his life if he were caught. With a moving band of seamen to keep up with, and a wounded man to administer to, he worked quickly to hide both his films and his camera in mud and weeds along the shore. He was able to recover them later when the British gunboat *Bee* picked him up along the banks of the Yangtze to transfer him to the United States gunboat *Oahu,* which took him to Shanghai and the protection of the U.S.S. Flagship *Augusta.* It was here that the navy placed him aboard the *Stewart* for his trip to Manila in order to catch the China Clipper for his flight home.

"Alley's film not only includes the actual *Panay* incident and subsequent events but has scenes taken for a week prior, showing the evacuation of Americans from the United States Embassy in Nanking seeking refuge on the *Panay.* He has also complete footage of the burning and bombing of Nanking. Among the most remarkable of the scenes which Alley took are those showing Americans on the banks of the river waving desperately at the *Panay* to take them aboard."

The New York *Times,* in a wireless dispatch from Shanghai, described the *Panay* bombing as "the cameraman's paradise."

"The light," the dispatch continued, "was excellent; the attacks continued long enough for movie men to get set ups. . . .

"Arthur Menken, Paramount Newsreel man, mounted his movie camera right between two undamaged machine guns on the *Panay* and was 'shooting' pictures of the bombers while United States machine gunners were blazing away on either side of his camera."

At Paramount, William Montague, assignment editor, said his office has not yet determined what shots Mr. Menkin obtained and was able to save.

### *PRESIDENT'S SPEECH BANNED IN SHANGHAI*

*The censor board of the Shanghai Municipal Council has ordered President Roosevelt's recent Chicago speech against "aggressor nations" eliminated from Shanghai newsreel showings.*

*The board contended that the presentation of the material would be "inadvisable in view of the current situation in Shanghai."*

## *Syracuse Offering New Film Course*

A new motion picture course "Critical Reporting' will be offered in the School of Journalism of Syracuse University by Dean M. Lyle Spencer, former president of the University of Washington, and one time dramatic critic and editorial writer on the Milwaukee Journal.

Instruction will cover film book and play reviewing, with the bulk of the course divided between the cinema and books. Two credit hours will be given. During the film study, weekly attendance at local theatres will be required as laboratory work in reviewing.

Rivaling the journalism course will be Prof. Sawyer Falk's cinema appreciation class, which has attracted more than 90 students each semester since 1934. Professor Falk, who heads the University's dramatic department, approaches the film from an aesthetic viewpoint, emphasizing the history, development and cinematic qualities of the product.

The class attends assigned films each week, in addition to the regular Hollywood product offered in theatres. Professor Falk has inaugurated a foreign film program at the University-controlled Civic Theatre in conjunction with his course. Among the pictures offered this season were "Carnival in Flanders," "The Eternal Mask," "Janosik" and "The Wedding of Palo." Two credit hours are given for the course.

## Paramount Distributing Government "River" Film

In cooperation with the Department of the Interior, Paramount will distribute the government produced documentary film, "The River." The film was written and directed by Pare Lorentz, who directed a previous government sponsored film, "The Plow That Broke the Plains."

The picture has already been shown in a number of cities including Washington, New Orleans and Chicago. Director Lorentz and his camera travelled through a total of 13 states to film the story of "The River." Virgil Thompson, concert pianist and composer, composed an original musical score for the film.

## RKO Radio del Peru Formed

RKO Radio Pictures del Peru, South America, has been organized in Lima, Peru, under the supervision of Ben Y. Cammack, for the distribution of the RKO Radio product. The new branch will be managed by William S. Farmer, formerly assistant manager of the RKO Radio Panama branch.

Richard Dix has signed a long-term contract with RKO Radio. His first assignment will be an outdoor role.

# UA CIRCUIT EARNINGS INCREASE TO $364,973

## Company's Net Income Totaled $167,845 in Previous Year; 3 Companies Vote Dividends

An increase of $197,127.36 in the net earnings of United Artists Theatre Circuit for the fiscal year ended August 31st as compared to the previous year was revealed with the issuance of the company's consolidated statement.

**Net income for the year was $364,973.02, while in the preceding 12 months the earnings were $167,845.66. According to the statement, net income for the year ended in August, before interest, depreciation, amortization and provision for Federal income taxes, including profit from the sale of capital stock of affiliated companies and other assets, was $627,254.18.**

Other financial news of the week included the voting of dividends by the Trans-Lux Corporation, the Consolidated Film Industries, and Western Electric, and the announcement by United Artists, Warner Brothers, Metro-Goldwyn-Mayer and several other companies that they distributed Christmas bonuses among employees.

The United Artists consolidated statement listed cash on hand at $485,883.37; cash in escrow for real estate taxes $12,710.34; sundry receivables, less reserves, $10,121.01; due from affiliated companies, $117,839.08. The cash surrender value of life insurance policies was figured at $135,373.50, and investment securities at $20,044.01. Theatre investments totaled $6,394,728.85 and deferred charges were $1,413,791.28.

The dividend declared by Trans-Lux was an extra payment of 10 cents a share on the common stock, payable December 24th.

Consolidated voted a dividend of 50 cents on the preferred stock, payable December 27th to stock of record December 23rd. It is the first declaration on the preferred since $1 was paid on December 26th, 1936.

Western Electric voted a payment of 90 cents a share on its common stock, virtually all of which is owned by American Telephone and Telegraph. The dividend compares with previous payments this year of 60 cents a share in March and 75 cents a share in June and September.

Consolidated also entered the financial news on a different score when the supreme court in Dover, Delaware, affirmed the decree of Chancellor Wolcott, who had granted a perpetual injunction against the company enjoining it from filing or causing to be filed or recorded a certificate of amendment.

Amendments to an agreement between William S. Paley, president of the Columbia Broadcasting System, and the network was reported in an amendment to the company's registration statement filed with the Securities and Exchange Commission.

One amendment provided that Mr. Paley's term of employment is to end December 31st, 1940, instead of December 31st, 1939. A second amendment provided that "additional compensation" for Mr. Paley shall be 5 percent of the annual consolidated net profits of the network and its subsidiaries up to $1,000,000, plus 4 per cent of the next $1,000,000, plus 3 per cent of the next $1,000,000, plus 2 per cent of the sum by which the net profits shall exceed $3,000,000.

At Rochester, Eastman Kodak announced a plan to give vacations with pay to more than 11,500 factory employees. The holiday will be for one week or two weeks, depending upon length of service.

The bonus distributed by United Artists was one week's pay and went to the company's 750 home office and exchange employees.

MGM employees earning less than $100 a week received a bonus of two weeks' salary and those employed in the foreign department received an additional gift of $25 each from Arthur Loew, personally.

The Warner Brothers bonus of one week's salary went to employees earning less than $100 a week.

Manager of the Kincey and Wilby houses in the south received three weeks' salary and in addition were guests at an annual Christmas party held by R. B. Wilby.

Approximately $100,000 was distributed by Agfa Ansco Corporation among its employees. The bonus ranged one-half week's pay to two weeks, depending upon the length of service of the individual.

The Wagner Sign Service, Inc., wished its employees a Merry Christmas with bonus checks of 5 percent of their annual wages. At Americus, Georgia, J. N. Morgan, manager of the Martin Theatre, distributed bonus checks ranging in sums from $5 to $100.

The Interstate Circuit of theatres in Texas also distributed its annual bonuses to employees.

### *KORDA REQUESTS RELEASE FROM UA*

*As an aftermath to the collapse of the Samuel Goldwyn-Alexander Korda deal to purchase the controlling interest in United Artists, it was reported this week in Hollywood that Mr. Korda is seeking to cancel his contractual obligations with the company.*

*Mr. Korda has requested that he be released from both his agreement to release his English made pictures through United Artists and his unfulfilled commitment to purchase a one-fifth stock interest in the company, it was understood. His stock purchase pact, payable out of dividends he receives from the company, is said to be one-sixth completed. His distribution contract runs to* 1940.

### Thorgersen on Fair Committee

Ed Thorgersen, sports commentator for Movietone News, Twentieth Century-Fox release, has been appointed to the sports advisory committee of the New York World's Fair by Grover Whalen, president.

# *Schnitzer Starts At Warners; Zone Heads Hold Meet*

Edward M. Schnitzer this week assumed the post of eastern sales manager for Warner Brothers.

Eastern Warner theatre zone heads and home office theatre executives met in New York this week, on their regular quarterly conference.

Harry M. Warner, president, decided this week to make his headquarters at the studios in California.

Mr. Schnitzer, formerly eastern district manager for Republic, will supervise Warner sales in New York, New Jersey, Albany, Buffalo, New Haven and Boston. No successor has been appointed as yet to fill the vacancy at Republic.

Gradwell Sears, general sales manager for Warners; Roy H. Haines, eastern divisional sales head, and Ben Kalmenson, western sales division chief, arrived in New York this week from vacations. They will meet with Mr. Schnitzer at the home office to discuss sales problems.

Theatre zone managers and home office personnel who attended the quarterly meeting at the home office Monday got together in the evening for an informal dinner in the St. Moritz Hotel.

Among those who attended were: Joseph Bernhard, James Coston, Nat Wolf, I. J. Hoffman, Don Jacocks, Moe Silver, Ted Schlanger, Harry Kalmine, John Payette, Herb Copelan, Howard Waugh, Clayton Bond, Ed Hinchy, Frank Phelps, Stewart W. McDonald, Harry Goldberg, Nat Fellman, Leonard Schlesinger, Harry Rosenquest, Frank Marshall, Maurice Henry, Dan Triester, Mort Blumenstock, Byron F. Moore, Abel Vigard, Jim Brennan, Lou Kaufman, Harry Kaplowitz, Frank Cahill, Herman Maier, Harry Mayer, Don Sherwood, Jules Levey, Max Blackman, Rudy Weiss, Lou Brager and Ben Wirth.

Harry Warner, while making Hollywood his permanent headquarters, plans to make short periodic trips to New York from time to time. All important conferences regarding administration of executive business will be conducted in Hollywood with heads of the various departments scheduled to come on from the east to discuss topics pertaining to their own departments.

### Canada Studio Active

Six features in the next six months are planned by Central Films, Ltd., producing company with studios at Willows Park, Victoria, B. C., it was announced in Toronto last week.

William Kubitski, formerly salesman in Kansas for Grand National, has joined Imperial Pictures as a salesman in the Kansas City territory. William Flynn has been named to succeed Mr. Kubitski as Grand National salesman for Kansas.

Benjamin Glazer will produce six features for Warner Brothers under the terms of a new production contract. The first will be "You Can't Escape Forever," by Thelma Strabel.

# COMPROMISE ON NEW LICENSE FEE URGED BY EXHIBITORS IN CHICAGO

## Alderman to Propose Bill to Eliminate Double Features; Allied Considering Monopoly Suit Against B & K Circuit

by WILLIAM A. CROUCH
*in Chicago*

Confronted with the demand by city officials that a one per cent. tax be levied upon all theatre grosses, Chicago theatremen, both circuit and independent, agreed last Sunday to propose a compromise offer to pay an additional $60,000—a 50 per cent increase—in license fees during 1938.

**At the same time, it was disclosed that A. G. Lindell, alderman, plans to call upon the city council to adopt an ordinance which would eliminate double feature programs in Chicago. Specifically, the bill, which has not yet been drafted, would prohibit theatremen from offering programs which last more than two and one-half hours.**

Under the plan to impose a tax on theatre grosses, it is estimated that the city would derive an income of approximately $500,000 a year. The 50 per cent increase in license fees would increase the theatres' payments to the city from $120,000 to $180,000.

Councilmen met with exhibitors later this week and after first demanding an increase of $250,000 over the present amount they reduced the figure to $125,000. No agreement was reached, however, and the theatremen planned a continued protest against so large an increase.

The increased revenue is needed by the city to meet a budget deficit of $3,000,000. City officials expect through the licensing of handbooks and amusements of various sorts to raise this amount.

At the present time Edward J. Kelly, mayor, has his fellow officials engaged in setting up an ordinance that will enable the city to receive from $1,500,000 to $5,000,000 a year from operators of handbooks which now are run in defiance of the law.

However, Henry Horner, governor, has warned city officials that the plan they have in mind is illegal and that he opposes adoption of the revenue-raising scheme.

### Would Grade License Fees

The license fee scale for theatres now runs from $200 for the small houses to $1,200 for the Balaban and Katz Chicago theatre, largest house in the Loop. The compromise offer calls for a graduated scale which would range from a 25 per cent increase for smaller houses to a 75 per cent increase for the larger theatres.

Aaron Saperstein of Allied Theatres, and John Balaban and Morris Leonard of Balaban and Katz were among the theatre officials who met to discuss the proposal. The city was represented in the discussions by William Rowan and James J. Crealis, alderman.

Mr. Lindell's plan, inasmuch as it has not been drafted as yet, probably will not come up for discussion until after the first of the year.

Interested in this plan for the shortening of theatre programs are many independent theatremen who are anxious to get rid of the dual bill policy now in effect in Chicago. They plan to offer suggestions to the city legislators who sponsor the ordinance. Present indications are that the bill will be based upon the health angle as Mr. Lindell contends long shows are harmful to both children and adults.

A copy of the brief filed in the circuit court of appeals in Philadelphia, stating that duals are harmful morally and physically, will be given to the councilmen for any information it might contain.

### Monopoly Suit Discussed

The third situation of importance in the theatre business in Chicago at the present time is the plans Allied Theatres have for instituting suit against B. & K., charging it is a monopoly.

The suit is ready for filing, except for a few small details, according to Mr. Saperstein, president of Allied. The legal firm of Rosenberg, Toomin and Stein will probably represent the independent theatremen if the case goes to court.

Mr. Saperstein said this week that much interest was being shown by his group in the Philadelphia case between the major companies and the theatremen. In that situation the majors are fighting the duals and here they are supporting them.

The theatre license fee increase must be decided this week it is reported by city officials as the plans for the new year must be ready by then. The adoption of an ordinance regulating the length of shows may or may not be acted upon in the next few weeks. The filing of the suit against B. & K. by Allied may be within a week or so or it may be settled by changes in the plans of B. & K. regarding duals as was the situation last year when B. & K. changed their plans for extra clearance on the eve of the filing of a suit by Allied.

However, regardless of the legal and tax arguments, theatremen are more concerned about the slump in business. Not since the leanest days of the depression have grosses been as low and unless some change takes place soon most of the exhibitors will not worry about fights and arguments.

▽

Sonja Henie, accompanied by 58 members of her troupe of skaters arrived here by TWA planes Monday morning in a massed flight from Hollywood that was delayed overnight in Kansas City because of storms.

Miss Henie and her company will open a week's engagement at the Chicago Stadium on Christmas Day. The first five days of the engagement were sold out a week ago and it is expected that the entire number of performances will play to capacity houses. The Stadium seats 21,000 and seats sell from $1 to $3.

▽

Jack Cooper, Twentieth Century-Fox publicity department representative, arrived with Miss Henie and will arrange for publicity tieups on Miss Henie's next film "Happy Landings." It will be shown here after the first of the year.

▽

Fire started by an overheated furnace on Monday destroyed the State theatre at Morrisonville, owned by Dominic Frisina.

▽

A. L. Merritt, owner of the Fulton theatre, Cuba, Ill., was killed in an auto crash when his car skidded into the ditch near Warren, Ill.

▽

Sam Shirley, district manager for Metro-Goldwyn-Mayer, held a sales meeting for his branch managers in Chicago Saturday. Attending the sessions were Wade Williams of Indianapolis, Sam Shurman of Milwaukee, Bob Workman of Minneapolis and Felix Mendelsohn of Chicago.

## Chicago Motion Picture Survey Shows Increase in Family Films

*A substantial increase in the percentage of family pictures is shown in a five-year survey made by the Motion Picture Council of Chicago Land, an associate organization of civic groups.*

*The survey, completed with the close of the club year in May, shows an advance in percentage of family films exhibited in Chicago from 25.4 per cent in 1932-33 to 42.1 per cent in 1936-37. The ratio of increase in the intervening years showed a steady advance, with 27.1 per cent in 1933-34, 33.4 per cent in 1934-35, and 39.3 per cent in 1935-36.*

*In 1936-37 the largest percentage of family pictures was produced by Twentieth Century - Fox, attributed in part to the presence of Shirley Temple on its roster of stars. The company was credited with 43.7 per cent. United Artists was second with 42.1 per cent. Only one company was listed as having less than 20 per cent.*

*The figures are related to motion pictures exhibited in Chicago, and ratings were based on the estimates of the preview groups of the Council.*

## Plan Film Bank for Industry in Mexico

by JAMES LOCKHART
*in Mexico City*

Further stimulation of the national film industry is planned with the establishment of a bank to finance the industry by the Government and film interests.

The bank is to have a capital of 500,000 pesos (approximately $140,000) and will have headquarters here. The capital is to be supplied on a fifty-fifty basis by the Government and the industry. The bank is expected to begin functioning early next year.

Stephen Czufin, of the Detroit staff of Jam Handy Picture Service, Inc., last week was appointed to head the executive editorial contact staff of the company's New York production unit.

# NEW ANTI-ASCAP, TAX AND "BLUE LAW" MOVES

## Nebraska Demands ASCAP Produce Income Records, and Georgia Gets New Bill

The American Society of Composers, Authors and Publishers, collecting royalties from theatres and other public performers of music, was the principal target of legislative attack this week insofar as legislation and the motion picture is concerned.

**Nebraska took a new line of action to prohibit ASCAP from doing business there, and another ASCAP measure appeared in Georgia.**

**The legislative hampers this week also received "blue law" measures, in several places, and Ohio, Georgia, Chicago, Cleveland and St. Louis were concerned with taxation matters.**

In Nebraska, action designed to outlaw ASCAP in the state was continued when Attorney General Hunter appeared in United States district court in Lincoln and petitioned for the complete gross receipts of the organization since 1920. ASCAP in November obtained a temporary injunction on the legislation enacted against it last spring. Attorney General Hunter also asked leave to file 137 questions, 63 aimed at Gene Buck, president of ASCAP.

A measure similar to the Nebraska bill and those in other states has been introduced in the Georgia state legislature.

ASCAP will defer filing of its actions attacking the constitutionality of Florida and Tennessee legislation barring the organization from operating within those states until decisions have been handed down by the special Federal statutory courts which heard ASCAP's attacks on similar legislation enacted by Montana and Washington, E. C. Mills, chairman of the administrative committee, said.

The organization had planned to file its Florida and Tennessee actions immediately following the statutory court decision enjoining Nebraska from enforcing its anti-ASCAP legislation, which was handed down early in November.

A bill also has been introduced in the Georgia legislature calling for the imposition of license taxes on chain theatres running from $50 on one house to $200 on 16 houses. The bill was introduced by Assemblyman J. Verlyn Booth.

The measure has an intricate provision to prevent avoidance of the tax through subsidiary companies or oral agreements. Two or more theatres will be considered a chain "if any person, or group of persons, having a common interest in such theatres, or if any part of the gross or net revenues or profits ultimately go to a single person or group of persons." The same chain definition applies if any person or group of persons shares in the expense of operation.

### Police Hearing on Bill

The bill will not come up for final hearing in the Georgia House of Representatives until a public hearing has been held. This was decided when the House granted Assemblyman Booth's request that the bill be sent back to the Ways and Means Committee for a hearing.

Under a new requirement of the recent consolidation of the Ohio sales tax and amusement tax departments, exhibitors in the state hereafter will be required to notarize their monthly statements which show the opening and closing numbers of tickets in all cases. Sales tax inspectors who blanket the state will check the theatres at various intervals. The admission tax yield for 1937 is estimated at $1,600,000, of which exhibitors are paying 65 per cent, with purveyors or other types of amusements contributing the remaining 35 per cent.

### Evasions Reported

State officials report a number of evasions in filing monthly statements of the three per cent tax collectible on admissions, but the penalty of 10 per cent, plus one per cent per month will be rigidly enforced in the future, it is said, with a revocation of the theatre license as the extreme penalty for the more serious violations.

The finance committee of the Ohio House of Representatives has approved allocations of the proceeds of the admission tax for relief purposes for the next two years. The measure will be taken up by the House for consideration, as part of a permanent relief program.

In Cleveland, theatres are facing new taxation in the plan advocated by City License Commissioner Joseph E. Cassidy to raise $500,000 for city funds by providing application of license fees for every business activity. Included in the list of new things to license are motion picture and vaudeville houses. At the rate of 20 cents a seat per year, it is estimated that the theatre license fee would raise $24,000 annually.

Governor Stark of Missouri was reported cool to the suggestion of Mayor Dickmann of St. Louis that the city be permitted to levy a local sales tax for unemployment relief. Legislative action would be required, and Mayor Dickman urged a special state session.

### New Building Code

The city council of Dover, Del., has enacted a new and strict theatre building code to cover all buildings used for theatrical purposes. Under the code, buildings used for theatre purposes in the city must be constructed of iron, steel, concrete or brick and have sufficient areaway on each side to provide for the easy passage of patrons in event of an emergency. Due to the requirements of construction on outside passages it is doubtful whether any of the existing buildings in the city could be remodeled or rebuilt to comply with the new regulations.

A proposed municipal ordinance to limit motion picture theatres to one for each 3,000 permanent population was tabled by the Manasquan, N. J., borough council when it came up for final action. Tabling of the proposal followed a declaration by Major Lloyd C. Riddle that such a measure would not be upheld by the courts of the state.

A bil providing for the creation of State Motion Picture Commission has been introduced in the Massachusetts legislature. The commission would have five members to pass on all films within the state, with ban to be imposed on those deemed immoral, indecent, sacrilegious or tending to incite to crime.

The town of Zion, Ill., stronghold of Wilbur Glen Voliva, voted against the showing of motion pictures in the city saying they were "of the devil." The vote was 948 to 494. The townspeople also voted 738-550 that a film censorship board be set up in case the decision warranted it.

Motion pictures have been shown for some time by Mr. Voliva in the city gymnasium. The religious leader said he would continue to show them. The Balaban and Katz circuit of Chicago had planned to build a theatre in Zion if the vote was affirmative.

### Blue Law Nullified

In Vermont, a Bellows Falls jury deliberated only 15 minutes and acquited Raymond A. Kiniry and his four employees of a charge of violating a 160 year old "blue law" by showing films on Sunday at his Park theatre and Opera House.

Mr. Kiniry. testifying in his own defense, contended the shows were legal because the law permitted "charitable" business on the Sabbath. He said $33 of the proceeds was given the Bellows Falls Rotary Club for its Crippled Children Fund. His testimony was corroborated by the Reverend Curry Spiedell, Rotary president, and William L. Mayo, Rotary secretary.

Following the appearance of a number of ministers who protested the continuance of Sunday motion pictures in Salisbury, N. C., the city council at its weekly meeting deferred action on the matter since one member of the council was absent.

A Salisbury theatre opened on Sunday for the first time and Paul Phillips, manager there for North Carolina Theatres, Inc., which operates all the houses in Salisbury, made a plea for tolerance, pointing out that many towns in the state now have Sunday shows.

Sunday shows are being presented at the Globe theatre in Bridgeport, Conn., under an option approved by the common council.

Although Toronto has been noted for its strict observance of Sunday, there is much discussion there over the recent leap to prominence and popularity of performances of various sorts on Sunday. Toronto clergy, headed by Presbyterian Church leaders, have asked for a showdown from the authorities, requesting a complete ban on any and all performances in Toronto theatres on Sunday. The matter has been taken under advisement by the Board of Police Commissioners.

Smoking in New York City theatres will be banned, with certain exceptions, if an ordinance ready for presentation to the new City Council after the first of the year is passed by that body. The exceptions are in houses with flame proof floors which have receptacles for smoking in balconies, loges and boxes.

### *F&M QUERIES PUBLIC ON TIMING PROGRAMS*

*Fanchon and Marco have offered three alternate timings for programs to the public in page newspaper advertisements in St. Louis. Patrons are asked to indicate their preference.*

*The first is designed for patrons who prefer to leave the theatre early and yet arrive late enough to see the main feature. The feature would start around 9:30 p.m., preceded by 30 minutes of short subjects.*

*The second is similar to the first, but is based on the idea that a majority prefer a second feature to short subjects. The second feature would start at 8:30 followed immediately by the main feature.*

*The third attempts to placate both groups. The main feature preceded by short subjects would go on at 9:15 followed by the second feature.*

## Columbia Deal

Columbia has closed a deal to distribute in South America the all-Spanish picture "La Vida Boheme," produced in Hollywood by Cantabria Films. The deal includes four similar pictures to be produced by Cantabria next season.

R. H. Conway has been appointed manager of the Memphis branch office of the National Screen Service Corporation. The office was opened recently.

# THE HOLLYWOOD SCENE

## *Enter 1938*

It is usual, as the Christmas season nears, for the production bill to slacken down noticeably. This year is no different than any other and the circumstance should give no occasion for alarm. It is a seasonal condition that practically every other industry undergoes during certain periods of the year. Plans for activity to follow the new year holidays indicate that during the initial weeks of 1938 Hollywood will have more productions in the work than at any other period in its history. Presently more than 50 productions are scheduled to start during January.

At Warner Brothers two pictures started, "Penrod's Double Trouble," which Lew Seiler is directing, will present Billy and Bobby Mauch, Phillip Hurlic, Jackie Morrow, Sonny Bupp, John Pirrone, Billy Lechner and Gene Lockhart. Additional assignments will be made during the filming of the Booth Tarkington story. "Men Are Such Fools," romance and melodrama, will feature Wayne Morris, Humphrey Bogart, Hugh Herbert and Priscilla Lane with Penny Singleton (Dorothy McNulty) and Donald Briggs. Busby Berkeley is directing.

### New Player Featured

"Stolen Heaven" was started by Paramount. It will feature Olympe Bradna and Gene Raymond supported by Glenda Farrell, Lewis Stone and Ruth Rogers. Andrew Stone is the director.

Fourth starting picture is credited to RKO-Radio, the once postponed "Vivacious Lady," comedy romance, having been given the starting signal. Ginger Rogers and James Stewart are starred with James Ellison, Frank M. Thomas, Phyllis Kennedy, Alec Craig and Dorothy Moore also in the cast. George Stevens is directing.

As four productions started, five were finished. Grand National completed "The Shadow Speaks," a mystery melodrama. Players to be seen are Rod LaRoque, Astrid Allyn, William von Brincken, John St. Polis, Tom Jackson, Oscar O'Shea, William Pawley, Bill Moore and Tennen Holtz. Charles Lamont directed.

### Crime Club Story

Universal finished "The Black Doll," a Crime Club story. For names it will offer Donald Woods, Nan Grey, C. Henry Gordon, William Lundigan, Doris Lloyd, Addison Richards, Edgar Kennedy, John Wray, Fred Malatesta, Holmes Herbert, Syd Saylor and Arthur Voight. Otis Garrett directed.

"The Old Barn Dance" was finished at Republic. Gene Autry, Smiley Burnette, Helen Valkis, Sammy McKim and the Colorado Hill Billies are featured. Joe Kane was the director.

For Columbia release Larry Darmour completed "Land Rush Days," an adventure, action and romance story. Jack Luden, Eleanor Stewart, Harry Woods, Lafe McKee, Buzz Barton, Bud Osborne, Cactus Mack Slim Whittaker and Francis Walker compose the cast which Joseph Levering directed.

The final completed picture is RKO-Radio's "The Perfect Alibi," romance and melodrama. Directed by Lew Landers, it will offer Preston Foster, Whitney Bourne, Samuel B. Hinds, Donald Meek, Paul Guilfoyle, Cecil Kellaway, June Johnson, Arthur Lake, Edithe Elliott, George Irving and Maude Eburne as its principal names.

### *WANT SOUND LIBRARY OF BIG WORLD EVENTS*

*The International Radio Convention held this week in Nice, France, adopted a resolution asking that a sound library be created for great world events. The world conference on telecommunication, which will be held in Cairo, Egypt, in February will examine the project. A resolution also was adopted requesting a standard pitch. The United States did not participate in the convention.*

## *Condensation*

Two weeks, 12 working days, none of which were shorter than 10 hours were spent in filming a sequence for "Happy Landing," Sonja Henie's third picture for 20th Century-Fox, which at the most will not last more than three minutes on the screen. One of the most costly attempts ever essayed by motion picture production to inject spectacular thrill into a motion picture, it probably will, from the viewpoint of emotional impact, equal all the spectacular imaginings of Cecil B. DeMille, Samuel Goldwyn and those of Darryl Zanuck who had some bizarre dreams of sensationalism in other than the earlier Sonja Henie films.

The three-minute episode will be the ice ballet. For quick interpretation the incident might be described as a rhythmic harmonic ballet plus amazing gymnastics and demonstrations of athletic skill. Definitely it will be an interpretation inspired by Rimsky-Korsakov's opera, "The Snow Maiden," executed on skates instead of in dancing shoes.

Site for the incident was stage 15 on the 20th-Fox lot. Scenic artistry having reconstructed a frozen Norwegian lake surrounded by pine trees and snow covered mountains on which were erected two huge snow figures, each 25 feet high and, by force of necessity, made of papermache and cotton. The ballet requires no description—it will be grace and rhythm in the ultimate. It will attain that ultimate which one who can't skate a stroke, but who can teach ballet dancing like nobody's business, Harry Losee, can vision. Performers in this ballet flash on the screen in no formal way. They come streaking down a slide, pitched at a forbidding angle to leap over barrels, hurdles and various other impediments at breakneck speed. Although there were many possibilities for injury, none of the 30 male skaters or girls who flashed down the runway were hurt. We saw them do it about 20 times. But because lights were wrong or because whoops and gasps emitted by other spectators intruded upon the sound track and because occasionally some one landed on parts of his anatomy other than those that were equipped with skates, the episode was photographed over and over again for 12 successive days.

## *Disney Luck*

Alongside the many who speak and write of the Walt Disney genius are, as in all such cases, those who refer to the Disney luck. It would be these who might point out that Mr. Disney came along with his extraordinary "Snow White and the Seven Dwarfs" at the precise point in the development of pictorial journalism where editors were not merely susceptible to but hungry for lively photographic material with which to decorate yawning pages. This would be true, of course, but it would not be completely explanatory of the tremendous expenditure of printer's ink which has set what appears to be an all-time record for cinema publicity in the magazine field. The complete explanation is a young man named Gregory Dickson, who takes care of things like that for Mr. Disney and hasn't had a full night's sleep for months.

Young Mr. Dickson's office on the Disney premises has been an extremely busy place since 'way last summer when the flower of the Fourth Estate began making it a prime point of call. Young Mr. Dickson has had to be a diplomat of the first water and a human dynamo to rig up and properly date the avalanche of pure publicity with which he has caused the Disney opus to be baptized. Avalanche is precisely the word, as witness this incomplete footing-up of what the members of his profession modestly call "breaks":

*Life*—3 pages, and more to come.
*Stage*—2 pages, 1 cover and story.
*Time*—cover and statistical story.
*Collier's*—article.
*Good Housekeeping*—story.
*Town and Country*—story.
*McCall's*—double truck in color.
*Popular Science*—4 pages.
*Better Homes and Gardens*—feature.
*Popular Mechanics*—survey.
*Newspapers*—too numerous to mention.

These are "breaks" of known record. What is to be vouchsafed the production by practically countless other publications will be as much or more. What it is all to mean to Mr. Disney's picture and to the Disney stature among the major personalities of the contemporary scene will be, to put it colloquially, quite something, and with another quite something left over to add to the stature of the art-industry which Mr. Disney represents.

# JOHN JOSEPH AT "U"; FOUR OTHERS RESIGN

## Gulick, Weil, Anderson and Bonns Leave Publicity, Newsreel and Sales Posts

Realignment of Universal Pictures home office executive personnel under the new Cowdin-Blumberg-Rogers management resulted this week in the appointment of John E. Joseph, of RKO theatres in Chicago, to the post of director of advertising, publicity and exploitation to succeed Philip D. Cochrane, and the resignations of Paul Gulick, publicity head; Joe Weil, in charge of exploitation; R. V. Anderson, Universal newsreel business manager, and Edward Bonns, in charge of short subject sales.

**Nate J. Blumberg, who assumes the Universal presidency on January 1st, going over from executive head of RKO theatres, was the guest of honor at a testimonial dinner last week. Friends also gave a dinner to Larry Waterman, another RKO recruit, who becomes Mr. Blumberg's executive assistant.**

Universal's short subject sales department will be consolidated with the feature sales office after January 1st. Present indications are that no assistant to Mr. Scully will be named to fill the post which Lou Weinberg of Columbia originally was to take.

Sidney Singerman, director of Universal's program department, has not left the company, despite previous reports.

Mr. Joseph is from Chicago, where he was the divisional director of advertising and publicity for RKO Theatres. Previously he was in the advertising department of Balaban and Katz Circuit for four years. During 1925-'27 Mr. Joseph was film critic and assistant dramatic editor of the *Chicago Herald and Examiner*. He is a graduate of the University of Chicago, where he was on the editorial staff of the *Daily Maroon*, and also played an important part in the "Black Friars" plays there.

Louis Blaine, who was Mr. Joseph's assistant for several years, succeeds to the post.

Mr. Gulick had served as director of publicity for Universal under three administrations. During most of his tenure of office Mr. Gulick also edited the house organ, *The Universal Weekly*, recently discontinued. He was one of the founders of the Associated Motion Picture Advertisers and was its third president. He has been active in all industry matters. Several years ago, in connection with his publicity work, he had some successful radio experience.

Directly upon graduation from the University of Vermont, Mr. Gulick entered newspaper work in New York City. Eventually he became dramatic and music editor of *The Journal of Commerce*, from which he resigned to establish an independent publicity bureau under the name of Philip Mindil, Inc. One of his clients was the Atlas Theatres Company, which gave Mr. Gulick his first opportunity to manage and publicize motion picture theatres. Joe Brandt, then general manager of Universal, brought Mr. Gulick into the company. He has lived for the last four years in Pelham Manor, N. Y.

Mr. Weil was for the last 10 years exploitation executive for the company. During this period he was for one year executive assistant to Carl Laemmle at Universal City, for two years director of advertising, publicity and exploitation of the Universal Chain Theatres with 380 units, and for seven years director of exploitation of Universal Pictures.

### Handled National Campaigns

As director of exploitation, Mr. Weil handled the national campaigns on all of the company's big pictures, making frequent trips to the coast for the purpose of creating trailers, making radio transcriptions and devising exploitation campaigns. He also handled the national cooperative advertising deals with theatres throughout the country and was in charge of sales promotion for the distribution department.

Mr. Anderson managed Universal's newsreel department in charge of the buying and distribution of prints and other business details since two years after the start of the reel in 1929. For 10 years, from 1919 to 1929, when Universal distributed the International Newsreel, produced by Hearst, Mr. Anderson was contact man between Hearst and Universal. Following the start of Universal's reel he was with Warner Brothers for two years, but returned to Universal when Jack Schlaifer, then sales manager, sent for him to reorganize the business end of the department.

Mr. Bonns, short product sales manager, entered the industry in 1912. He began by handling roadshows for Edison Talking Pictures, and has been advertising, exploitation and publicity executive at Warner Brothers. Goldwyn and Metro-Goldwyn-Mayer.

The dinner tendered to Mr. Blumberg was a surprise affair given by his friends. It was held at the Warwick Hotel in New York. Mr. Blumberg was presented with a desk set as a parting gift from his associates. Among those who attended were:

Mort Singer, Joe Bern, William Cadoret, Charles Koerner, James Brenna, Nat Holt, Charles B. MacDonald, Russell Embde, Louis Goldberg, John O'Connor, Max Fellerman, Fred Meyers, Major Leslie Thompson, William Howard, David Canavan, Thomas O'Conor, Milton Maier, Ned E. Depinet, Jules Levy, Cresson E. Smith, Malcolm Kingsberg, Leon Goldberg, Al Dawson, William Merrill, Leon Bamberger, John Dowd, S. Barret McCormick, William England, John A. Cassidy, Rutgers Neilson, Arthur Willy, Gordon E. Youngman, William Mallard, O. R. McMahon and J. H. McCausland.

Mr. Waterman was tendered a farewell luncheon at Murray's in New York by some 20 RKO associates.

## Spanish Film Plans Set

Jaime Salvador, Spanish producer, returned to the coast this week from New York, where he completed distribution plans for the newly formed Edward LeBaron Productions, Inc., which plans to produce only Spanish pictures. The LeBaron organization also will be sole distributors in the Southwest for Cifesa, of Spain. Present plans call for 15 pictures a year, the first, "Castles in the Air," starting production January 2nd.

## Publishing Kiesling Book

The "Art of Publicity," by Barrett C. Kiesling of Metro-Goldwyn-Mayer's publicity department, will be published by Johnson Publishing Company, Richmond, Va. The book, which is the second by Mr. Kiesling dealing with the motion picture industry, will include articles by leading publicity men, among them Charles Michelson and Frank Braden.

## *NEWSREEL EDITOR PICKS NEWS "BESTS"*

*A. J. Richard, editor-in-chief of Paramount News, this week selected what he considered the 10 outstanding and most significant screen news stories of 1937. The selections were made from 500,000,000 motion picture frames, which Mr. Richard estimated were included in 50,000 miles of film released during the year to theatres throughout the world by Paramount News. In the order of importance they are:*

(1) *Sino-Japanese War.*
(2) *Hindenburg Disaster.*
(3) *Coronation of King George and exile of Edward.*
(4) *South Chicago riots and auto strikes.*
(5) *Wedding of Duke of Winsdor.*
(6) *Inauguration of President Roosevelt.*
(7) *Middle West floods.*
(8) *Spanish War.*
(9) *Supreme Court fight and Black appointment.*
(10) *300 children killed in Texas school blast.*

## Cohen Names Six Titles

Emanuel Cohen, president of Major Pictures, has announced the titles of six films which he will produce for Paramount following completion of Mae West's "Every Day's a Holiday" and Bing Crosby's "Doctor Rhythm." They are, "Man in Evening Clothes," written by Dwight Taylor from a stage play by Yves Mirande and Andre Picard; "Eight Days," a Collier's Magazine story by Quentin Raynolds; "Star of Sahara," script by Joseph Anthony and Tommy Cotter from a story by Sara Christie MacDonald; "Call Back Love," a Collier's Magazine story by Rose Franken now being scenarized by Mary McCall, Jr.; "Hold That Kiss," script by Stanley Rauh and Doris Malloy from an original story by Mr. Rauh, and "Free Woman," an original screenplay by Mary McCall, Jr., and Leonard Q. Ross.

## Wilk Lectures at Dartmouth

Jacob Wilk, story editor for Warner Brothers, lectured this week at Dartmouth College in the course on screen script writing, which was instituted and sponsored by Walter Wanger, producer, as a memorial to Irving Thalberg.

## Quits GN Position

Irving L. Jacobs, district manager for Grand National in Denver and Salt Lake City, has left the company. Jules Lapidus and his Grand National staff in Pittsburgh have moved into their new quarters after occupying temporary Film Row quarters for more than a year.

## Ban "Spanish Earth"

The Providence, R. I., Bureau of Police and Fire has banned "Spanish Earth" on the ground that it is "propaganda."

# IN THE CUTTING ROOM

## Night Spot

***(RKO-Radio)***

**Melodramatic Romance**

"Night Spot" is not to be included in RKO-Radio's list of special productions. Rather it is being planned as average grade entertainment in which are included, from personnel, story and production standpoints, those showmanship elements which every exhibitor considers necessary.

The story told concerns the romance of a young policeman and an ambitious singer, played, as the title indicates, against the sinister background of underworld scheming.

Motivation is based on an unpublished story, "She Sang for Her Supper," by Ann Jordan. Transition to the screen was effected by Lionel Houser, previously associated with such similarly grounded films as "Border Cafe," "Let Them Live" and "I Promise to Pay." Direction is in the hands of Christy Cabanne, who made "Criminal Lawyer" and "Annapolis Salute."

The production will present a new romantic team, Allan Lane, who was in "Having Wonderful Time" and "Sing and Be Happy," and Joan Woodbury, who was featured in "Living on Love" and "Crashing Hollywood."

Included in the supporting cast are Bradley Page, playing a characteristic role, Lee Patrick, Gordon Jones, Parkyakarkus, Jack Carson, Robert Middlemass, Cecil Kellaway and Frank M. Thomas.

*Release date undetermined.*

## Three Men in the Snow

***(MGM)***

**Comedy**

A few weeks ago Sam Zimbalist delivered one of the year's surprise pictures, "Navy Blue and Gold." Exhibitors found in it much entertainment quality and a brand of potential and easily adaptable showmanship that made the job of selling it to the public comparatively easy. It is Mr. Zimbalist's intention that "Three Men in the Snow" shall embrace similar exploitation and amusement qualities.

The story, written by Erich Kaestner, and which was a best seller in Europe, is whimsical comedy that takes many new and refreshing twists. Vacationing in the Swiss Alps, a wealthy capitalist prefers to be considered a poor man. While palming off his butler as a wealthy man, he meets an impoverished youth and the three form a strange association which amazes the hotel management and its guests. His daughter arrives to rescue her father from the indignities she hears are being imposed upon him. Naturally she falls in love with the youth.

The cast will feature Robert Young and Florence Rice, who were the leads in "Navy Blue and Gold." Frank Morgan, currently in the entertaining "Beg, Borrow or Steal," is again Miss Rice's father and the gay deceiver. His butler is Reginald Owen, who has been teamed with him in several pictures. The supporting cast includes Edna May Oliver, Mary Astor, now in "Hurricane," Harman Bing, one of Morgan's compatriots in "Beg, Borrow or Steal," Henry Hull and Walter Kingsford.

Direction is in the hands of Edward Buzzell, a comedy specialist, as "As Good As Married," "Luckiest Girl in the World" and "Three Married Men" will attest.

*Release date, Jan.* 14, 1938.

## Love is a Headache

***(MGM)***

**Satire**

The entertainment and commercial value which has accrued to many of MGM's socalled secondary productions should serve as a tip-off as to what to expect from "Love Is a Headache." In this case the headaches, which all implicated in the story suffer until love finally takes command, should prove hilarious amusement for audiences. Mainly it concerns a willful stage star whose appearances in a series of flop shows bring down upon her the caustic wrath of a radio broadcasting columnist

An original screen play by Lou Heifitz and Herbert Klein serves as the basis of the film. It will present Gladys George, remembered for "Valiant Is the Word for Carrie," and Franchot Tone, who was with her in "They Gave Him a Gun," as the leads. Inclusion of Ted Healy and Frank Jenks as the hairbrained press agents should accentuate the comedy elements. The children who are the centers of the melodramatic excitement are Mickey Rooney and Virginia Weilder. A bit of romantic rivalry involves Ralph Morgan. Supporting players include Barnett Parker, Fay Holden and Henry Kolker.

Richard Thorpe, whose "Night Must Fall" and "Double Wedding" stand as tributes to his versatility, is directing.

*Release date, Feb.* 6, 1938.

## Her Jungle Love

***(Paramount)***

**Adventure and Romance**

"Her Jungle Love" will feature Dorothy Lamour and Ray Milland in practically the same kind of an exotic, action, adventure, melodramatic romance as was "Jungle Princess," their first co-starring vehicle. Both have recently been in important productions, Miss Lamour in "Hurricane" and Milland in "Ebb Tide." These appearances should not be overlooked in calling attention to their presence in "Her Jungle Love," which, incidentally, is being made in color.

The principal supporting cast lists Lynne Overman, seen in many Paramount pictures; J. Carrol Naish, currently in "Night Club Scandal" and "Daughter of Shanghai"; Dorothy Howe, a promising newcomer, and Archie Twichell. George Archainbaud, who has made six Paramount pictures during the past two years, is directing.

Locale of the story is the Indo-Malay country and the South Pacific, backgrounds which should insure scenic beauty. The story concerns experiences encountered by a pair of flyers who crash in the jungle and are befriended by a native girl.

An interesting showmanship point about "Her Jungle Princess" is that for the first time the color process is being applied to an average budgeted picture. Heretofore the cost of such color films have approached and topped the million-dollar mark. Yet, although this has been allocated a generous budget, it by no means will approach the production cost of most of its predecessors.

*Release date, Feb.* 14, 1938.

## Rangers Roundup

***(Spectrum)***

**Musical Western**

"Rangers Roundup" will mark the debut of Stan Laurel as head of a producing organization. Such being the case, it may be expected that the man who has appeared in scores of comedies with Oliver Hardy will put his best foot forward in order that his first effort will convince exhibitors that succeeding pictures will be worthy of their attention. In several ways, he has made a good start. For a producer he has chosen Jed Buell, whose all-Negro "Harlem on the Prairie" already is the recipient of much attention. The story is an original by George Plympton, who has written many outdoor action adventure pictures, and Sam Newfield, who directed many of the pictures which Plympton wrote. The four original songs were composed by Lew Porter, who contributed several of the melodies to "Harlem on the Prairie."

For a star, Messrs. Laurel and Buell selected Fred Scott, now in his second year as a riding, singing, fighting, shooting buckaroo. The girl, Christine McIntyre, is a comparative newcomer, but the balance of the cast is made up of players who many times have been seen in this type of action entertainment. Included are Al St. John, Carl Hackett, Stever Ryan, Syd Chatton, Bob Owens, Carl Matthews, Dick Cramer and Jimmy Aubrey, who is the comedy relief.

With certain novel twists introduced, the story is made up of the familiar ingredients and situations which have given outdoor action pictures such a strong hold on so many theatregoers. As a medicine show entertainer, Scott is given opportunity to sing several times, as he also does in his romantic relations with the girl. Surprise twist in the story is that in its conclusion, after Scott has rounded up all the desperadoes, he is revealed as an undercover Texas Ranger.

*Release date undetermined.*

## Love on a Budget

***(20th Century-Fox)***

**Domestic Comedy Romance**

Over a two-year period and in a series of seven productions, the "Jones Family" pictures have proved their entertainment and commercial worth. Clean, wholesome comedy and romance, they seldom have appeared in any of Broadway's glittering film palaces, but they are well known in the neighborhood houses and the Main Street theatres of countless towns.

Divorce clouds born of wasteful extravagance in collision with planned economy send bride "Bonnie" back to the family domicile. Enters a slick, sharp shooting, high pressure promoter.

As always, the story is based on experiences of characters created by Katherine Kavanaugh. It will be directed by Bert Levy.

Also, as usual, the familiar "Jones Family" characters, Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan, will be featured. Alan Dinehart makes his debut as a member of the melange as the trigger brained, but irresponsible promoter. Other newcomers to the family are Dixie Dunbar, Marvin Stephens, Paul Harvey and Joyce Compton.

*Release date, March* 14, 1938.

# MISSOURI, CONNECTICUT, KENTUCKY, JERSEY ACT AGAINST CHANCE GAMES

## State Supreme Court Decision Holds Bank Night Illegal in Reversal of Case Against Distributor of Game in Missouri

Highlighting chance game developments during the week was the decision of the Missouri supreme court holding Bank Night illegal thereby reversing the decision of a circuit court judge in the case of the State vs. R. W. McEwan, Bank Night distributor.

In Connecticut, a superior court judge termed Bank Night a lottery placing the game within the title "Offenses against Public Policy" as set forth in the general statutes of Connecticut.

State Attorney General Webb declared all forms of chance games are illegal in California, and instructed district attorneys and local police to act accordingly.

In New Jersey a common pleas judge reserved decision on a motion to direct a not guilty verdict in Newark's first Bank Night case.

The proposed deadline for the elimination of giveaways in New York City found more games established than when the campaign started.

A police order banned several of the games in Cleveland.

The County Prosecutor in Cincinnati gave as his opinion that distribution of Bank Night prizes is a violation of Ohio laws.

The Racine, Wis., proposed ordinance banning Bank Nights appeared to be doomed to failure.

A CIO committee in Fort Wayne, Ind., passed a resolution opposing a proposed ordinance prohibiting games.

The Assistant Attorney General of Kentucky said that Bank Nights are illegal.

In Louisiana despite the ruling of the state supreme court declaring all money games lotteries and in violation of the law, there has been no withdrawal of the games.

The Missouri supreme court held Bank Night to be illegal under the State Lottery Law thus reversing the decision of Judge Marion D. Waltner of circuit court in Jefferson City last year in the case of State vs. R. W. McEwan, Bank Night distributor. The opinion written by H. J. Westhues, commissioner, and concurred in by members of the supreme court read:

**"The courts would be blind indeed if they could not see that the scheme described is a deliberate plan to evade the lottery statutes. The scheme has all the elements of a lottery and is just as harmful as if it were limited to those purchasing tickets. We hold that sufficient consideration exists in the scheme to come within the terms of our statute which makes it a felony to establish or aid in establishing any lottery, gift, enterprise or scheme of drawing in the nature of a lottery.**

"One cannot sit by his fireside and take part therein. He must be present and swell the crowd. Such persons naturally get enthusiastic and the gambling spirit is quickened, stakes rise from week to week and pictures become of little importance."

Mr. Westhues said that to follow the cases cited in defense of Bank Night would be a policy that would "only tend to force legislatures to constantly enact new laws to meet the ever increasing cunning devices to evade existing laws. Anyone who deliberately attempts to evade the letter and spirit of the law is not entitled to the strictest construction of the law in his favor."

The test case concerned the promotion of Bank Night by Mr. McEwan in the Ashland, Jefferson City, on June 18, 1935. In reversing the circuit court the supreme court sent the case back for trial.

### "Against Public Policy"

Deciding that the increase in receipts and the benefit in the way of increased gross receipts for paid admissions constitute sufficient consideration, Judge Edward Quinlan held Bank Night a lottery in the superior court, Middlesex County case against Ernest Dorau, manager of the Capitol theatre, Middletown, Conn. Judge Quinlan placed the game within the title of "Offenses against Public Policy" as set forth in the General Statutes of Connecticut, and said that the "element of time inserted in the rules governing this particular bank night to enable one to reach the stage from the outside doesn't accomplish the attempted evasion."

Elsewhere in Connecticut, Warner Brothers contracted for Bank Night at the Palace, Danbury, after having discontinued the game for some time. N. C. Wrisley is handling Bank Roll, a new money game, for the state, and is also promoting a new giveaway of La Touraine coffee in theatres.

In New Jersey, Judge Brennan in common pleas court reserved decision on the motion of Attorney Milton Unger to direct a not guilty verdict in Newark's first Bank Night case, resulting from the arrest of Martin Horn of the American theatre early last spring. The court gave Assistant Prosecutor Conlon an opportunity to file an answer to Mr. Unger's contention that Bank Night was not a lottery because of the fact no charge is made or tickets required to register.

In New York City on the proposed deadline for the elimination of giveaways there were more games established than when the campaign was launched against them. The campaign was sponsored by the Independent Theatre Owners Association. An article in the ITOA's house organ reads:

In Cleveland, Police Chief George Matowitz issued an order banning Beano, Banko and Bingo. Bank Night and Movie Sweepstakes were not included in the order.

Distribution of Bank Night prizes in theatres and other places of amusement is a violation of the Ohio lottery law, and, therefore, illegal, is the opinion of County Prosecutor Dudley Outcalt Miller, of Cincinnati. The opinion was given to Sheriff Frank Lutz who requested the information after having received requests for a ruling from the Andalus theatre, a suburban house, and others where inauguration of the game was contemplated.

Despite reports to the contrary the ban on Bank Nights and other games in Chicago will not be lifted according to word from the Corporation Counsel's office.

It is reported that chance games are disappearing in most Oklahoma situations. In Oklahoma City, for instance, the first run houses have eliminated all games while the neighborhood runs feature Bank Night on only one night a week with the cash award being given to persons in the theatre at the time of drawing.

An assistant city attorney in Milwaukee, Wis., refused a policeman's request for a warrant to arrest Lawrence Burnett, manager of the Plaza theatre, in connection with the playing of Bingo at the theatre, on the ground that there was no city ordinance to cover the case.

### Ordinance Opposed

The Fort Wayne, Ind., Joint Council of the Committee for Industrial Organization passed a resolution opposing a proposed municipal ordinance which would prohibit theatres from holding Bank Nights and outlaw other games.

Fox-Beatrice Theatres Corporation is seeking a rehearing of its appeal to the Nebraska supreme court, which recently upheld a lower court decision in declaring Bank Night illegal and a violation of the state lottery laws.

The city council of Casper, Wyo., passed on first reading an ordinance to ban Bank Night, Screeno, merchandise drawings, Bingo, suit raffles, or the drawing of coupons given with groceries or admission tickets.

In a letter to Sam Levin, St. Louis attorney, Assistant Attorney General J. K. Lewis of Kentucky gave as his opinion that Bank Nights are illegal. Mr. Lewis wrote that Kentucky courts have never ruled on the subject, but the legal profession "is generally in agreement that the enterprises violate both the Constitution and the statutes."

Following the ruling by Mr. Lewis, a declaratory judgment suit to test the legality of Thrift Night awards at the Columbia and Arcade theatres, Paducah, Ky., was filed in McCracken circuit court there.

A proposed ordinance to prohibit the holding of Bank Night contests was defeated by the Jacksonville, Fla., city council when a committee report, recommending rejection of the measure, was adopted by a 13 to seven vote. Councilman W. T. Gordon, one of the authors of the bill, now proposes to tax such features. He said a tax of 25 per cent should be levied against each award, in addition to all other levies against theatres or amusement places.

Managers of two Birmingham, Ala., suburban theatres have been placed under $100 bond by police for conducting Jack Pot, following a ruling by city officials that the game is a violation of the city and state lottery laws.

The $75 left in the Ritz theatre, Tuscaloosa, Ala., Jack Pot fund has been donated to the Tuscaloosa Junior Welfare Association for use in its campaign against tuberculosis, Cecil B. Grimes, manager, said, following the recent ruling of the Alabama supreme court that chance games are illegal.

### *LOBBIES DISPLAY MUSEUM EXHIBITS*

*The Fox theatre in St. Louis and the Roxy theatre, New York, during the last few months have been displaying exhibits circulated by the Museum of Modern Art, New York, in their lobbies, according to word received from the Museum.*

*Among the Museum's exhibitions shown are modern water color and pastel reproduction, posters by Cassandre, reproductions of Mexican frescoes by Diego Rivera, and reproductions of paintings and drawings by Van Gogh.*


ELECTED QUEEN OF THE SCREEN!
In the nation-wide vote conducted by the Chicago Tribune, N.Y. Daily News and 54 leading newspapers, Myrna Loy has just been chosen No. 1 Feminine Star of the Screen!
Myrna will earn a pot of Gold for you

# People who pay your rent and ours!

Mr. and Mrs. Public will tell you that M-G-M's new production "MAN-PROOF" is one of the film's finest, because it digs deep into human relationships and tells its story daringly, wittily and wisely. Reach their pocketbooks through their hearts.

*APPLAUSE FOR THIS CAST!*

**MYRNA LOY**

**FRANCHOT TONE**

**ROSALIND RUSSELL**

**WALTER PIDGEON**

# MAN-PROOF

*Screen play by Vincent Lawrence, Waldemar Young and George Oppenheimer. Directed by Richard Thorpe. Produced by Louis D. Lighton*

**M-G-M**

LITHO U.S.A.

# ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

*For the benefit of exhibitors operating theatres in towns visited by, or through which President Roosevelt passes, we pass along Tom Olsen's attention-getter for his Warner theatre in Aberdeen, Washington. Mr. Olsen took advantage of the President's last visit to the northwest to sell his double feature attraction by inserting in his marquee lights, and throughout the front of his theatre, the message: "WELCOME, PRESIDENT ROOSEVELT. WISH YOU COULD STOP AND SEE OUR GRAND SHOW. TWO FEATURES, 'ROSE MARIE' AND 'HELL DIVERS.'"*

*The idea, of course, could be applied to the visit of almost any celebrity. But, in the case of Mr. Roosevelt, we strongly advise against its use in the dual billing, for instance, of "Thin Ice" and "You Can't Have Everything," or "Dead End" and "The Man Who Could Work Miracles." Or, just imagine what would happen if some exhibitor's marquee lights read: "WELCOME, PRESIDENT ROOSEVELT. WISH YOU COULD STOP AND SEE OUR SHOW, 'FLY-AWAY BABY' AND 'YOU ASKED FOR IT.'"*

▽

**United Artists admittedly is flooding the provincial press with a glorification of Samuel Goldwyn, entitled "The Story of Great Entertainment." The glorification really is Mr. Goldwyn's glorification of the motion pictures he is making this season.**

**Set-down in the document, in the first-person, is the Goldwyn assertion: "They have called me 'the Star Maker,' 'The Columbus of Films,' and many other complimentary things." Which is fair enough, considering Mr. Goldwyn's proficiencies on the screen. But, one note that Mr. Goldwyn strikes in the 43 pages stands out above all others. Says Mr. Goldwyn: "I have never allowed myself consciously to deviate from the credo which I feel is the *sine qua non* of a producer."**

▽

National Broadcasting Company in New York the other week entertained the 2,000,000th person to visit its radio studios in Rockefeller Center, a special Guest Relations Department arranging to greet "Mr. Two Millionth" with broadcasts, dinners, airplane trips, a new RCA radio and the presidential suite at the Hotel Pennsylvania.

"No barkers or ballyhoo men, no fan dancers or sword swallowers, lure the home folks and the farm folks to the world's largest broadcasting plant," says NBC, adding in explanation that they come in twos and twenties, but always with questions about one thing or another to disturb the guides assigned to escort them around the studios. Only the other day, one person asked whether air-conditioned programs are better, and then asked what is done with the dirt that is taken out of air filtered for the studios.

And Jack Miles, at NBC, swears that another visitor asked: "If the master control desk looked like this yesterday, what will the control room of today look like tomorrow?"

▽

**Strong, indeed, is the desire of some of Hollywood's biggest actors to live their screen roles, as witness Read Kendall's tale of Warner Oland, the Charlie Chan "Chinaman" of the movies. Last year, when Oland visited China he was received with acclaim and with honors no other Hollywood star can boast, save Anna May Wong. One night a banquet was staged in his honor. The gayety and festivity proceeded at great height, until someone asked Oland how he happened to be in the Orient. Without a thought of the consequences he gravely answered: "To visit the graves of my ancestors." Oland seems to have forgotten that he is a big Swede—a six-footer—born in Umea, Sweden, of Jonas Oland. Starting in 1928, "Tong War," "Chinatown Nights," "The Mysterious Dr. Fu Manchu," 'The Return of Dr. Fu Manchu," "Charlie Chan's Chance," "Charlie Chan's Greatest Case," "Charlie Chan's Courage," "Charlie in London," "Charlie Chan in Paris," "Charlie Chan in Egypt," "Shanghai," "Charlie Chan in Shanghai"—these and many other Orientations by Oland have left their impression. Now he even thinks he's a Chinaman.**

▽

*Yugoslavia's political censors banned the Mickey Mouse cartoon strip the other day from the Belgrade newspaper "Politika," because it contained a cartoon concerning a conspiracy to overthrow a young king—the King of Yugoslavia is 14-year-old Peter II, son of the assassinated King Alexander I. Walt Disney serves notice on the Yugoslavs that if they even so much as lay a finger on Mickey again he's going to punish them severely—he won't send another Mickey Mouse movie to their country ever; and it will serve them right.*

▽

Paramount went to quite some expense to build an elaborate Persian temple for Gladys Swarthout's "Romance in the Dark," coming up. Professor R. F. Allen, archaeologist, visiting the studio, noticed the old inscription over the entrance to the Persian building, and gulped. It read: "Finest Fish Sold Here."

▽

**Discovered: A medium by which motion picture sales managers can keep their salesmen awake long enough to listen to the "pep" messages spieled at annual sales conventions on "glorious, glamorous" new season's product.**

**Seeking new methods of increased interest, or even some interest, in their annual sales meetings, executives of a large number of industrial and manufacturing companies have adopted the Charlie McCarthy-Edgar Bergen technique and are delivering sales talks with the aid of a ventriloquist and his dummy. The method, they claim, has proved highly successful and enabled the sales managers to hold the attention of the sales forces while the performers deliver company messages which otherwise might fall flat, if heard at all. At a sales gathering in New York last week a ventriloquist in the role of a skeptical dealer (he would be a film salesman or an exhibitor in the movie business), entertained a ballroom filled with salesmen. Objections raised by the pseudo dealer (film salesman or exhibitor) were answered with biting sarcasm by a dummy (film sales manager) held on his knee.**

*Liberty tells the very touching tale of how Kate Smith's mother, visiting Kate, urged her to sing the Hawaiian song, "Sweet Lelani." Kate said no, it wasn't her style. Mrs. Smith teased, but Kate was firm. Mrs. Smith packed her things, quietly said she was going right straight home! Kate sang "Sweet Lelani."*

▽

The William Randolph Hearst school of frank journalism reaches a new peak with Alice Hughes' New York *Evening Journal* movie columnistic remark that: "Brains as an asset in Hollywood have never gotten a girl top billing. Take Greta Garbo, for instance . . . "

▽

*And then there's the equally-as-frank Los Angeles* Times *headline which screamed:*

CAROLE LOMBARD
LIKES LUNATIC ROLES

▽

**Alabama exhibitors will remember Elmer D. Jordan, former state senator, who served a prison sentence of two years on a charge of offering a bribe in connection with the hot Sunday theatre opening fight in his home town of Gadsden. Well, ex-Senator Jordan is in trouble again. He is being tried in United States District Court in Anniston, Alabama, on a charge of raising a government check while in jail for the alleged Sunday theatre bribery.**

▽

We have the author's (M. Stern's) word for it that her new book on "Telepathy Stories" is going to be some pumpkins, our news desk receiving a message as follows:

> "The Pegasus Publishing Co. of New York are soon to issue a small volume called 'Telepathy Stories'. Among the surreptitious experiments made on this author's publicly mind-read self, is that of a remarkable New Year's Cathedral erected (Occultly) by none other than Ben Lyon. Being a star, he also selected an imaginative over-her-shoulder star, for his symbol of interest. We hope the various persons associated with your magazine will be interested to order advance copies of this little book at once, so they may be reserved for you. Be good enough to mention that Mrs. Stern requested the order."—(Price $1.00.)

▽

**Fred Astaire's latest picture, "Top Hat," is cleaning up in Madrid, Nanking and Shanghai, receiving enthusiastic applause in the largest cinemas—particularly the sequence where Fred uses his walking-stick as a machine-gun and shoots the chorus.**

▽

When John A. Schwalm, managing the Rialto for the Southio Circuit at Hamilton, Ohio, who recently was reelected to the city council there, patronized one of those "intimate" short-order restaurants—a "beanry"—some few nights ago in company with a brother councilman, they both ordered oyster stews.

"Two stews," shouted the waiter at the top of his voice to the short-order cook, to the edification and delight of other customers.

"Hey, you," commanded Schwalm in protestation. "Not so loud. No use to advertise it."

# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Snow White and the Seven Dwarfs

***(RKO-Walt Disney)***

**Feature Length Cartoon**

It is the custom of reporters filing reports of their observations under the above banner line to take the product apart, piece by piece, and deal as informatively as possible with each as a saleable or static item of box office merchandise.

But this custom was born of and thrives more or less ruggedly upon a product composed in prime or principal part of personalities, performances, human equations of this or that variety which have been added up expertly or otherwise to total a motion picture. If Walt Disney continues making feature length cartoons like this production, in which case others may be expected to do likewise, this convenient and altogether commendable custom would seem to be in line for having something done to it, because "Snow White and the Seven Dwarfs" just doesn't admit of taking apart.

There are just two parts to talk about in the case of "Snow White," and the lesser of these is the probable exploitation value of mention that the story is a Grimm fairy tale which everybody must have read. All that might be said about that goes without saying, and from about now the work will be remembered as a Disney fairy tale anyway.

The other part to talk about is the Disney production of the first feature length motion picture in the cartoon medium, and there's more to talk about in that than any normal showman could possibly get around to. There is so much of it, in fact, that all the nation's commentators, columnists, feature writers, picture editors and plain journeyman journalists haven't yet been able to get it all said.

Of course, the foregoing is by no means news. That the picture is a box office natural in the abstract has been no secret at any time since word that the diligent Mr. Disney would dare to stretch his talent over the feature distance had seeped into print. What the picture is in the concrete is the only thing left for a showman to want to know. Wherefore this reporter departs herewith from the good old custom referred to above and sets up shop as a critic.

Now this reporter thinks, in common with everybody else in Hollywood, that he knows a good picture when he sees it, or a weak one, but he's been around long enough, unlike nearly everybody else in Hollywood, to know that he's no oracle because there ain't no such animal. Nevertheless, he gives you his opinion, for whatever it may bring, that Mr. Disney's "Snow White" will make people forget all about Mr. Disney's "Three Little Pigs" and start dating the Disney saga from here.

Your reporter bases this opinion on no mere personal reflex. He took quite a few precautions against doing that. He arrived early at the spectacular scene of the world premiere and exposed himself thoroughly to the incoming throng, as seasoned a collection of cinema laboratory specimens as ever got together under glass. He took along with him, for service as a very special kind of laboratory specimen and confidential adviser, his decidedly outspoken daughter, aged eleven and about equally versed in nursery literature and Hollywood hoopla. He tarried in the foyer after the screening and eavesdropped on the customers. He is pleased to report that at a late hour he has still to hear a dissenting vote.

Mr. Disney's picture is priceless entertainment. It is the Grimm fairy tale told as Dr. Grimm might have told it had he possessed the Disney talent and tools. It is a fine artistic accomplishment and it is also a commanding demonstration of shrewd showmanship. It contains the best of all the established Disney devices for instrumenting charm, and establishes a number of new ones.

The seven dwarfs are more individualized than were the three pigs and yet no less a group. They sing a song quite as likely to become a rage as was the porcine ditty of a few years back, and at least three of the dwarfs are sure to be known by name and characterization as the pigs never were, three being a conservative figure.

"Snow White" is of course less indelibly etched, although superbly conceived and voiced, and the Prince of the tale is in it but briefly at start and finish. There is a new Disney touch, however, in the balcony serenade-sequence sung by these two, a dove introducing at this point a manner of seeming to participate naturally in human affairs which is continued in multiple and variety later on.

Plot construction and narrative routine is in the formal mode. The score is a splendid work including a number of extremely singable songs and frequent passages where spoken dialogue meshes with background music and happens also to rhyme. Color, always at its best in Disney products, is superbly administered, ranging from artistic brilliance at points of tension to approximate monotone in appropriate places. Use of the multiplane camera is accountable for several effects strikingly approximating perspective.

*As previewed at the Cathay Circle theatre on Tuesday night the picture ran 82 minutes and seemed so much less that it is unlikely it will be shortened. Laughter was induced at will, and spontaneous applause occurred at a half dozen points in the exhibition. From audience reaction, foyer comment and the general air of extraordinary satisfaction with the world in general that was prevalent about the premises, it would seem incontrovertible that the picture is both a box office classic and the other kind.*—WILLIAM R. WEAVER.

Distributed by RKO Radio. Produced by Walt Disney. Supervising director: David Hand. Sequence directors: Perce Pearce, Larry Morey, William Cottrell, Wilfred Jackson, Ben Sharpsteen. Supervising animators: Hamilton Luske, Vladimir Tytla, Fred Moore, Norman Ferguson. Story adaptation: Ted Sears, Otto Englander, Earl Hurd, Dorothy Ann Blank, Richard Creedon, Dick Rickard, Merrill De Maris, Webb Smith. Music: Frank Churchill, Leigh Harline, Paul Smith. Art directors: Charles Philippi, Hugh Hennesy, Terrell Stapp, McLaren Stewart, Harold Miles, Tom Codrick, Gustaf Tenggren, Kenneth Anderson, Kendall O'Connor, Hazel Sewell. Art backgrounds: Samuel Armstrong, Mique Nelson, Merle Cox, Claude Coats, Phil Dike, Ray Lockrem, Maurice Noble. Character designers: Albert Hurter, Joe Grant. Animators: Frank Thomas, Dick Lundy, Arthur Babbitt, Eric Larson, Milton Kahl, Robert Stokes, James Algar, Al Eugster, Cy Young, Joshua Meader, Ugo D'Orsi, George Rowley, Les Clark, Fred Spencer, Bill Roberts, Bernard Garbutt, Grim Natwick, Jack Campbell, Marvin Woodward, James Culhane, Stan Quackenbuch, Ward Kimball, Woolie Reitherman, Robert Martsch. P. C. A. Certificate No. 3870. Running time, 82 minutes. Release date, to be determined. General audience classification.

## Every Day's a Holiday

***(Paramount-Major)***

**Musical Comedy**

Showmen who didn't do so well with the last previous Mae West production will be well within the limits of advertising accuracy if they tell their clients that this one is different. On the other hand, showmen who chalked up a profit last time will violate no trust if they declare that this is more of the same. This flexible circumstance derives from the adroit technical maneuver executed by the author-actress in casting herself this time as confidence woman instead of consort and devoting her talent to acquisition instead of amour, continuing of course the while to be the same indelibly typed personality.

Having chosen one of these alternatives, the practicing showmen may move at will down a long list of significant names in the supporting cast, speaking well of each. Edmund Lowe can be advertised as turning in one of his masterful romantic leads and Charles Winninger is entitled to a splurge of emphasis as contributing his best comedy performance of all time. Proportionate praises may be parceled out to Charles Butterworth and Walter Catlett and there is no good reason for omitting Lloyd Nolan's serio-comic villain. Herman Bing, Chester Conklin and Louis Armstrong are other names with definite value. George Rector is highly mentionable, also, although he appears briefly.

When he gets down to telling what the picture is all about, the less than locquacious showman may be satisfied with informing his clients that it's a Mae West story about New York City in 1899 and 1900. "Gay nineties" is a comprehensive and vague term that will cover the matter nicely. It should be added, of course, that there are a number of songs in the picture, some of which will have become familiar by reason of radio, but possibly it's as well to omit mention of that instrument at just this time, if possible. There is also the customary double entendre.

A further detailing of the story would not be, if it ever is, an especially profitable enterprise. The synopsis would be sure to sound like that of something the industry decided quite a while ago not to supply the trade. It could even be construed as a short course in how to get around the Production Code under cover of mirth, music and dated dress. That wouldn't

(*Continued on page* 38)

# ALCATRAZ CONVICT PAIR ESCAPES

Is It Escape Proof?

Photo-Diagram Alcatraz

Discipline Chains Convicts in Alcatraz; Treacherous Water Balks Prison Flight

ALCATRAZ HUNTS CONVICTS' BODIES

FELONS FROM STATE VANISH IN HEAVY FO

TWO Convicts

Have you seen the papers lately?

GALVESTON, TEXAS, FRIDAY, DECEMBER 17, 1937.

CONVICTS VANISH FROM ALCATRAZ

2 PUBLIC ENEMIES

Attack Stiffens Warden Says Men Could Not Survive Treacherous Swim

FLEE ALCATRAZ PRIS

Daring Dash F... Made Durin...

Alcatraz Prison

2 THUGS FLEE 'ESCAPE PROOF' ALCATRAZ PEN

San Francisco, Dec. 16 (AP). — Two long-term convicts vanished today from the supposedly escape-proof Alcatraz island Federal Penitentiary. They apparently staked their lives on an attempt to swim a mile and a quarter to shore through cold, fog-shrouded waters.

No prisoner ever has been known to escape from the dreary Alcatraz in San Francisco Bay island by swimming. Both trained distance swimmers, they were accompanied by boats, but the rough, tide-swept channel...

James A. Johnston, commander of the grounds at Alcatraz said he believed the men left the island...

Flee Alcatraz Fog Veils Search

Scores of Boats Comb Bay, but Both Thought Drowned

NO TRACE

SAN FRANCISCO, Dec. 16.—(INS)—Two comparatively unknown Oklahoma convicts appeared tonight to have performed "the impossible"—an escape from grim Alcatraz Federal prison, which rises, like a medieval fortress, on a 12-acre island out of the swirling tides of San Francisco Bay.

Searched the entire hours and can't find Warden James A. Johnston, his first published statement...

Did Impossible

Inmates Call It Worse Than Devil's Island; Robots Foil Gun Smuggling PINS

SAN FRANCISCO, Dec. ... "Escape-proof" Alcatraz, "Big Rock" on which Uncle Sam claims his worst ... has been the scene of many ... under a rigid disciplin... last two or three years. ... ized their ...

Sex and crime stories are deleted. Letters from relatives are censored and certain phrases are underlined in red to the prisoner. Each cell rest... which can ...

RALPH ROE
Jack McCarty
Staff Photographer Scripps-Howard Newspapers

Have you seen the figures lately on Warner Bros. Exploitation Explosion?

TULSA TERRORIST FLEES ALCATRAZ

TULSA, OKLAHOMA, FRIDAY, DECEMBER 17, 1937

30 PAGES—2 PARTS

PRICE FIVE CE...

Coast Guard Boats Pierce Dense Golden Gate Fog While Police Guard Shoreline

2 LIFERS ESCAPE FROM ALCATRAZ

TED COLE MISSING IN PRISO... ON ISOLATED 'ROC...

'Alcatraz Island'
A First National Picture
A Cosmopolitan Production

# the DAILY NEWS OF NEW YORK TALKS

## "GRACE MOORE CHARMS MUSIC HALL AUDIENCE

"The Music Hall inaugurated its holiday program yesterday with GRACE MOORE'S latest singing film, I'LL TAKE ROMANCE. Besides being a diverting comedy, in which MELVYN DOUGLAS plays his part opposite the singing star most suavely and amusingly, it offers the prima donna an ideal setting for her charming lyric soprano voice.

"As the high spot of the production she renders, with Frank Forest singing the tenor role, the thrilling love duet from 'Madame Butterfly'. In all, she is a treat to the eye as well as to the ear.

"E. H. Griffith has handled the romance with such a deft and lightly amusing touch that the various episodes take on a bright and sparkling appearance."

DAILY NEWS

**PHILADELPHIA RECORD:**

"Gay, engaging comedy is singer's most complimentary vehicle since ONE NIGHT OF LOVE."

**ST. LOUIS STAR-TIMES:**

"Another triumph for GRACE MOORE. I'LL TAKE ROMANCE is fine entertainment for all."

# TO A CIRCULATION OF 1,750,000:

## New York World-Telegram

## "GRACE MOORE'S FILM OPENS AND IS A HONEY

"The new GRACE MOORE musical film is a honey—an expertly written, amusing, sprightly, unusually well directed and acted entertainment that keeps you interested from beginning to end. Seldom has a singer had such a thoroughly delightful story and seldom has a story been handled with such intelligence."

## THE Film DAILY

## "SWELL ENTERTAINMENT WITH GRACE MOORE AND AN AMUSING STORY SPELLING BOX-OFFICE"

### CHICAGO DAILY TRIB.:

"GRACE MOORE delightful. She has so much warmth! So keen a sense of humor! Voice never better."

### BUFFALO EVE. NEWS:

"Deeply interesting portrayal. Story complete with comedy, melodrama, excellent plot."

A COLUMBIA PICTURE

(Continued from page 39)

Terry, who really enthused the preview gathering, the Peters Sisters, Brewster Twins and Chilton and Thomas.

While that kind of showmanship which has proved effective in exploiting previous 20th Century-Fox film musical comedies is again in order, the opportunity that is given exhibitors to talk about Miss Simon as a surprise should not be overlooked.

*Previewed December 17th in the Alexander theatre, Glendale, California. Other than for the contributions made by Miss Simon, Miss Davis and Bert Lahr, the audience appeared to think that the prolonged attention given to the Winchell-Bernie feud was a bit monotonous. It picked up pep, however, when the film turned from narrative, with occasional music, to glamor and spectacle. Final reaction indicated that "Love and Hisses" should more than hold its own in the intensive competition that will be waged in the post-holiday weeks.*—G. M.

Produced and distributed by 20th-Century Fox. Kenneth Macgowan, associate producer. Directed by Sidney Lanfield. Screen play by Curtis Kenyon and Art Arthur. From a story by Art Arthur. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Nick Castle and Geneva Sawyer. William Forsyth, assistant director. Robert Simpson, film editor. Louis Silver, musical director. Photographed by Robert Planck. P. C. A. Certificate No. 3796. Running time, when seen in Hollywood, 85 minutes. Release date, December 22, 1937. General audience classification.

CAST

Walter Winchell ..... Himself
Ben Bernie ..... Himself
Yvette Guerin ..... Simone Simon
"Sugar" Boles ..... Bert Lahr
Joan ..... Joan Davis
Steve Nelson ..... Dick Baldwin
Peters Sisters ..... Themselves
Specialty ..... Ruth Terry
Mobster ..... Douglas Fowley
Sidney Hoffman ..... Chick Chandler
Irving Skolsky ..... Charles Williams
Count Pierre Raoul Guerin ..... Georges Renavent
Specialties ..... Chilton & Thomas, Brewster Twins
Announcers ..... Rush Hughes, Gary Breckner
Clerk in Music Store ..... Hal K. Dawson
Oscar ..... Charles Judels
Producer ..... Harry Stubbs
Gangster ..... Robert Battier

## Merlusse

### *(French Motion Picture Corp.)*

### Character Study

In the Provencal French vernacular, the title of this means "codfish." This salty sobriquet is applied by the pupils of a local lysee near Marseilles to one of their teachers because to their sensitive sense of smell the pedagogue gives off such a piscatorial odor.

As unusual and as striking as the title, the picture presents in its novel narrative a character study of a personified "inferiority complex" that will entice the clinical curiosity of the psychiatrist and offers for the parent and teacher certain problems concerning child welfare and pedagogical practice. Cliques which dote on "art films" may find ample material to satisfy their appetities for the "exceptional" cinema. Though a running compilation of superimposed English titles translates succintly the French dialogue, it is to be feared that the distinctive nature of the story will find acceptance in limited audience circles.

A character study that is so simple as to seem plotless, the story seems static and one dimensional. Concerned with a situation facing the leading player rather than a full length portrait of his personality, the story reveals the human interest problem of how a well meaning and sympathetic teacher tries to compensate for a physical deformity by acting the cold, hard taskmaster. When the pedagogue is assigned to proctor a group of unruly pupils who by unfortunate circumstances must spend their Christmas holidays at school, the children and the master match wits in making each other uncomfortable. But when the youngsters are packed off to their individual beds, "Merlusse" gives way to his good nature and plays Santa Claus. With the discovery of his good deed, the attitudes of the children as well as the opinion of the principal and his fellow teachers look upon the misunderstood teacher from a better and a more enlightened viewpoint.

Henri Poupon in the leading role plays the part with telling emotional effect. The children of the cast perform in easy and unaffectedly expert style. The direction of Marcel Pagnol from his own script is keyed to a steady and stark pitch. Under the camera work of Albert Assouad, the drab and lonely surroundings of the school are sensitively made evident.

*Screened at a trade press showing in New York.*—Joseph F. Coughlin.

Distributed by French Motion Picture Corporation. Written, directed and produced by Marcel Pagnol. Cameraman, Albert Assouad. Soundman, Jean Lecoq. Musical score, Vincent Scotto. No P. C. A. Certificate. Running time, 67 minutes. Release date, the first part of January, 1938. General audience classification.

CAST

Merlusse ..... Henri Poupon
Le Garcon (The Janitor) ..... Rellys
Le Proviseur (The Principal) ..... Andre Pollack
Le Censeur (The Proctor) ..... Thomeray

The Children

Catusse ..... F. Bruno
Godard ..... Robert Chaux
Villepontoux ..... Le Petit Jacques
Pic ..... John Dubrou
Macaque ..... Le-Van-Kim
Bezuquet ..... Rellys, Jr.
Molinar ..... Jean Inglesakis

## Sisters in Arms

### *(French C.U.C.)*

### Drama of Heroism

Léon Poirier is one of the few French producers and directors who believe that besides their ordinary entertainment value motion pictures have a mission to accomplish in treating and emphasizing the themes of family, country and duty.

After "L'Appel du Silence" ("The Call"), a film based on the heroic life of the French monk, Father de Foucault, which, in spite of some technical and casting weakness, was an outstanding financial success, M. Poirier has completed in the present production another film with an heroic subject, exalting the spirit of duty, self-sacrifice and love for the motherland.

This picture is the true story of two French women of very different social conditions, an aristocrat, Louise de Béttignies, and a child of working class people, Léonie Vanhoutte, who, in 1914, when the north of France and Belgium were invaded by the German armies, organized a secret service, not for espionage itself, but to deliver "military mail." For 10 months, up to the day she was arrested, on October 20, 1915, Louise de Béttignies managed this service through which information gathered by the agents of the intelligence service in these invaded territories, was transmitted across the Belgium-Dutch border to the headquarters of the British Army which was situated facing the Germans in the north of France.

The film depicts with moving and thrilling scenes how Louise de Béttignies and Léonie Vanhoutte took the documents confided to their care from France to Holland, helped by French and Belgian friends, who offered them shelter on the dangerous journey, the most difficult part of which was the crossing of the Dutch-Belgian border, well guarded by German soldiers.

Discovered and arrested in Belgium, the two were judged and sentenced to death, a sentence commuted to life imprisonment, at the Royal Fortress of Siegburg, in Germany. Louise de Béttignies contracted pneumonia in the cell into which she was thrust for having encouraged her companions in captivity to refuse to make ammunitions which would be used to kill their compatriots. She died on September 17, 1918, after having heard from a Belgian priest of the imminent victory of the Allied Armies. Léonie Vanhoutte is now Mrs. Antoine Rédier, the wife of the author of the book on which the film is based.

The picture, in which, according to M. Poirier's own statement, the subject of the main feature, more important than the technical side and the cast, is very moving and human. The majority of the sequences were shot on the actual scenes of action, in the little towns and villages of French Flanders and Belgium. Scenes of the trial were made in the hall of the Belgian Senate, at Brussels. A deep accent of truth and authenticity marks the film, which, in spite of the fact that it runs for two hours, is never boring.

There are no technical effects, no special artistic researches, no big stars, and if at times one feels a weakness in the direction and in the acting, these faults can be easily overlooked in such a film.

Photography is good and reflects the sad and grey skies of the north of France.

The cast is made up of French, Belgian, Dutch and German actors, who, as in "The Great Illusion," speak their respective languages, and thus lend an additional atmosphere of reality to the film. Jeanne Sully, a member of the "Comédie Française," heads the cast in her first appearance on the screen, as Louise de Béttignies, Josette Day co-stars in the part of Léonie Vanhoutte. The acting honors go to Henry Defreyn as the Belgian Albert, who helps the two women. Thomy Bourdelle as the president of the German Court is also worthy of mention.

A clever use of local songs and national themes is included in the musical score.

This is a film which suits all kind of audiences, and especially the family patronage. It is one of the French pictures which should help to obliterate the unhappy impression created by unhealthy films such as "Lucrece Borgia" and "Club de Femmes." It will attract audiences in all countries.

*Viewed at the Paris Opera House in a gala charity performance attended by the President of the French Republic. The patriotic audience applauded loudly and acclaimed Léonie Vanhoutte who attended the performance.*—Pierre Autré.

Produced by S.A.C.I.C. (Société Artistique, Commerciale, et Industrielle de Cinématographie). Distribution in the Paris territory and foreign sales, C.U.C. (Compagnie Universelle Cinématographique). Author and director, Léon Poirier. Story based on Antoine Rédier's book "La Guerre des Femmes" ("The War of Women") and on historical facts. Cameraman, Georges Million, assisted by Jean Lallier. Musical score by Claude Delvincourt and J. E. Szyfer. Assistant director, Armand Tallier. German adviser, Kronegger. Film editor, Jacques Grassi. Scenery, Laurent and Druart. Sound engineer, Maurice Menot. Produced at the Eclair studios, Epinay-sur-Seine, near Paris, and on location in the north of France and Belgium. Recorded on Optiphone-Hawadier system. Running time, when seen in Paris, 125 minutes. General audience classification.

CAST

Louise de Béttignies ..... Jeanne Sully
Léonie Vanhoutte ..... Josette Day
German Judge ..... Thomy Bourdelle
Belgian Albert ..... Henry Defreyn
A French countryman ..... Camille Bert
Also: French artists: André Nox, Pierre de Guingand, Mihalesco, Georges Cahuzac, Fernand Frey, Arvel, Pierre Nay, Victor Vina, Renée Ludger, Jeanne Marie-Laurent, Odette Barancey, Suzanne Talba, Jeanine Darcy, Isabelle Luigi.
Belgian artists: Gaston Dupray, Jacques Vitry, Mary Rambert, Henriette Dupray, Mad Brenda, Yolande Lupi, Borgers, Emma Didier.
German artists: Hugo Weber, Hein Wiesner, Bastien Plenk, Willy Gengenbach, Rudolf Jordan, Ida Weber, Fifi Smolka, Nura Hossein.

## All American Sweetheart

### *(Columbia)*

### A College Story

There is little in this film that would recommend it to the serious attention of the most easily satisfied audiences or exhibitors. It offers nothing new or different. The attempts it makes at being amusing are of inferior caliber. Neither story content, musical embellishment, production detail or quality of individual or group performances come close to any standard that would permit any exhibitor to make any kind of effort to interest his clientele in it.

It has to do with all the phases of co-ed college life. The star oarsman prefers to study and work his way through school rather than

(Continued on page 46)



**A world shocked and questioning — nations in dispute — headline history in the making!**

*But* **HERE'S THE PICTORIAL TRUTH!**

**GET READY TO PLAY THIS THREE-REEL SPECIAL FEATURE FOR RELEASE DECEMBER 30TH!**

**UNIVERSAL** *presents*

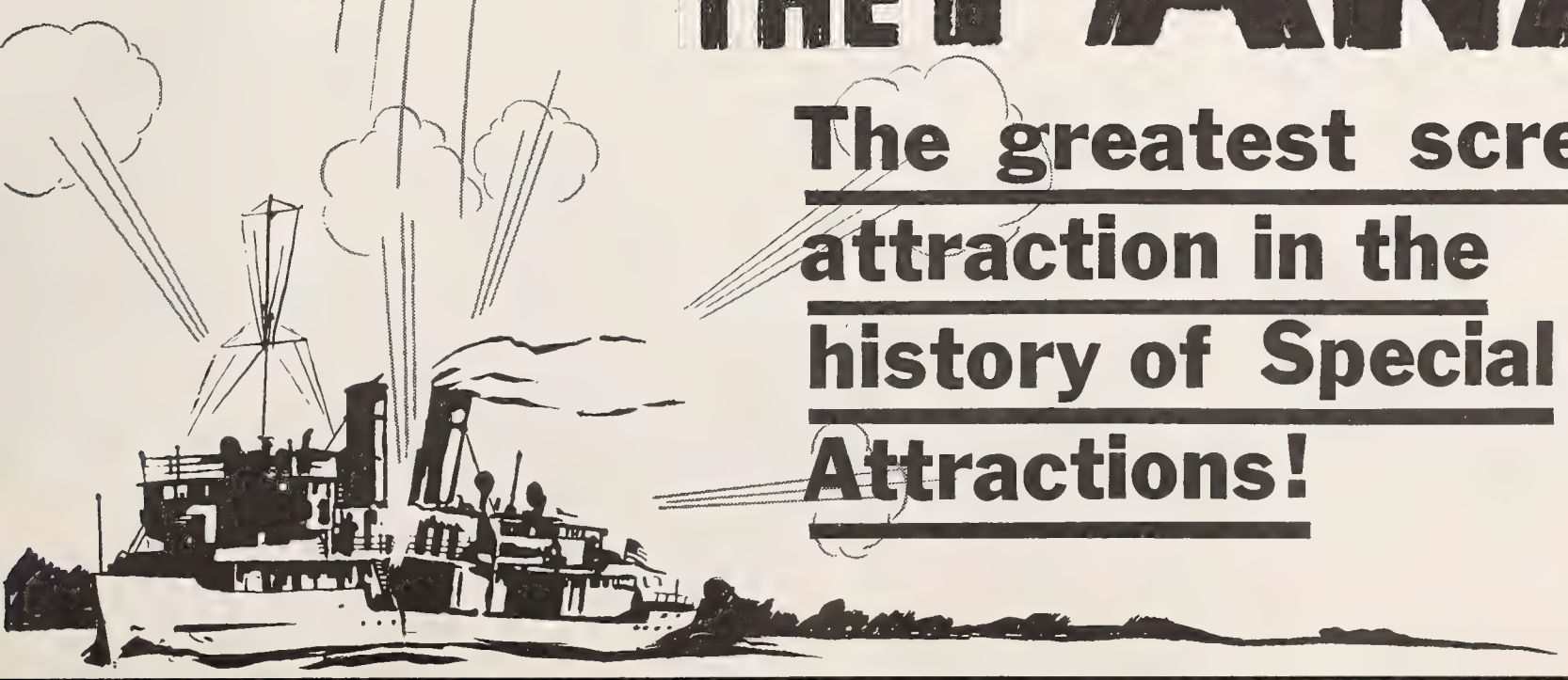
*Norman Alley's*

# BOMBING OF THE PANAY

**EXCLUSIVE!**
**The sinking of the boat!**
**EXCLUSIVE!**
**The crew jumping overboard!**

**The boat-side of the Panay destroyed!...The Panay desperately maneuvers to escape!... Japanese planes attack again...abandon ship!...the wounded ashore! ...Hiding from Japanese Army patrols!...**

**THE FULL BURNING AND BOMBING OF NANKING AND THE EVACUATION OF THE U. S. EMBASSY**



**The greatest screen attraction in the history of Special Attractions!**

(*Continued from page 42*)

indulge in crew. The girl who loves him and also likes to see the crew win makes his career exceedingly difficult. The boy gets himself in a mix-up with gamblers. He's innocent of course and only becomes involved because he wants to save another boy. In the end, though severely injured, he strokes the crew to victory.

*Previewed December 14th in Pantages Hollywood Theatre. No Columbia executives or employees attended the showing. The audience, that part of it which stayed, laughed more at the film's incongruities and inconsistencies than it did at any of its attempts to be entertaining. Everybody was glad when it was over.*—G. M.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Screen play by Grace Neville, Fred Niblo, Jr., and Michael L. Simmons. Story by Robert E. Kent. Cliff Broughton, assistant director. James Sweeny, film editor. Photographed by Benjamin Cline. Music and lyrics by Ben Oakland and Milton Brake. P. C. A. Certificate No. 3671. Running time, when seen in Hollywood, 60 minutes. Release date, Nov. 30, 1937. General audience classification.

CAST

Patricia Farr.....Connie Adams
Scott Colton.....Lance Corbett
Gene Morgan.....Coach Dolan
Jimmy Eagles.....“Squirt” Adams
Arthur Loft.....Cap Collender
Joe Twerp.....Gibleys Offenbach
Ruth Hilliard.....Amy Goss
Donald Briggs.....Johnny Ames
Louis Da Pron.....Andy Carter
Allen Brook.....Joe Collins
Frank C. Wilson.....Alfred

## A New Day
### *(Jam Handy)*
**Public Health**

Opening with a talk by Dr. John L. Rice, Health Commissioner of New York City, appealing for the cooperation of the public in a campaign to reduce the pneumonia death rate and pointing out that dissemination of the facts concerning the disease is the first step in such a campaign, this ably produced short subject efficiently and interestingly presents such facts.

The educational purposes of the film is capsuled in a dramatic short story. A country doctor is summoned to the bedside of a woman suddenly and seriously ill after suffering the symptoms of a heavy cold. During his treatment of her the doctor explains to her husband, and to the audience, the ordinary symptoms the disease (labored breathing, high fever, chest pains) and modern methods of treatment including laboratory anayses and serum development are dramatized.

A title card indicates that the subject is sponsored by the United States Public Health Service and the Metropolitan Life Insurance Company. It is being distributed free to exhibitors, with transportation paid, by the Motion Picture Bureau of the Metropolitan Life, 1 Madison Avenue, New York.—Running time, 12 minutes.

## The Mysterious Pilot
### *(Columbia)*
**Serial on the Wing**

The aerial minded youth of America and elsewhere will find this particular chapter play starring famed wingman Capt. Frank Hawks fascinating thrill material replete with skillfully blended action and mystery plot ingredients. Particularly saleable to the Junior Birdmen clubs throughout the land are the appended brief lessons in the art of flying that Capt. Hawks gives in an easy and clear method of instruction at the conclusion of each installment.

Hawks plays the chief role in this narrative concerning the air activities of the Canadian police and acts his assignment with a natural and winning self-effacement. Supporting roles are assumed by such familiarly known screen personalities as Dorothy Sebastian, Kenneth Harlan, Esther Ralston, Clara Kimball Young, Rex Lease, Guy Bates Post, Yakima Canutt and Frank Lackteen. Spencer Gordon Bennet directed from the script of George Rosener and George M. Merrick.

The plot material concerns the work of the air forces of the law and order in the Canadian wilds to police the lonely and wild country. Complications to this end are found in a murder committed aboard a train passing through the section, a damsel in distress and a gang of racketeers who arrive on the scene for some nefarious business. Each chapter concludes on a predicament for the principals sufficiently puzzling to carry over audience interest to the subsequent week. Running time, for the first chapter, 29 minutes. Running time for the following episodes, 19 minutes each. Release date, December 9, 1937.

# SHORT PRODUCT PLAYING BROADWAY

*Week of December 18*

CAPITOL
Chile, Land of Charm.....MGM
Friend Indeed .....MGM
Gifts from the Air.....Columbia

CENTRAL
Blue of the Night.....Mack Sennett

CRITERION
One on the House.....Vitaphone
Land of the Kangaroo.....Vitaphone
Man Bites Love Bug.....Columbia

MUSIC HALL
The Old Mill.....RKO Radio
A New Day.....Jam Handy

PARAMOUNT
Popeye the Sailor Meets Ali Baba and the Forty Thieves .....Paramount
Tuna .....Paramount

RIALTO
The Sitter Downers.....Columbia

RIVOLI
Modern Inventions .....United Artists

ROXY
Land of the Maple Leaf...Twentieth Century-Fox
Little Match Girl.....Columbia

## Lonesome Ghosts
### *(RKO Radio)*
**Excellent**

The irrepressible Mickey Mouse and his cohorts, Donald Duck and the Goof, provide some extra special fun in this cartoon on ghosts. The ghosts, with all due respect to Mickey, however, steal the show. Four fun loving, vaguely visible characters, the ghosts, lure Mickey, Donald and the Goof to a haunted house, there to harass the three who advertise themselves as “ghost exterminators.” The ghosts, in as clever a series of animated sequences as have yet been devised, thoroughly confuse Mickey and his pals. In the end the “ghost exterminators,” floundering around in molasses and flour, present such an awesome spectacle that even the ghosts become scared and flee. Running time, 9 minutes.

## Prairie Swingaroo
### *(RKO Radio)*
**Mediocre Musical**

Even in this fair land of these United States, the East is East and the West remains the West and “ne'er the twain shall meet.” For as exemplified in this short subject contest between Pinky Tomlin, upholding the honor of the western lands, and an effete braggart from the eastern environs, it is the sons of the wide, open spaces who excel in such manly sports as shootin' straight and ridin' hard. Pinky, a songsmith of some repute in national Tin Pan Alley circles, illustrates by the way the ancient adage “that music hath charm to soothe the savage beast.” For under the soothing spell of Pinky's prairie yodeling, a rambunctious bronco is melted to the state of a meek and mild trick equine. However, the sedative tune may cause the more musically sensitive of the audience to squirm painfully in their seats. A lass misnomered Lois January is the real cause behind the heated sectional rivalry.—Running time, 10 minutes.

## Edgar and Goliath
### *(RKO Radio)*
**Another Kennedy Comedy**

Another Edgar Kennedy trial and tribulation offering that succeeds in raising the gentleman's high blood pressure considerably and will amuse the fans who derive a great deal of enjoyment from witnessing the unfortunate individual's many predicaments. The “goliath” of the subject's title turns out to be a six cylinder, ninety horsepower tractor which Edgar wins in a contest. The fun for the audience and the woe for Kennedy reaches the peak when the lucky winner arrives to claim his award. Running wild in the midst of dowtown traffic, the machine carts the hapless owner around in whirlpool circles, endangers the weal of pedestrians, defies street cars and engages the local interest of the gendarmes. Some major scaled irritations from the little wife, Florence Lake, together with the difficulty of transplanting a tree from his yard, are additional trials for the hapless Edgar to shoulder.—Running time, 17 minutes.

## Harris in the Spring
### *(RKO Radio)*
**Musical Comedy**

A musical comedy subject, this features Phil Harris and his orchestra and Ruth Robbins. The comedy angle of the subject concerns the mixup caused when Miss Robbins mistakes Harris for an employee of an escort bureau and he eagerly pretends to be one. Harris, who currently appears with his orchestra on the Jack Benny radio program, sings several songs, including “I Want It Sweet Like You” and “Thank You for the Lovely Evening.” Running time, 20 minutes.

## Phoney Boy
### *(RKO Radio)*
**Poor**

The grade of entertainment contained in this subject may be marked down as the first word in its two worded title. Set on a western ranch, more dull than dude, this minor effort presents musical fare that would be colorless in any locality. J. Harold Murray, trained to be a western hill billy from his “Rio Rita” stage engagement, sings lustily some uninspired melodies. Miss Cass Daly, a miniature of Miss Martha Raye, shouts her songs as badly as the faces she makes in her mugging byplay. The customary group of prairie chanters intone for local color effects. Obviously working their way west, a collection of our own champion “Shag” dancers from the *Daily News* Harvest Moon Ball contest drop in to strut by now their fully professional dance steps.—Running time, 11 minutes.

## Rhythm Wranglers
### *(RKO Radio)*
**Range Music**

Six musically inclined cowboys provide the entertainment, playing cowboy and hillbilly tunes. The story concerns the feud between two dude ranch owners. Lloyd Ingraham and Georgia Simons, the owners, feuding for years and ruining each other's business are brought together by the music of the cowboy band and announce their engagement. Ray Whiteley, leader of the band, follows suit by becoming engaged to Ingraham's niece, Jane Walsh. Running time, 19 minutes.

# *Monogram Has 4,538 Accounts*

W. Ray Johnston, president of Monogram, said this week that the company now has 4,538 definite theatre commitments on its product, not including the 2,000 spot booking engagements.

The Dallas exchange has closed deals with all major circuits in that territory for the entire 1937-'38 Monogram product, it was said this week. The circuits include the Jefferson Amusement Company, R. E. Griffiths, Inc., Robb and Rowley, G. Fry, N. B. Blankenship, Interstate Theatre, J. G. Long, Texas Consolidated, Jack Pickens Theatres, Talley Circuit and the Tri-State Circuit.

Five pictures now in production, "Saleslady," "My Old Kentucky Home," "West of Rainbow's End," "Wanderer of the West" and "Painted Trail" are to be completed this month, giving Monogram 26 finished productions by the first of the year.

Next year's schedule tentatively calls for a total of 48 productions, including 32 dramas and 16 westerns. The budget set for the 1937-'38 schedule will be increased approximately 25 per cent for the 1938-'39 season, Mr. Johnston said.

E. B. Derr will produce "Female Fugitive" as his next for the company.

A franchise holders' meeting is tentatively set for March 1st on the coast, and a regional sales meeting will follow in May.

## RCA Promotes Five

Frank R. Deakins, former RCA Photophone sales manager, has been elected a vice-president of RCA Manufacturing Company. Homer B. Snook, formerly assistant treasurer of RCA Photophone, has been placed in charge of all Photophone sound equipment sale to theatres and industrial producer licensees. Henry C. Bonfig and Vance C. Woodcox, formerly sales executives with the manufacturing company, were elected vice-presidents. Robert Shannon, a vice-president, has been made general manager, in addition.

## Circuits Get Wisconsin Houses

The Standard Theatres Company and the Fox-Wisconsin Company, circuits with headquarters in Milwaukee, last week increased their holdings. Standard added the Geneva at Lake Geneva, and the Delavan at Delavan, while Fox-Wisconsin acquired the Plaza and World in Milwaukee, and the Majestic and Cudahy in Cudahy. Fox-Wisconsin now has 51 theatres in Wisconsin and upper Michigan.

## Allied Cruise Cancelled

The annual cruise of Allied of New Jersey to Bermuda was canceled this week when 450 members of the Monarch of Bermuda crew called a strike two hours before sailing time. Irving Dollinger, president, however, planned to sail for the resort on another boat to celebrate his 10th wedding anniversary.

Monogram will hold its 1938-39 convention in Los Angeles, some time in April. Franchise holders and office managers will convene there at a date to be announced by W. Ray Johnston, president, after the first of the year.

# COPYRIGHT VIOLATORS TURN TO "BICYCLING"

## Distributors' Copyright Protection Bureau Reports Violations in 12 Per Cent of Theatres

Violations of the distributors' copyright on motion pictures were found in some 12 per cent of an undisclosed number of theatres investigated this year, according to the Copyright Protection Bureau. The Bureau maintained by the distributors for the specific purpose of ferreting out and curbing such violations. Gabriel L. Hess, counsel for the Motion Picture Producers and Distributors of America, is head of the Bureau, but its actual workings are in charge of Jack H. Levin, as director.

Activities of the Bureau in curbing copyright violations were revealed Monday in the Bureau's annual report. Covering the period from October 31, 1936, to October 31, 1937, the report, submitted by Mr. Levin, said:

"With approximately the same number of theatres investigated under practically identical methods, as in each of past recent years, one or more violations were found in 12.03 per cent of the theatres where investigations were completed. This is in excess of the 9.3 per cent of irregularities disclosed during the fiscal year 1936, but still considerably under the 44.6 per cent for the years 1930 and 1931. In addition to the increase of disclosures of irregularities, 'bicycling' violations substantially exceeded the 'hold over' type of violation, a reversal of the trend during preceding years.

"The explanation for this increase in violations disclosed, and the trend of violations toward 'bicycling' rather than 'holding-over,' presumably lies in an influx of new exhibitors and exhibitors previously operating single units or small circuits who acquired one or more additional theatres," said the report.

"During the year the Bureau undertook an intensive investigation in 33 states of motion pictures shown under non-theatrical auspices, to determine the source from which the prints are obtained," it was said.

The report discussed an opinion handed down on December 6, 1937, by the circuit court of appeals for the second circuit. "This opinion, for the first time, expressly recognizes the existence of exclusive exhibition rights, under the statutory copyright obtained for a non-photoplay film registered under Class M. This right to prevent copying is granted by the U. S. Copyright Act to all copyrights and would include photoplay and non-photoplay films. All previous court opinions in respect of exhibition rights were handed down in cases involving only photoplay films."

## Nicholas Schenck Reports MGM Studio in "Fine Shape"

Nicholas M. Schenck, president of Loew's, in New York Monday said that he was elated over his recent visit to the coast, adding that "the studios are in fine shape." He said that "innumerable contracts have been renewed with producers, directors and writers at the Metro-Goldwyn-Mayer studios. They are too many to enumerate, but every important personality whose contract expired at this time has been continued."

Ben Goetz, MGM production head in England; Victor Saville, English producer signed by the company, and Peter Bull, English actor, arrived on the *Normandie* Thursday and left immediately by plane for the coast. Mr. Bull will head for the MGM studio, where he has been cast in "Marie Antoinette."

Harry Rapf, producer, has been signed to a new contract by the company.

## National Decency Legion Classifies 13 Productions

Of 13 new pictures reviewed and classified by The National Legion of Decency in its listing for the current week nine were approved for general patronage and four were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Boy of the Streets," "Checkers," "Murder on Diamond Row," "Partners of the Plains," "Romance of the Rockies," "Sergeant Murphy," "Tovarich," "Wells Fargo," "You're a Sweetheart." Class A-2, Unobjectionable for Adults: "Daughter of Shanghai," "Krauch in Hinterhaus" (German), "Man-Proof," "Der Postillon von Lonjumeau" (German).

## Philadelphia Club Started

The Motion Picture Club of Philadelphia, a social and fraternal organization, was formed in Philadelphia last week at the Hotel Sylvania. Frank Hammerman, Republic Pictures, was appointed temporary chairman, and Moe Verbin of the Philadelphia *Record,* as temporary secretary. A temporary board of governors was elected.

## Columbia Appoints Managers

Columbia Pictures last week appointed Harry Wineberg to the branch managership of its Los Angeles office and W. Guy Craig branch manager of the Indianapolis office. Mr. Wineberg has been with Columbia four years and was the city salesman in the Los Angeles area. Mr. Craig also was a salesman, working out of the Indianapolis branch for the last eight years.

## Preparing Series For GN

Frank Gay, who produced "King of the Sierras" for Grand National, is preparing a series of features in association with Lou Rantz for GN distribution. "King of the Sierras" was released nationally on November 26.

## Portland Changes Decrease

Equipment and poster men in the Portland, Ore., area, report that many suburban houses are making two changes weekly instead of three, as was formerly done.

# BLIND BOOKING CLAUSE COVERED IN FILMS ACT

## Amendment Would Protect Provision; 'Threat' from Hollywood Caricatured in Paper

by AUBREY FLANAGAN
*in London*

Following the decisive defeat of the separate quota proposal in the House of Commons Films Act committee last week and the subsequent introduction by Oliver Stanley of a double credit plan, controversy over the bill quieted down. Parliament will adjourn for the Christmas recess on December 24th.

**The Committee this week adopted minor amendments to the bill proposed by Captain Euan Wallace, Parliamentary secretary to the Board of Trade, designed to prevent the unscrupulous from taking advantage of the blind booking clause, but no other features of the legislation were discussed.**

Wide attention was accorded in the press to a caricature of an unseen hand from Hollywood firmly gripping Government members of the House by the scruff of the neck which was printed in the left wing newspaper *The Week*. The newspaper reported that American film executives sent an ultimatum to the British Government that unless certain features of the Films Act were abandoned Hollywood would film short skits damaging to Anglo-British relations and also would withhold American films from British theatres.

"The British capitulated immediately," *The Week* said. "Undisclosed intervention from Washington is the real explanation of the mystery of the Government's about-face over the question of providing in the bill for an advisory commission with really practical powers to alter protective measures to suit changing conditions."

Mr. Stanley, president of the Board of Trade, told the House of Commons the Government had received many communications from Washington concerning films but none referring specifically to separate quotas or a films commission and that no attempt had been made to impose pressure.

Mr. Stanley's credit proposal provides that films not registered for the distributors' quota would be available for double credit under the exhibitors' quota. He said the aim of the amendment was to provide underselling by American distributors. The effect of the proposal was seen as an extra inducement to counteract the possibility of underselling. Sir Adrian Baillie declared his belief that the suggestion would not accomplish its purpose.

The Stanley proposal was seen as important to American interests since its effect would be that British producers would seek release through British distributors who would not need to acquire the distributors' quota and would be able to offer films as double quota value.

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### Stage Shows, Radio Fought

Associated British Union Cinemas is believed contemplating the abolition of stage shows in its houses. Certain of the circuit's theatres presenting vaudeville are being studied with this end in view.

The action is in line with the concerted move begun by the film industry to prevent radio broadcasts from theatres, film houses, studios and similar places. The Cinematograph Exhibitors' Association will join other trade organizations and theatrical music hall interests in discussion of the competitive problem which has arisen.

The General Council of the Cinematograph Exhibitors' Association has reached an agreement with the Kinematograph Renters' Society for the exemption of bookings for special children's matinees from rental returns. The distributors will offer only pictures released in August and September for showing during July and August of the following year. The exhibitors have accepted the proposal and will give it a year's trial.

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### Gainsborough Has Loss

Gainsborough Pictures, subsidiary of Gaumont British, has reported a loss of £11,801 for the year ended June 30th, the total deficit amounting to £127,289. The amount does not include any films produced under the arrangement by GB with General Film Distributors.

### Allied Albany Office

Independent Exhibitors, Inc., Allied New England affiliate, plans to establish an independent Exhibitors office in Albany, New York, according to Arthur K. Howard, business manager, who said that 30 new members have been added to the Allied ranks in Upper New York State.

### Commonwealth Expands

The Commonwealth Amusement Corporation, operating over 25 theatres in Kansas, Missouri and Iowa, has acquired the 400 seat Plaza at Neosho, Mo., from N. W. Huston. Commonwealth, in partnership with Hugh Gardner and Ed. Harris, also run the Fotosho and Orpheum in Neosho.

### Durland Promoted

L. F. Durland has been named sales manager of Monogram Pictures of Kansas City, Inc. W. L. Norris, president of the exchange, has been in ill health for a year, and plans to devote more of his time to covering the territory.

Local 666, Chicago, cameramen's union associated with the International Alliance of Theatrical Stage Employees, will hold a dinner dance at the Stevens Hotel, February 5th.

### *DISPLAY DEPICTS HISTORY OF FILMS*

*The Selwyn theatre on 42nd Street, off Broadway, New York, has installed a display of photo-murals in the lobby. The exhibit depicts the panoramic history of the motion picture from its pioneer days.*

*Included in the display are scenes of notable silent and talking pictures, a montage of famous stars, Academy Award winners and composites of memorable moments in motion pictures.*

# *SPA Plans Court Actions Attacking Music Publishers*

Beset by internal dissension, the Songwriters Protective Association this week prepared to carry its fight against publishers to the courts, believing this action will result in several members reconsidering the resignations they submitted when it appeared certain that the organization would adopt a controversial amendment to its bylaws.

The amendment, tabled after a deluge of protests, was to provide for a 25 year membership instead of the life membership which members now hold. Irving Caesar, president, received the resignations but declined to accept them immediately. In a letter to the resignees, he pointed out that the amendment was tabled and would not be resurrected in its present form. He also informed the entire membership of the organization's plan to institute actions in New York State supreme court against Irving Berlin, Inc., and Mills Music, Inc.

Through the suits, complaints for which have been prepared but not filed as yet, the SPA will seek to establish the validity of the assignment of rights made to the association by members. The actions also will petition the court to award the SPA all or part of the 10 per cent commission collected by the Music Publishers Protective Association for the disposal of transcription and synchronization rights.

Mr. Caesar explained that the SPA council contends that the 10 per cent should be deducted from the publishers' share of the returns instead of from the entire gross as is the practice now. Mr. Caesar estimated that during the last six years, the publishers association collected 10 per cent on a total of $750,000 to $800,000.

When the SPA council considered the membership amendment, Mr. Caesar said, it was to overcome the contention that life memberships are illegal. Originally, he charged, the publishers advocated the change but, Mr. Caesar continued, when the measure was brought up the publishers reversed themselves with the result that several SPA members tendered their resignations.

"We don't have to accept the resignations, you know," Mr. Caesar said, "and we won't until the members have had a chance to reconsider their decisions. Of course, we're not going to hold anyone in the association against his will. If, after reconsidering their decision, the members still want to resign then we'll accept the resignations."

The SPA's counsel is John Schulman who announced the complaints against the Berlin and Mills companies will be filed "within the next few days."

### Press Photographers Ball

The Press Photographers Association of New York will hold its Ninth Annual Entertainment and Dance in the Hotel Commodore, February 18th.

### Monarch Buys Rights

Monarch Pictures Company has acquired Western Pennsylvania rights to "Thunder Over the Orient" from Criterion Pictures.

# EXCEPTIONAL

**ONE step removed from the original negative used to mean definite loss of quality. Eastman Fine-Grain Duplicating Films break this rule . . . break duplicating records. These exceptional films are capable of producing master positives and duplicate negatives that are actually equal to the originals in photographic quality. . . . Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)**

## EASTMAN *Fine-Grain*

### DUPLICATING FILMS

# IN COURTS

## Order Against CFI Affirmed by Court

The decree of the Chancellor of Delaware in declaring null and void and granting a permanent injunction against a proposed amendment to the certificate of incorporation of Consolidated Film Industries, Inc., a Delaware corporation, was affirmed by the State supreme court in special session at Dover, Del., this week. The action against the film company was brought by Norman Johnson, a preferred stockholder of New York.

The decree was handed down by Chancellor Josiah O. Wolcott in the chancery court at Wilmington last September granting a perpetual injunction against the film company and enjoining it from filing, or causing to be filed, or recording a certificate of amendment to the certificate of incorporation whereby new preferred stock would be created and exchanged for old preferred, the holders of the latter to forfeit unpaid accumulated dividends.

The corporation sought by the proposed amendment to the certificate of incorporation to change its presently outstanding 400,000 shares of $2 dividend cumulative preferred stock into 500,000 shares of $1 dividend cumulative preferred stock and 100,000 shares of new common stock. The old common stock, comprising of 524,937 shares, were to have been converted into 349,982 shares of new common stock at the ratio of 2/3 of a new share for each share of the old stock. The plan provided in addition that dividends in arrears to the extent of $4 per share on the old cumulative stock as of October 1, 1936, would be canceled.

### Court Approves New Madison Bond Plan

With the approval by Federal Judge F. A. Geiger in Milwaukee of the reorganization plan for the Capitol theatre and store building at Madison, Wis., the company will issue new bonds totaling $717,000 in lieu of the present first and second mortgage bonds. Of the new bond issue, $417,000 will be first mortgage bonds and $300,000 second mortgage bonds.

The court also signed an order to show cause why a master should not be appointed to take up consideration of a change in the lease covering the location of the theatre entrance and two stores in the building.

### Shuberts' Reports Filed

Lee and Jacob Shubert this week in the United States district court in New York, filed their answer to the $4,000 suit brought against them by the Keith Massachusetts Corporation on two alleged promissory notes. The answer set forth that $1,666 was tendered in full payment on November 1st, but that the plaintiff refused to accept it.

### Edward Gross with Loew

Edward Gross, formerly associate producer for Sol Lesser on the Bobby Breen pictures, last Thursday signed a contract with David L. Loew Productions.

### Allowance Denied in Roxy Theatre Petition

The petition of the Tipton Bondholders' Protective Committee for an allowance of $5,000 as fee in the Roxy theatre reorganization was denied by Judge Francis G. Caffey in the United States district court in New York this week. Judge Caffey ruled that the committee had traded in first mortgage bonds and that he therefore was compelled to disallow their request.

In a written opinion Judge Caffey revealed that several members of the Tipton Committee had purchased and sold Roxy bonds at a profit of $2,160. The committee's request for $361 for disbursements was allowed, however. Judge Caffey cautioned other petitioners that the allowance of disbursements in this case was not to be "regarded as a precedent."

### Officer Studying Production

Captain W. W. Jervey, Signal Corps, United States Army, has begun a study of studio motion picture production in Hollywood in continuation of the cooperative training program carried on by the War Department and the Research Council of the Academy of Motion Picture Arts and Science. Captain Richard T. Schlosberg, who completed the course last year, and Captain Charles S. Stodter, in 1935, are now engaged in training film production at the War Department studios in Washington.

### Basil on Holiday

Nicholas J. Basil, general manager and film buyer for Basil Theatres, Buffalo, N. Y., is en route to Hollywood by way of the Grand Canyon. While in Hollywood he plans to visit the studios, Palm Springs and attend the Rose Bowl game on New Year's Day.

### Golden a Coordinator

Secretary of Commerce Daniel C. Roper has approved the request of George Creel, Commissioner of the United States Golden Gate Exposition Commission, for the services of Nathan D. Golden as coordinator for the federal motion pictures to be exhibited at the Exposition. Mr. Golden is chief of the Motion Picture Section of the Department of Commerce.

### Special Film Truck Developed

A new mobile motion picture and photographic power truck, capable of producing 40,000 watts for lighting or projection purposes, has been developed and placed in service by the photographic department of Ford Motor Company. Developed principally for motion picture or other camera work under adverse conditions or for night work, the new unit is said to carry complete power and lighting facilities for taking pictures or for projection work.

### Seligman Joins Cinepix

Leo Seligman has joined Cinepix Company, New York, as vice-president, and will handle distribution of full length foreign features as well as short subjects. The company's current list includes 18 Polish films, 14 Italians and four Spanish pictures.

J. H. Hoffberg Company, Inc., has moved to larger quarters on the 5th floor in the same building at 729 Seventh Avenue, New York.

# OBITUARIES

## Ted Healy Dies In Hollywood

Ted Healy, comedian who rose to fame with his "stooges" act, died unexpectedly in Hollywood Tuesday. Death came a comparatively few hours after preview audiences had acclaimed his work in the Warner Brothers picture "Hollywood Hotel." He is survived by his widow, the former Betty Hickman, whom he married in 1936, and an infant son, John Jacob, born last Friday.

Coroner Frank Nance issued an autopsy order when Mr. Healy's physician, Dr. Wyatt Lemont, declined to sign the death certificate after a first report that the death was caused by a heart attack.

Mr. Healy was born in Houston, Tex., October 1, 1896, and was educated at Holy Innocents School in that city and at De La Salle Institute in New York. Following seven years of successful stage and vaudeville experience he entered films in 1930 and since that time has appeared in many of the leading productions of Twentieth Century-Fox, Warner Brothers and Metro-Goldwyn-Mayer, to whom he was under contract at the time of his death.

### Lee Milton Boda

Lee Milton Boda, 78, Columbus, Ohio, who founded and operated the Valentine circuit of legitimate theatres in 1895, died at his home following a three-month illness. Mr. Boda was the first manager of the Hartman theatre in Columbus, which his son, Robert F., now manages.

### John E. Ungerfeld

John E. Ungerfeld, 51, formerly operator of the Rheben Theatres, N. Y., including houses in Portchester, Nyack, Ossining and Rahway, N. J., died in New York City. He was a brother-in-law of Sol Edwards of Grand National.

### Arthur L. Merritt

Arthur L. Merritt, 57, Oconto, Wis., exhibitor, was killed when struck by an automobile in Cuba City, Ill., where he had gone to open another theatre.

### Martens Reelected Union Head

Arthur Martens has been reelected president of Local 650, Westchester County Motion Picture Machine Operators Union, affiliated with the International Association of Theatrical Stage Employees. Other officers are Bernard J. Ritch, first vice-president; Irving A. Weiss, second vice-president; Anthony Dente, third vice-president; Emil Smith, recording secretary; Fred Thombe, financial secretary-treasurer; Richard S. Hayes, business manager; Albert E. Bell and George B. Alley, trustees.

### Actress Leaving RKO

Maxine Jennings, actress, by mutual agreement will leave RKO Radio, January 1st. The actress' contract terminated amicably, it was said.

# WHAT THE PICTURE DID FOR ME

## Columbia

**COWBOY STAR, THE:** Charles Starrett, Iris Shunn—Many told us this was the best western they had seen. Although we had our pre-Christmas slump, it was thoroughly appreciated by those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**DANGEROUS ADVENTURE, A:** Don Terry, Rosalind Keith—Unquestionably the poorest picture we have played in eight years. Whatever ledger profit is shown is more than wiped out in the houses that play it. Played December 3-4.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**DODGE CITY TRAIL:** Charles Starrett—A very good western to less than normal business owing to winter weather conditions. Played December 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**LEGION OF TERROR:** Bruce Cabot—Lost heavily on this. Picture only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**LET'S GET MARRIED:** Ralph Bellamy, Ida Lupino—Don't pass this one up for a dual bill. It's a nice little comedy that we billed with a western to satisfied patrons. Business below par before Christmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MURDER IN GREENWICH VILLAGE:** Richard Arlen, Fay Wray—Should make Arlen a "he" man again. He doesn't register in anything but action pictures. This was enjoyed by quite a few. Running time, 68 minutes. Played December 3-4.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

## First National

**ALCATRAZ ISLAND:** John Litel, Ann Sheridan—A nice little program picture that goes well on a double feature. It in no way compares with "San Quentin," although the producer would have you think otherwise. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**EMPTY HOLSTERS:** Dick Foran—Western pictures do well at this theatre. So we often use a western on our Sunday and Monday program. Of course, we try to select an extra good western for a Sunday show. "Empty Holsters" is a swell western and it held its own with "Hoosier Schoolboy." We regret to see Dick Foran stop making westerns, but it does seem too bad that after a star is developed and begins to mean something at the box office to withdraw that star. Dick Foran is ideal for westerns. Well, Dick, here's success to you in whatever new roles they decide to star you in.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**EMPTY HOLSTERS:** Dick Foran, Patricia Wallthall—Just another Foran western which seems to hold the interest of the kids and some of the grown-ups, but lacking so much in real interest for the average patron. We must admit, though, that there isn't so much of the impossible in westerns today. Played November 19-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MR. DODD TAKES THE AIR:** Kenny Baker, Jane Wyman—Good show to fair business. Kenny Baker has a pleasing voice and good personality on the screen. You will make no mistake in giving this preferred playing time.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

**OVER THE GOAL:** William Hopper, June Travis—A very good little feature. Good for family night with plenty of good shorts. The kids liked it and had no walkouts. Seems as if most of the programers were designed for double billing this year. Running time, 65 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**SAN QUENTIN:** Pat O'Brien, Barton MacLane, Ann Sheridan, Humphrey Bogart—Don't believe we ever played a Pat O'Brien picture which was not good. Some better than others, but always good. This was a dandy action melodrama and that Sheridan girl didn't hurt the cast one little bit. Running time, 70 minutes. Played November 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*
MOTION PICTURE HERALD
Rockefeller Center, New York

## Gaumont British

**TALK OF THE DEVIL:** Ricardo Cortez, Sally Eilers—Here is a real surprise. About as clever a mystery picture to figure out as we have had in some time. Business fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Metro-Goldwyn-Mayer

**CAPTAINS COURAGEOUS:** Spencer Tracy, Freddie Bartholomew—They do not make them any better than this one for story, cast, production and photography, and not much worse from the box office angle. I think this is the best show I ever ran and the few who came agreed with me. I tried to run a ten-cent school matinee Wednesday afternoon and not enough of the students came to pay the operating expenses, so had to call it off. I think this shows conclusively that the young folks are definitely not interested in this type of picture. It is to be regretted, but I am an exhibitor, not a philanthropist, and it is thumbs down on this type of picture from now on. I have cancelled "The Life of Emile Zola" and tried to cancel "The Good Earth." Personally I enjoyed "Captains Courageous" very much. The shots of the sea are wonderful, but, "Quoth the Raven." Running time, 116 minutes. Played Nov. 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**DOUBLE WEDDING:** William Powell, Myrna Loy—One swell comedy. Myrna is wasted on a straight part but Powell more than carries the load and who ever wrote this script really put some thought into it. Did a nice business and pleased the customers. Played December 5-7.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**FIREFLY, THE:** Jeanette MacDonald, Allan Jones—Jeanette MacDonald's best so far. We took a beating on it though, due maybe to extreme cold weather. Picture was much too long though. Could have taken out first three reels and all would have enjoyed it. Would like to start an organization to limit all musicals to 90 minutes or less. What help could I get? Let me know. Running time, 138 minutes. Played December 5-7.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**FIREFLY, THE:** Jeanette MacDonald, Allan Jones—A most lavish production that failed to click. Allan Jones received more favorable comment than Nelson Eddy has ever had in our foyer. Jones is a comer and an artist in all respects. Miss MacDonald still holds the top place in singing stars. Her acting, poise and artistic ability outshines any other. The picture is wonderful but for some reason missed fire here. Running time, 138 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MADAME X:** Gladys George, Warren Williams—Patrons seemed to enjoy this or at least it held their interest. A good old sob picture. Running time, 75 minutes. Played December 1-2.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**MAN OF THE PEOPLE:** Florence Rice, Ted Healy, Joseph Calleia—A fair program picture suitable for a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MY DEAR MISS ALDRICH:** Edna May Oliver, Walter Pidgeon, Maureen O'Sullivan—Swell little picture with Miss Oliver being as usual the whole show. O'Sullivan's acting as always is forced and not natural. This is the first picture that Loew's have given us that is up to their standard. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MY DEAR MISS ALDRICH:** Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon—Don't think much of this one. The story is very thin and it seemed to lack something because it could not hold the interest. Running time, 73 miinutes. Played December 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**NAUGHTY MARIETTA:** Jeanette MacDonald, Nelson Eddy—The age of this picture certainly does not hurt it one bit. We didn't play it when first issued but have played all of the others since and we believe this to be the best of the lot. Running time, 105 minutes. Played December 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SARATOGA:** Jean Harlow, Clark Gable—A fine farewell picture from one of our favorite stars, Jean Harlow. An unusually good cast, Jean, Clark Gable, Lionel Barrymore, Frank Morgan and Una Merkel. I would like to see Una in more and bigger parts for she is plenty good. This is a good story, and pleased nearly one hundred per cent. It is barely noticeable that Jean is not in all the scenes. Running time, 94 minutes. Played Nov. 26-27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—This doubled with "Public Cowboy, No. 1" almost gave us Shirley Temple business, which means almost tops. I list both pictures together because both had a specific drawing power and this combination gave above average business. I was a little late playing this Tarzan picture but that did not seem to hurt its drawing and it is one grand action, adventure and thrill drama, as good or better than the other Tarzan pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Monogram

**HOOSIER SCHOOLBOY:** Mickey Rooney, Anne Nagel—This is a good heart interest story with Mickey Rooney delivering a swell performance, and the rest of the players adequate for the parts they portrayed. We did above average business Sunday and about average Monday. This was doubled with "Empty Holsters," a Warner Bros. western—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**RIDERS OF THE DAWN:** Jack Randall, Peggy Keys—A pretty good start for this series of westerns. This star gives promise of becoming a welcome addition to the ranks of western stars. As for his singing, with the success of musical westerns some producers believe that all you have to do is to have a cowboy break out in song and you have a singing western, but it is not that easy. First it takes special kind of singing, cowboy songs, songs of the plains, hill billy songs, group singing by a bunch of cowboys, songs while they ride the trail. The music and singing must come as a natural break in the story. In my opinion "Riders of the Dawn" is a good western without the singing and the singing in this does not improve this western but no doubt the music part of these westerns will improve with coming releases. A word about George Cooper who plays the part of "Grizzly" in this. With proper care he could easily develop a role similar to "Windy" which would be a welcome addition to any series of westerns. I am glad to see this trouper of the silent days still with us, taking such swell character parts. This was doubled with "This Is My Affair."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Paramount

**ANGEL:** Marlene Dietrich, Herbert Marshall—A perfectly made picture, interesting story to some, everyone in it doing a good job, but we could not get them to lay their admission money on the line.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

**ANGEL:** Marlene Dietrich, Herbert Marshall, Melvyn Douglas—Just a picture that got by poorly. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

(*Reports continued on following page*)

**ANGEL:** Marlene Dietrich, Herbert Marshall, Melvyn Douglas—Picture like this one is a punishment that should not be inflicted on the public. It grossed enough to buy the shorts and pay express.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**ARTISTS AND MODELS:** Jack Benny—Pretty good picture—Somehow seemed to need something it didn't have. Not one of Benny's best.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**BLONDE TROUBLE:** Johnny Downs, Eleanore Whitney—My customers said not so hot. Me too.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred MacMurray. A very satisfactory performance, but our business was disappointing. Played December 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**HIGH, WIDE AND HANDSOME:** Randolph Scott, Irene Dunne—Do not try, as I did, to put this picture over in a big way because it will not go over. I displayed 6 panels of 24 sheet posters on it besides the regular newspaper display and did not take in as much money in four days as I should have done in one. To those exhibitors who are yet to play this picture suggest you set it on the weekend and use it as a single feature and it will give fair satisfaction. It positively is not a Sunday opening picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

**LOVE ON TOAST:** Stella Ardler, John Payne—There may have been worse pictures than this one made, but in my 30 years as an exhibitor I never saw one. This is one of the short ones that was too long. Running time, 62 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**MAKE WAY FOR TOMORROW:** Beulah Bondi, Victor Moore—Liberty gave this one three stars. But it's not the type of picture for small towns. Might go over in an old folks home or an old maids convention. Business poor. In fact I failed to do any business on any Paramount pictures this year. They are far below last year's pictures.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**SWING HIGH, SWING LOW:** Fred MacMurray, Carole Lombard—A very good picture, although somewhat old, was appreciated by those who saw it. Business poor on account of cold wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THUNDER TRAIL:** Gilbert Roland, Charles Bickford, Marsha Hunt—As good a western as any one could ask for. When a company puts in the stars that Paramount did on this picture no exhibitor should complain. These do not draw as well as the Hopalongs but to ask that is a little beyond reason. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**THUNDER TRAIL:** Gilbert Roland, Marsha Hunt, Charles Bickford—Heard no kicks. Guess they all thought it a good outdoor picture and it was. Had enough action and suspense to suit all. Running time, 55 minutes. December 3-4.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

## Republic

**OLD CORRAL, THE:** Gene Autry, Smiley Burnette—Good western. Not one of Autry's best.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PUBLIC COWBOY, NO. 1:** Gene Autry, Smiley Burnette, Ann Rutherford—This doubled with "Tarzan Escapes" almost gave us Shirley Temple business, which means almost tops. I list both pictures together because both had a specific drawing power and this combination gave above average business. As for this new Gene Autry picture, this is tops also. An original story, plenty of doings, good singing, especially the song "The West Ain't What It Used To Be" and lots of comedy. They gave Smiley Burnette more to do which is wise because Smiley is a great asset to this series of westerns, giving it comedy relief, which was greatly needed in westerns.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## RKO Radio

**ANNAPOLIS SALUTE:** James Ellison, Marsha Hunt—A very interesting picture. Action and comedy that appealed to the patrons, and of course the uniforms of the midshipmen and their drills and their life in the academy made a good impression. Played November 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**FIGHT FOR YOUR LADY:** Jack Oakie, John Boles, Ida Lupino—OK program picture. Amusing.—Rudolph Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

**FIGHT FOR YOUR LADY:** John Boles, Ida Lupino—This is a real comedy that seemed to please our crowd very much. Jack Oakie really goes to town in this one, and is well supported. Of course there is nothing serious about this, but it was intended for laughing purposes and entertainment only. It fulfills the bill to perfection. Sorry to report, however, that its drawing power seemed limited. Business not up to normal.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

*I am a little bit ashamed of the fact that getting as much as I do out of the "What the Picture Did for Me" department, I have failed to do my share of reporting on the pictures used. Come on you, Independents.*—F. L. CLARKE, Cozy Theatre, Hazen, Ark.

**LIFE OF THE PARTY, THE:** Gene Raymond, Harriet Hilliard—This is a swell comedy that pleased a small crowd very much. Exceedingly cold weather probably cut down the gross on this picture, but you can promise your patrons a real comedy when you run it. Good music helps it out.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

**MUSIC FOR MADAME:** Nino Martini, Joan Fontaine—Nice little programer that gets by nicely. Running time, 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**NEW FACES OF 1937:** Joe Penner, Harriet Hilliard—Like many small towners, our folks are not particular. Not a single kick on this picture and quite a number of compliments. Personally, I would hand out demerits to the camera and the cutting room, the former for shooting too much film, the latter for not cutting enough of it out. However, if the picture proves (and it should) that Harriet Hilliard must have a role with more womanly dignity such as she had in "Follow the Fleet," it will have accomplished something for the common good.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

**ON AGAIN—OFF AGAIN:** Wheeler and Woolsey—The Wheeler-Woolsey fans seemed to enjoy this type of comedy. Business was fair. Played December 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## Twentieth Century-Fox

**BIG BUSINESS:** Jed Prouty, Spring Byington—An awful waśte of good celluloid. This is in Fox's low bracket but didn't gross film rental. Buy some more shorts instead. Played December 8-9.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

**45 FATHERS:** Jane Withers—A very good picture any way you look at it. Very funny—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town and rural patronage.

**LIFE BEGINS IN COLLEGE:** Ritz Brothers—Too Ritzy! These birds are OK as support but when you have to look at them most of the time, it sure does get tiresome. And they are so silly. Otherwise it was a very nice program picture. Running time, 94 minutes. Played December 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LOVE IS NEWS:** Loretta Young, Don Ameche—If you missed this picture as I did, you had better go back and get it. It is one of the best shows run here in some time. I was afraid of this, which was my mistake that I did not use it sooner. This show is all to the good.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

**LOVE UNDER FIRE:** Loretta Young, Don Ameche—Very fine action melodrama with something doing all the time. Running time, 75 minutes. Played November 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SECOND HONEYMOON:** Loretta Young, Tyrone Power—Good comedy well produced. Good for any spot, but not for extended runs. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—A very remarkable production which pleased everyone who saw it. We did some extra advertising and personally guaranteed the show. As result we did better than average business. Played December 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—An excellent picture. Plenty of action, acting and comedy. This one will go over well anywhere, town or country. Played December 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**THIN ICE:** Sonja Henie, Tyrone Power—A honey! If that little gal doesn't have everything, we'd like to have someone tell us what it is she doesn't have. And there was a swell story with an excellent supporting cast. Running time, 78 minutes. Played November 28-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**THIS IS MY AFFAIR:** Barbara Stanwyck, Robert Taylor, Victor McLaglen—Chalk up another hit for Fox. It did not prove such a big hit at the box office but at that we did a good average business, but you can classify this as a swell piece of entertainment. The recreation of the period of 1900's was a fine piece of work. The music of the period was delightful, especially to the old timers and the youngsters were entertained also. The story holds interest all the way.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**WEE WILLIE WINKIE:** Shirley Temple, Victor McLaglen—Shirley Temple still makes good in a picture hardly suited to her, but you need not be afraid of it as it will please generally. However, it did not get as much money for me as the previous picture with this star. However, I had no complaints and many compliments on the show, and the reduced receipts might have been caused by local conditions. She is still the girl that will lift the mortgage.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

**WIFE, DOCTOR AND NURSE:** Warner Baxter, Loretta Young, Virginia Bruce—A very fine picture that failed to do any business. All characters did fine work. Truly a good family picture. Enjoyed by all who came. Running time, 85 minutes.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

**WIFE, DOCTOR AND NURSE:** Loretta Young, Warner Baxter, Virginia Bruce—Ah, here's The Picture! One of those appealing stories with an ending most women will tell you isn't possible, yet just the way you would like to see it end. Loretta Young is always grand, Baxter never lets you down, although he is getting a little old for romantic leads, and Virginia Bruce! Say, why has this honey been playing the menace all these months? She's swell. Running time, 85 minutes. Played November 21-22.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**YOU CAN'T HAVE EVERYTHING:** Alice Faye, Don Ameche, Ritz Brothers—Plenty of action and comedy. Of course the Ritz Brothers furnish a great deal of the comedy. Good picture for small towns. Played November 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

## United Artists

**AFFAIRS OF CELLINI:** Frederic March—If you haven't played this, it is worth your while. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**STELLA DALLAS:** Barbara Stanwyck, John Boles, Anne Shirley—Great in any spot for extended runs. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

## Warner Brothers

**ANOTHER DAWN:** Kay Francis—This feature enjoyed by all. Play it in any spot. Running time, eight reels. Played December 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—Played this one late but pleased my audience. Play it. In Canada will draw extra business. Running time, 10 reels. Played November 25.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**SLIM:** Pat O'Brien, Henry Fonda—Very good action picture with an excellent cast. Somewhat marred by the death of Pat O'Brien, but pleased most of the patrons. Running time, 80 minutes. Played Dec. 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SLIM:** Pat O'Brien, Henry Fonda, Margaret Lindsay—Here is a perfect little picture, not pretentious but well cast, well acted, and above all logical and convincing. There are thrills aplenty and a diversity of entertainment for every type of movie fan. To Pat O'Brien goes the top honors for his portrayal of a rough and ready linesman who loves his job more than anything in the world. It's a swell picture, out of the ordinary and worth booking anywhere, any time. Running time, 80 minutes. Played December 11.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**VARSITY SHOW:** Dick Powell, Fred Waring—Better than the past few Powell back stage shows. The youngsters stole the show all the way. Very much enjoyed by my patrons. Running time, 10 reels. Played November 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**VARSITY SHOW:** Dick Powell, Lane Sisters—You can go to the limit on this picture as it is really a swell entertainment, practically doubled the usual patronage on Friday-Saturday. Rosemary Lane is a new star that really has something, a swell personality and a fine singing voice. I believe you will hear plenty from this young lady in the future. Congratulations, Warner! Give us some more as good. Running time, 2 hours.—F. L. Clarke, Cozy Theatre, Hazen, Ark.

**VARSITY SHOW:** Dick Powell, Lane Sisters, Fred Waring—Not up to the Dick Powell standard. Made the mistake of playing this too close to "Singing Marine." The dance ensembles saved the show for they are fine, but then we expect that from Busby Berkeley. Fairly satisfactory production but does not

rate the high film rental. Running time, 120 minutes. Played Dec. 3-4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Short Features

### Columbia

**COMMUNITY SING:** No. 1—Good but songs were not familiar enough to my patrons to have them enjoy it or to attempt to sing them. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**GRAND HOOTER:** Broadway Comedies—Charlie Chase really goes to town. Packs a lot of real laughs. Even made us forget our business worries. Columbia has the answers when it comes to comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SET 'EM UP:** Special Sport Thrills—Very good bowling reel. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

### Educational

**MONTAGUE THE MAGNIFICENT:** Bert Lahr—Terrible. It might go in the wild and wooly sticks, but for the regular patron it could not be worse. We don't like two-reel comedies anyway and this capped the climax. Running time, 18 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PRIVATE LIFE OF THE GANNETS:** Treasure Chest—Very fine. Producers should specialize in single reel subjects like this, cartoons and novelties.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**SMART WAY, THE:** Willie Howard—Very good, I thought. Running time, 19 minutes.—Rudolph Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

**SMART WAY, THE:** Willie Howard—Just an ordinary filler with no drawing power whatsoever. Running time, 18 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

### Metro-Goldwyn-Mayer

**CHILE, LAND OF CHARM:** FitzPatrick Travel Talks—Good travel reel. Coloring is very beautiful. Show it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

**HONG KONG, HUB OF CHINA:** FitzPatrick Travel Talks—Very good travel talk. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KING WITHOUT A CROWN, THE:** Historical Mysteries—Didn't care for this first subject of the Historical Mysteries series. Hope the rest are better. Too dry.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**LITTLE MAESTRO:** Tabloid Musicals—This would have been very good if they had left out the Little Maestro. Some laughs. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**NIGHT AT THE MOVIES, A:** Robert Benchley—A grand subject. Benchley's stuff is somewhat over the heads of some movie goers but generally they liked it very much. He's an artist in his line.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**THREE SMART BOYS:** Our Gang—The Our Gang bring down the house and this was no exception. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

### Paramount

**KILLER OF THE TONTO:** Paragraphics—A fair short several scenes of which we have seen in other shorts put out by the producers. Enjoyed by all. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**NIGHT IN MANHATTAN:** Headliners—A very good musical of a New York night club's floor show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**QUEENS OF HARMONY:** Phil Spitalny and His Girl Orchestra—Paramount has made two exceptional shorts in the past two seasons. Last season it was Vincent Lopez's "Knock, Knock" and this season "Queens of Harmony." The tops of anybody's musicals. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**WHERE SNOW IS KING:** Paragraphics—Play this, a perfect picture on the art of skiing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**YOU CAME TO MY RESCUE:** Screen Songs—A bouncing ball, sing song with Shep Fields accompanying.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### RKO Radio

**RHYTHM IN A NIGHT COURT:** Nu-Atlas Produtcions—A dandy little vaudeville reel with the adagio dancers as the best we have had a privilege to witness. Running time, 7 minutes.—A. J. Inks, Crystal

### Twentieth Century-Fox

**SLAVE SHIP:** Warner Baxter, Wallace Beery—This picture failed to do the business we anticipated, although was enjoyed by those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Vitaphone

**BRING IN THE GIRLS:** Big Time Vaudeville Reel—Eddie Bergen and Charlie McCarthy introduce the acts in this fair vaudeville reel. Just a program filler. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**CHOKES ON YOU, THE:** Broadway Brevities—Joe Palooka and Knobby put over another good comedy. This time Joe kayoes a wrestler and everyone is satisfied. Some peachy bathing beauties pep it up. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**JAM SESSION, THE:** Clyde McCoy and Orchestra.—Fine. I wish Warner Brothers would include Lew Childre and Jack Turner in some of their vaudeville or novelty shorts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**LAND OF THE MIDNIGHT SUN:** Colortour Adventure—The poorest travel talk I ever have run. Scenery good but recording is poor. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

**LOUISIANA KINGS:** Melody Masters—A good musical reel although the songs selected could have been better. A brother and sister dance routine to the strains of "Dinah" gives it a "wow" ending. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

**MAL HALLETT AND ORCHESTRA:** Melody Masters—When we got a Melody Band Master we thought we had something, but they are getting poorer and poorer and this one about hits the bottom. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**MOVIE MANIA:** Broadway Brevities—Excellent entertainment. Don't miss this one. Popular music enjoyed by all and excellent dancing and settings. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural Patronage.

**PALM BEACH KNIGHTS:** Charles Ahearn—Got some laughs but personally thought it very poor. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PICTORIAL REVIEW:** No. 3—A very interesting pictorial, especially the last episode. The rodeo episode is very poor, but as an entire reel it will get by. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

**RIMAC ORCHESTRA, THE:** Melody Masters—Pass this one up. Very poor for rural community—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

**ROVER'S RIVAL:** Looney Tunes—Not up to the usual standard of Vitagraph. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

## Wells Signed by Educational

William (Billy) K. Wells, actor and writer, was signed last week by Educational to write stories for its two-reel comedies. His first story will feature Charles Kemper. Later he will contribute stories for Willie Howard and others on the Educational roster.

## Imperial Gets Color Film

Curtis Nagel, Imperial Pictures cameraman, has returned to New York with several thousand feet of color film shot in South and Central America. The film is to be used for a new series of short subjects in color.

Frank Donovan is producing "Ain't Love Grand" (tentative title).


# THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

●

A system devised expressly for keeping a correct tabulation of receipts and expenses.

All the information required by the Social Security Act can be easily and quickly obtained both weekly and for longer periods as the total is accumulated.

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TELLS ALL THE FACTS ABOUT YOUR BUSINESS EACH WEEK

- Payroll data for Social Security Taxes.
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- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

**$3** ENOUGH FOR A FULL YEAR'S BOOKKEEPING

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GENTLEMEN:

Please send me WILLIAM F. MORRIS' THEATRE ACCOUNTING. Enclosed find remittance of $3.00.

NAME .....

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*Announcing*

**the initial showing of**

# "A New Day"

**at**

## RADIO CITY MUSIC HALL

**Week of December 16TH**

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**PAUL DE KRUIF,** *famed author of "Microbe Hunters," says:* "As a combination of human drama and technical accuracy, 'A New Day' is, without exception, the finest piece of scientific storytelling I have ever seen on the screen."

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## A WORD TO EXHIBITORS ABOUT "A New Day"

The producers of "A New Day" offer this short subject, believing it appropriate for a place on your program. It was produced in Hollywood with a cast headed by Gilbert Emery who was featured in "The Magnificent Obsession" and "The Life of Emile Zola." The picture bears the endorsement of leading medical and scientific authorities, but it is in no sense "a medical picture." Although it features new weapons that doctors now have for fighting pneumonia, the film carries a strong and satisfying emotional appeal and ends on a high note of success and conquest. Above all, it is entertaining. The fact that the Radio City Music Hall is showing this picture is proof that "A New Day" is a short subject of unusual merit.

*Presented by*

THE UNITED STATES PUBLIC HEALTH SERVICE
and
THE METROPOLITAN LIFE INSURANCE COMPANY

**OFFERED FREE** with no transportation charges and a complete line of accessories. Write or wire for bookings, giving three optional dates.

**THE METROPOLITAN LIFE INSURANCE COMPANY**

ONE MADISON AVENUE, NEW YORK, N. Y.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## WE ANNOUNCE

The new editor of the Round Table is Jack Goldstein.

Miss Gertrude Merriam, identified with the department since its beginning, is its associate editor.

The department will continue in the pursuit of its plans and programs of service to showmen and this industry of the exhibition of motion pictures in the pattern which has been so thoroughly established these several years by A-Mike Vogel's constructive application of the policies of Martin Quigley, editor-in-chief and publisher.

Mr. Goldstein comes to the Round Table, to Motion Picture Herald and Quigley Publications, from an abundant experience in showmanship, an extensive acquaintance in the field, and with a record of competency in promotional matters pertaining to exhibition. He started with the Netoco circuit in Boston and grew with it. When in 1929 Publix absorbed Netoco he became advertising manager for their eight Boston theatres, then went presently to the Shubert Theatres, to RKO Theatres in Brooklyn and next in New England, thence to United Artists and more recently with Universal and RKO.

The Round Table advances to an important new year as an organ and instrument of cooperative service to showmen by showmen. The department consists of the interests, activities and works of the showmen whom it serves. Enrolled as members of the Round Table are the showmen through whose hands must pass not less than seventy per cent of the gross revenues of the motion picture industry in the United States and Canada, with an important representation abroad, conspicuously in the British Empire.

As December of 1937 draws to a close it becomes evident that the showmanship of 1938 is likely to find itself facing problems of increasing demands.

Plans, announced, and to be detailed in an early issue, contemplate a program for this department, and the Quigley Awards, calculated to continue to advance the interests and recognitions of the men who sell the product to the ultimate consumer.

While next week Mr. Goldstein will be addressing you himself in behalf of this department, it is now perhaps appropriate for the editor of the Herald to observe that these pages, as elsewhere in this publication, are continuously open to the expressions and communications of showmen readers.

Both Motion Picture Herald and the Round Table have a decided policy and point of view, but it is not a condition of access that everyone shall agree.

It is a point of considerable pride to the editors that the flow of correspondence to these offices is a continuous assurance of the interest of readers and an evidence of the recognition of the service.

It may well be a source of satisfaction, too, to the showmen who cooperate to make the Round Table, that in that certain marginal circulation of the Herald which reaches into far and high places of importance outside the industry, in Wall Street, in Washington and among other persons of estate, this department ever attracts a special attention.

More directly and immediately important is the fact that it is these pages and the periodical competitions for the Awards which sharply focus the attention of the leaders and administrators of affairs in this world of the motion picture.

The Round Table is a success, and the success of you who make it.

*TERRY RAMSAYE*
*Editor of* MOTION PICTURE HERALD

# Round Table In Pictures



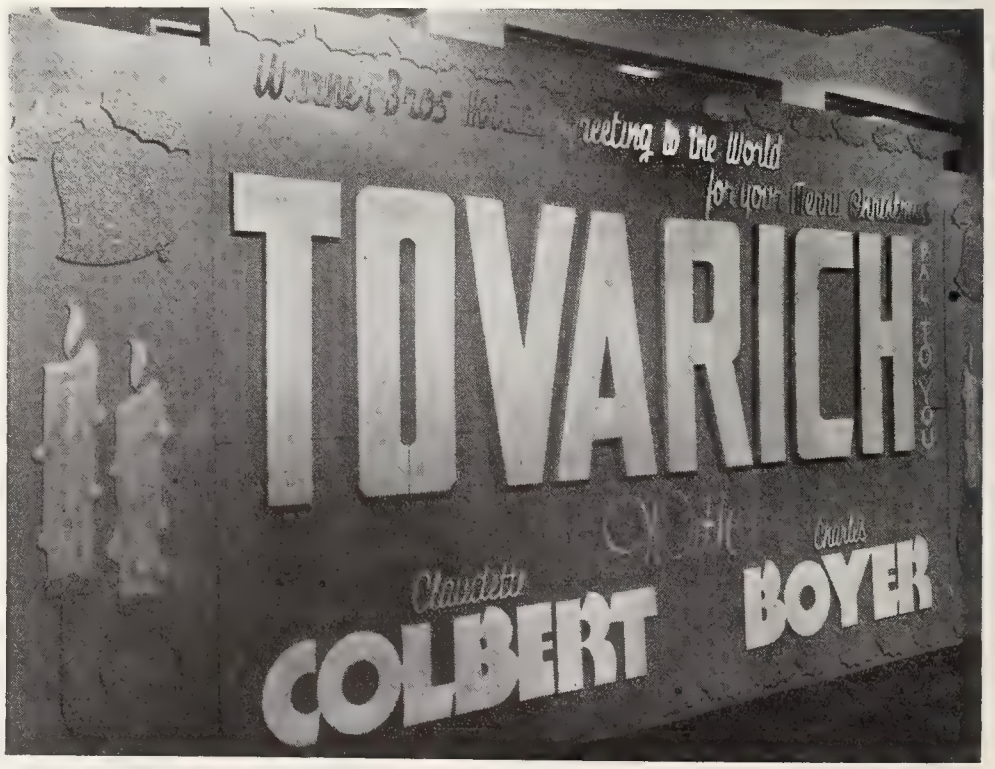

*Display standing 12 feet high and manipulated with electric gear shifts showing revolving figure of Adolphe Menjou brought crowds to the lobby of the Keith Memorial, Boston, to gaze at Jack Granara's "Stage Door" display. One turn revealed cast, next opened side door showing figure of Ginger Rogers and third that of Katharine Hepburn.*




*To sell "Alcatraz" to his patrons, Frank Regan, manager of Warner's, Fresno, Cal., in Lou Halper's Pacific Coast zone, planted fingerprinting apparatus in lobby, with instructor in constant attendance. . . . Created for Spence Pierce by House Artist Earl Davenport, Warner, Memphis, Tenn., was giant wall decoration on "Tovarich" flanked on either side with seasonal greetings, Christmas bells and simulated candles.*

*Eye-arresting indeed was Manager Tommy Read's "Merry-Go-Round" animated display described elsewhere in this section created by his house artist for date at the Paramount, Atlanta, Ga. Caricatures of the picture's four horsemen of hilarity—Bert Lahr, Jimmy Savo, Billy House and Mischa Auer were mounted on horses which revolved constantly.*



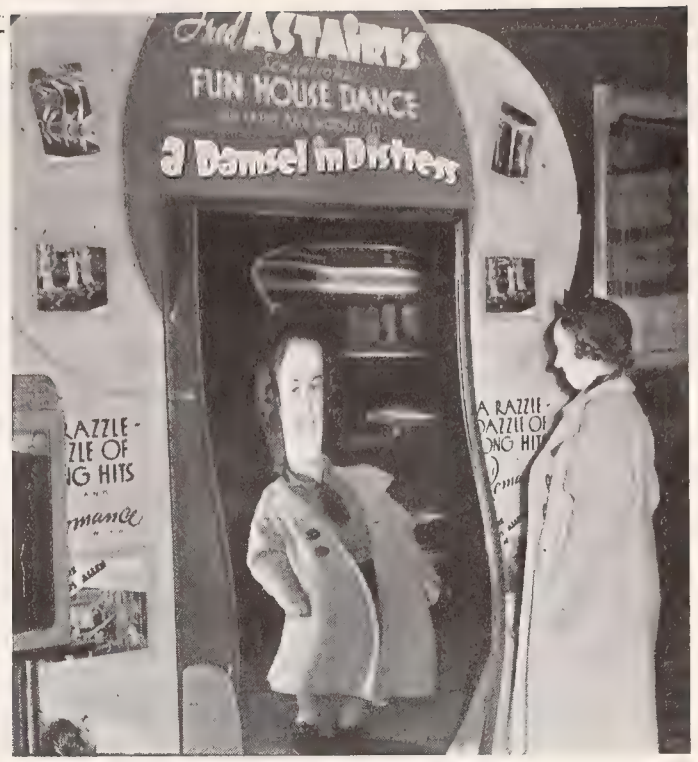



# Plaque Winners For November

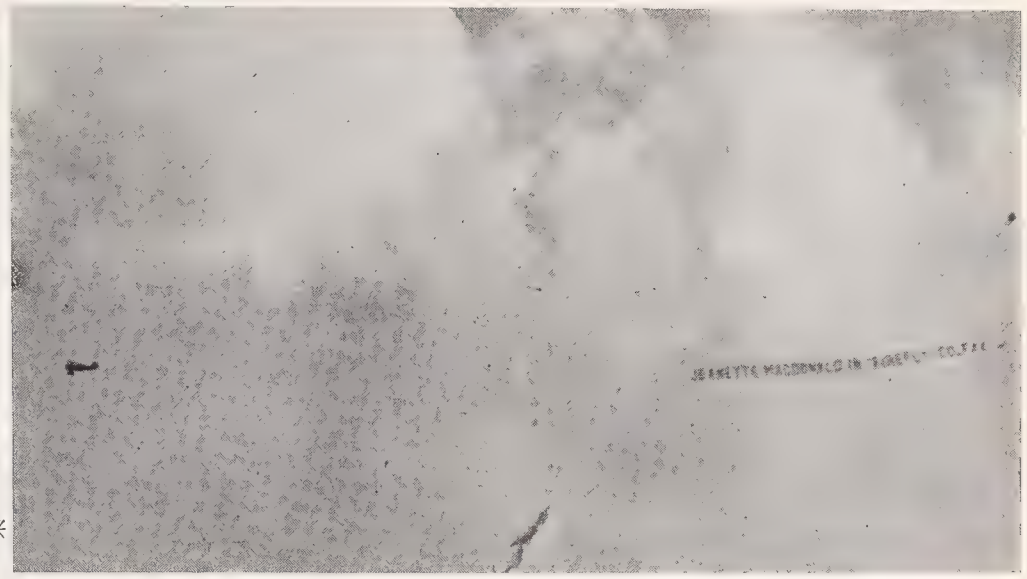




*First-time Plaque winner is Lyle Harding, Warner Bros.' Sheridan Square, East Liberty, Pittsburgh, Pa., voted the November Silver on "Emil Zola". Previous winner of a Bronze Plaque, Guy Martin scored again in the competitions for his entry on "The Firefly" at the Colfax Theatre, South Bend, Ind. Details of both winning campaigns reported by the entrants are detailed elsewhere in this section.*




*Distortion mirror gag for his lobby was attention-getter resorted to by Manager Robert W. Rhodes, Colonial Theatre, Akron, Ohio, for "Damsel in Distress" engagement. Theatreman reports the slant as creating plenty of excitement, most of the "stoppers" being adults.*



*Listed high in the various exploitation slants evolved by Guy Martin in his winning "Firefly" campaign was use of plane opening day, flying over Notre Dame Stadium during Pitt game before a reported crowd of 65,000 people. Trailing behind plane was enormous banner carrying star name, title and theatre. Seven-foot Neon title light atop building on main street was another outdoor bit of advertising that did much to attract.*




*Gainfully planted in window of leading downtown florist was orchid display secured by Manager Lyle Harding, for "Emile Zola." Neat tie-in copy in the form of card in center of window proffered orchids to Mr. Paul Muni for his superlative performance in the picture. Rated high in this theatreman's winning campaign was the newspaper coverage secured, including a reported first time by-lined motion picture critic's review.*

# QUICK REPORTS FROM THE FIELD

## *Plane Plugs "Bride"*

Flying over Yale Bowl during recent football game was ship carrying banner advertising Manager R. E. Russell's "Bride Wore Red" at the Poli Theatre, New Haven, Conn. Other outdoor slants included street broadcast in front of theatre opening day, sponsored by local gas station with guest tickets to persons broadcasting.

News agency distributed gratis copies of movie magazines carrying story of Joan Crawford's dramatic rise to stardom and strip across front with playdates, etc. Imprinted menu sheets distributed in selected restaurants, attractive lobby display consisted of large doll dressed in red and neon illuminated in addition to radio plugs ahead and during engagement.

## *Edits Paper*

Local officials of West Memphis, Ark., were among the first to come through with congratulatory messages which were reprinted in special 14 page newspaper conceived and edited by Manager Norval Packwood for the opening of the new Crittenden Theatre. Messages from the stars in Hollywood were also included as were those from numerous manufacturers whose products were used in the theatre construction. Stories on how talking pictures are taken, editorial from publisher of local newspaper together with cuts of the theatre personnel were used.

## *Binstock Gifted*

It's news when merchants get together to honor a theatreman, yet that's the lot that fell to Manager Paul Binstock, Marboro Theatre, Brooklyn. A committee representing the Bay Parkway Board of Trade presented the theatreman on his stage with an elaborate military set as a token of the merchants' appreciation for Binstock's cooperation in recent tieups.

## *Dreyfus Kin Speaks*

Two column story with cut of Capt. Alfred Dreyfus and his cousin Marcel Dreyfus, resident of Youngstown, Ohio, were planted in leading paper by Manager Frank Savage for his "Zola" date at the Warner Theatre. Relatives gave interesting details on the case and praised the authenticity of the picture.

### *CHRISTMAS TREE HUNT PLANTED BY HARRISON*

*A hookup that combines the angles of charity, entertainment and commercialism plus a close tiein with churches and a 30-minute broadcast was the 24-day "Christmas Tree Hunt" planted by City Manager J. P. Harrison, Texas Consolidated Theatres, Amarillo, Tex.*

*Listeners were asked to hunt through their homes for articles of food, clothing, toys, etc. Each day items asked for were brought to designated theatres, donors admitted gratis on presentation of articles. Collection was turned over to churches for distribution.*

## *Distortion Mirror*

Promoted from local amusement park for lobby display was distortion mirror used at the Colonial Theatre, Akron, Ohio, by Bob Rhodes for "Damsel in Distress," see photo in Round Table picture section. Newspapers gave the gag fine play, using two pieces of art and story, also reproducing pictures of Akron belles trying on the shoes used by Fred Astaire in the production. These autographed shoes were on display in the lobby two weeks ahead, and were offered to the town's best amateur dancer in a Fred Astaire dancing contest. Radio publicity was assured by having for judges two representatives from broadcasting stations.

Other slants included street bally of boy in tails carrying copy reading "you will be unfair to yourself if you don't see etc., etc."; classified ad contest; counter and window cards and special lighted display on hotel building.

## *Merry-Go-Round*

Advance lobby display for "Merry-Go-Round of 1938" created by Manager Tommy Read, Paramount, Atlanta, was realistic merry-go-round, constructed by house artist from compo-board and animated with small motor. (See photo in Round Table picture section). Caricatures of the picture's four horsemen of hilarity, Bert Lahr, Jimmy Savo, Billy House and Mischa Auer were mounted on horses on giant set piece which revolved constantly. Stills, standees and poster cutouts were also used while loud speaker was hidden in bottom of carousel and hooked up to phonograph in another part of lobby playing hit tunes from picture.

## *Women vs. Men*

Are women equal to men in business was the theme of Jimmy Barnett's newspaper contest planted for the "My Dear Miss Aldrich" date at the Community Theatre, Miami, Fla. Cash and pass prizes went to those submitting most logical letter either pro or con. Contest, which ran five days in advance, netted the theatreman extra publicity with amusing answers also running in paper.

Street bally was two men who picketed office buildings, one bearing sandwich board reading "Girls, strike against male bossism, and the other, "Men, down with women bosses," followed by cast and playdates.

## *Monkey Business*

"Pin-the-head-on-the-monkey" was contest conceived by Manager Charles H. Gibson for his "Borneo" date at the Gibson Theatre, Greenville, Mich. Headless cardboard monkey was mounted on one sheet and blindfolded kids supplied with heads were invited to pin them on the monkey, tickets going to winners. Tiger heads with flashing eyes, palm trees and replica of jungle were used for atmospheric lobby display and entire staff wore imprinted helmets.

## *Newspaper Contest*

Through local merchant tieup, Jack Markle, Coolidge Corner Theatre, Brookline, Mass., for "Lost Horizon" secured a full co-op ad page in which cuts of the various stars in picture were scattered through merchants' ads. Passes were awarded those submitting accurate list of stars' together with names of stores in which photos appeared. Paper carried stories together with art on the Shangri La lamasery.

Special display of stills was planted in high schools and public libraries, Shangri La set model in local power company window and enlargements photos also shown in various stores.

## *Durbin Double*

Promoted to theatre was Harold Janecky's Deanna Durbin double contest for "100 Men and a Girl" date at the Merrick Theatre, Jamaica, L. I. Cooperating shoe store paid for all cash prizes, heralds and cost of local movie taken of the winner, shown at store, high school and throughout town.

# *B&K Theatres Effect Kid Tiein*

by MITCHELL K. LINER
*Assistant Manager, Crystal, Chicago*

Following the enterprising efforts of its publicity department, Balaban and Katz effected the most extensive tie-up it has ever undertaken in quest of kid business. Parties concerned are eighteen B & K Chicago neighborhood theatres running the serial "Radio Patrol," and the Chicago Herald & Examiner, which publishes a cartoon strip of the same name.

The newspaper promotes in its columns the organization of a "Junior Radio Patrol Club" in each of the houses playing the serial. As an advance plug for the serial (now in its fourth week), the Examiner furnishes each theatre with five thousand heralds exploiting both "Radio Patrol" and the club itself. The eighteen theatres, including the Crystal, Century, Norshore, Nortown, Gateway, Maryland, Regal, Lakeside, Coronet, Belpark, Will Rogers, Terminal, Senate, Central Park, Berwyn, State, Manor and La Grange, have also been supplied with membership cards.

Each theatre keeps a complete file of its club enrollment, containing such data as "name, address, school and birthday," together with apparatus for finger-printing the youngsters upon joining. Every Saturday matinee meetings are held in which the manager addresses the boys and girls from the stage. Safety is discussed, and drawings are held for numerous prizes, the latter for the most part being promoted by the managers and the B & K publicity staff.

Organizers of the club got plenty of civic co-operation. Judge J. M. Braude of the local Safety Court has endorsed the club, permitting his signature to be placed on the membership card. Police Commissioner James P. Allman allows each theatre, once a week, to select a member of its Junior Radio Patrol Club to be escorted through the Central Radio Broadcasting Station at Police Headquarters, where the youngsters learn how police calls emanate, see the teletype go through the "lock-up," etc.

City-wide exploitation tie-ups through Safety Agencies such as the Chicago Motor Club, the Mayor's Safety Council and the Chicago Police Department, are now being formulated.

Also many of the managers have contacted grade schools in their neighborhood, and with the aid of their police and judicial endorsement, have accomplished much in the way of stimulating good-will.

*"Tell Us What You Did"*

## Ship Front

Three weeks ahead of opening of "Souls at Sea" at the Rialto, Morrilton, Ark., Manager Malcolm Gilbert constructed large model replica of ship in picture for marquee display. Height of mast was 20 feet, brilliantly illuminated at night and top sail was changed thrice during display, first week reading "coming soon," second "Starts Sunday" and third "now playing."




This "double feature" cartoon was created by Club Cartoonist Milt Rosenfeld.

# MORE CHRISTMAS

Loew's Cleveland publicity head, Milt Harris, effected a tieup with local Postal Authorities leading department stores and merchants along main street. Four-page shopping reminders were distributed at all local branches of post office and inserted in packages leaving stores. Cover carried copy reading "Do your Christmas shopping early and add to your shopping enjoyment by including a matinee performance of," etc., etc. Inside spread was left blank for shopping reminders and back included message from Postmaster Farley.

▽ ▽

Plans for a party at which it is anticipated more than 3,000 orphan kids will attend are under way by Manager Ed McBride, Loew's State, Syracuse, N. Y. Cooperating with the theatreman is a committee from the Firemen's Association, Rotary Club and Junior Chamber of Commerce. Members of the sponsoring organizations have all donated their services with Eddie rounding up a good kid show.

▽ ▽

Reported as being an excellent pre-Christmas builder is Advertising manager C. E. Carden's football night at the Worth, Ft. Worth, Tex. Tieups were made with the Ft. Worth *Press,* to handle publicity with local merchants donating prizes. Local sports writer acted as emsee, introducing players on the T.C.U. football team. As each player left the stage he was presented with a gift. College swing band was on hand to supply the music and KTAT broadcast the event, plugging the night.

▽ ▽

Tagging the event as "Merchants' Pre-Christmas Exhibit," Julius Lamm, Uptown, Cleveland, contacted some 35 local merchants for gift displays in his lobby. Each store paid a nominal sum according to space and location, the affair itself being sponsored by a recognized organization of business and professional men. All moneys taken in were used for publicity, window cards, handbills, full-page ads in local papers, cash prizes and other prizes given away during exposition which lasted nine days.

▽ ▽

Selling his four-week period prior to the holiday as "Christmas Treat Month," C. L. "Holly" Hollister, Babcock Theatre, Wellsville, N. Y., built up the event with institutional trailers, compo-board trees on side of stage, special foyer and lobby treatment. Santa Claus was stationed in theatre with Christmas packages tied in colored ribbons, copy on each being coming attractions. First two weeks, emphasis was placed entirely on screen programs and outside tieups.

Third week "Holly" planned a local teachers' dance recital on stage, final week being marked by stage activities each night including a radio giveaway, promoted merchandise being auctioned to highest bidders, proceeds going into jackpot which was drawn for, winding up with car giveaway and diamond ring presentation on stage.

▽ ▽

A "believe-it-or-not" is William Saxton's Christmas party at Loew's Century, Baltimore, Md., for which William Baskerville, publisher of the Baltimore *News-Post* and *Sunday American* donated $1,000 for toys. Stories with three-column art appeared in the cooperating papers, child welfare departments of both the Veterans of Foreign Wars and American Legion have been assigned the task of aiding and WBAL will make appeals for general public cooperation.

# OUTSTANDING TIEINS FEATURE NOVEMBER PLAQUE CAMPAIGNS

## Excellent Exploitations and Effective Contests Arranged by Harding and Martin on Entries Voted Quigley Honors

Concentrating on schools, November Silver Plaque winner Lyle Harding, Warners' Sheridan Square Theatre, East Liberty, Pittsburgh, Pa., for "Life of Emile Zola" tied in with the leading high schools and planted a letter and essay contest for students. English teachers cooperated, plugging the picture and contest, for which prizes were awarded, notices were also tacked on school bulletin boards and discussed in classes.

Newspaper coverage was abundant, front page break with art work was garnered in local weekly having a circulation of $25,000, two-column six-week serialization was planted in the *Tribune,* latter paper coming through with a reported first time by-lined motion picture critic's review. Free space was also landed on comic pages of the Pittsburgh *Press* with two-column cut of Muni and picture plug by columnist who lauded the production.

Through tieup effected with Station WWSW, Harding promoted one hundred word spot announcements on special program from Monday to Friday preceding opening at no cost to the theatre, Station WJAS also cooperating by urging the public to attend the engagement.

Scholastic Magazines were distributed to all high and grade schools, booklet numbering some twelve pages were entirely devoted to the life of Zola, abundant scene stills were scattered throughout the pages, as were cuts of Muni as he appeared in previous productions. Also included were study guide suggestions, back cover being devoted to theatre ad, playdates, cast and production credits.

### Merchants Aid with Displays

Large framed tinted photos of Muni were planted in choice spots in conservative store windows on main thoroughfare and top window display was arranged through effective tieup with leading florist (see picture in Round Table picture section), large card in center reading "An orchid to Paul Muni for his splendid performance in," etc., etc., numerous other merchants came through with attractive windows. Across building located on one of the main traffic arteries, the enterprising theatreman mounted a 24-sheet with title, cast and playdates.

Outstanding merchant tieup was costless distribution of 5,000 photos and as many albums on an eighteen-week basis. In exchange for merchant's ad on back cover, theatre and store gave patrons and customers scrap books and pictures of various stars were distributed once a week. Other merchant tieups included imprinted cake boxes and paper bags, 200 window cards were posted within a forty mile radius of East Liberty and 10,000 costless heralds promoted by merchant's ad on back. Two weeks in advance of opening trailers were run at local Warner theatres in East Liberty, 20-foot display used at front of stage week ahead and during entire run while for inside his lobby display Lyle constructed a ten-foot display frame containing stills, photos and cover of the "Zola" pressbook. For the outside of his house, Lyle planted an illuminated sign with spotlight focused on giant head of Paul Muni.

### Martin Campaign Barrage Starts Two Weeks Ahead

Opening gun of Guy Martin's "Firefly" campaign at the Colfax Theatre, South Bend, Ind., was fired two weeks ahead of opening with special large lobby transparency box illuminated in three colors, flasher used behind the title gave flame effect. Various other displays announced the coming attraction.

Through cooperation of telegraph company, arrangements were made tor the distribution of 3,000 herald-wires bearing message from Jeannette MacDonald to movie patrons and planted in branch windows.

Further telegraph tieup was insertion in all hotel boxes of miniature wires advising folks not to leave South Bend without seeing the picture. Telephone hangers with title copy were also hung on phones in all public pay stations.

Parking lots' officials aided by tying in with theatre and offering a ten cent parking reduction on presentation of ticket stamped at the Colfax boxoffice, lot also used large banners stressing the slant with prominent picture mention. Fourteen sets of highway signs were erected on seven main traffic arteries reading, "Passersby, feast your eyes on Jeanette MacDonald in Firefly," followed by playdates.

Through house-to-house distribution and mailing to rural route homes, Martin started a contest, tickets going to those writing title most times on back of card advertising the picture. Contacting all ladies' bridge clubs, the theatreman sent wires inviting winners to be his guest during engagement of the picture.

Opening day of picture airplane towing large banner (see photo in Round Table picture section) circled Notre Dame stadium five times while the Pitt game was in session, and before an estimated crowd of about 65,000. Still another outdoor bit of advertising was seven and a half foot high by 32 foot long neon title sign erected atop building which when illuminated at night gave the effect of flames and was discernible miles away.

Large frame carrying stills and picture copy was placed in auditorium of South Bend high school where the Philharmonic Orchestra was playing and letters were mailed to selected list of music lovers. Numerous were the window displays planted in leading shops around town, particularly elaborate was window of department store which plugged Hollywood creations featuring the new "firefly" red. Scattered throughout window were enlarged scene still, background showing giant cutout of Jeannette MacDonald and Allan Jones, special lighting playing on the entire display to bring out colors.

Coloring contest was planted in Polish paper, blowups were placed in hotels and leading restaurants and car cards were tacked both inside and out of all trolleys.

*"Tell Us What You Did"*

**Featured exploitations in both the Harding and Martin campaigns are illustrated in the Round Table photo section of this issue.**

### *LAST CALL FOR 1937 AWARDS*

*As announced previously, the deadline for the Quigley December Awards has been set for midnight of Saturday, January 8th.*

*Since this is the last month for the 1937 campaigns, entrants are requested to make sure their material for December judging arrives before deadline so that they will be eligible for the Plaques, and First and Honorable Mentions.*

*Plans for the Grand Awards judging are now going forward and will be announced in a forthcoming issue.*

## Store Fashion Show Sells "Stage Door"

In the campaign executed by exploiteer John McGeehan and Manager Andy Saso of the Fifth Avenue Theatre, Seattle, Wash., for "Stage Door," was the placement of scene stills with enlarged and abbreviated captions in 50 windows along the shopping district. Leading department store, largest in northwest, also cooperated with daily fashion show of "Stage Door" dresses, a daily broadcast by fashion editor and a leaflet insert in all women's wear departments for a ten-day period helped put over the engagement.

*"Tell Us What You Did"*

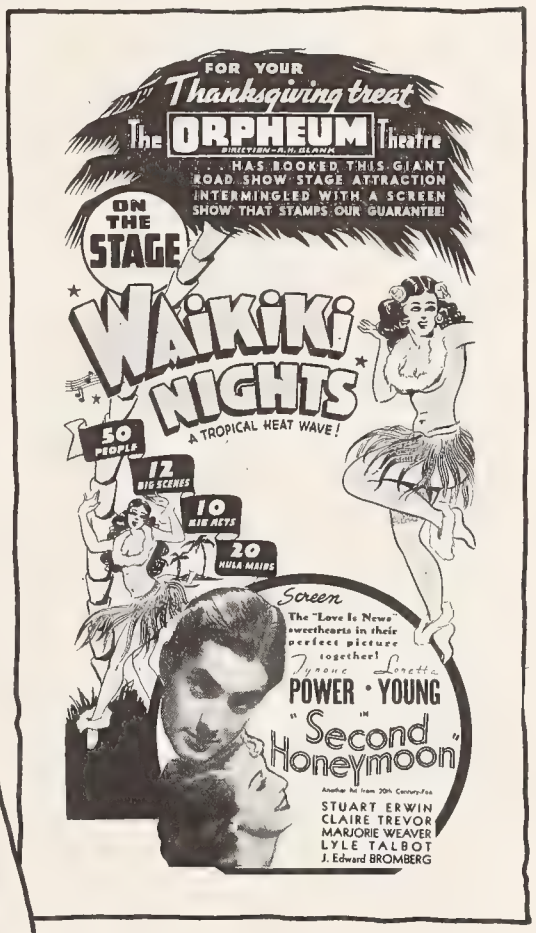
## School Board Aids Roy on "Country"

Special screening for all State and City educational departments achieved through the cooperation of English teachers was held by Andy Roy, Warner's Strand, Albany, to sell the two-reeler, "Man Without a Country." Announcements were made in all classes and assemblies in schools. Radio tiein came through donation of several five minute sketches over Station WABY while the Americanization League sent letters to its membership and Boy Scouts made announcements at troop meetings, scout masters urging boys to spread word of the picture's merit.

# SOME TRI-STATES THEATRE ADS

*The ads reproduced on this page are forwarded by Ted Emerson, advertising director Tri-States Nebraska Theatres and drawn by Lou Kozal of Emerson's ad staff. Policy throughout the territory is double feature with stage show bookings now and then. This page continues the Round Table series of representative layouts from individual ad men.*





















# personalities

BEN COHEN
for the past four years manager of Loew's College Theatre, New Haven, Conn., has been appointed manager of the new 1,800 seat Loew's Metro in Bombay, India. Cohen will leave his present post early in April.

▽

JOE HERMAN
manager of the Embassy Theatre, Brooklyn, N. Y., has announced his engagement to Miss Toby Cooper.

▽

B. T. SUTTON
has purchased the Holly Theatre, Mount Holly, N. C., from D. E. THOMPSON.

▽

K. K. KING
formerly at the Melba, Batesville, Ark., is now managing the Plaza, in Searcy, Ark.

▽

PETER PANAGOS
formerly assistant manager and publicity director of the Lyric and Indiana Theatres, Marion, Ind., is now in the same capacity at the Indiana in Kokomo.

▽

JACK HARRIS
succeeds Matty Fox, doing the booking and buying for Skouras Theatres. Other changes include TOM SARRIS, now district manager for the Long Island houses, assisting Maury Stahl; LOU HART becomes manager of the Grand, Astoria, L. I.; GEORGE REISTER goes to the Crescent, Astoria; ROBERT BAKER to the Steinway, Astoria, and GEORGE DJIMOS to the Plaza, Englewood, N. J.

▽

M. DOHME
is manager of the new Carroll Theatres, Westminster, Mr., and RAY PALMORE supervising director.

▽

CLIFF JARRETT
has been appointed assistant manager of the Hippodrome, Baltimore, Md.

▽

ERNEST LEFTON
has purchased the Paramount Theatre, Akron, Ohio, from NATE SCHULTZ.

▽

JOHN C. FISHER
has been named city manager of Warners' theatres in Sharon, Pa., succeeding L. B. COOL, who passed away recently.

▽

JOSEPH P. KELLY
manager of the RKO Capitol Theatre, Trenton, N. J., has resigned to join the production department of RKO in Hollywood.

▽

A. C. WOOTEN
formerly in charge of the Ismo, Chickasha, Okla., is now in charge of the Main Street, Tulsa, replacing ABE ROSEWALD, who is now managing the Tower. C. H. HUDSON is in charge of the Ismo and the Midwest in Chickasha temporarily.

▽

HERMAN ADDISON, JR.
is now managing Reade's Paramount Theatre, Asbury Park, N. J.

## *Showmen's Calendar*

### FEBRUARY

| | |
|---|---|
| 1st | Clark Gable's Birthday |
| 4th | Aaron Burr Born—1756 |
| 6th–12th | Boy Scout Week |
| 6th | Ramon Novarro's Birthday |
| 7th | Charles Dickens Born—1812 |
| | Gen. William T. Sherman Born—1820 |
| 8th | Charles Ruggles' Birthday |
| | Lyle Talbot's Birthday |
| 9th | Nebraska Admitted to Union—1867 |
| | William Henry Harrison (9th President) Born—1773 |
| | Ronald Colman's Birthday |
| 10th | W. C. Fields' Birthday |
| 11th | Daniel Boone Born—1734 |
| | Thomas Edison Born—1847 |
| 12th | Abraham Lincoln (16th President) Born—1809 |
| 14th | St. Valentine's Day |
| | Arizona Admitted to Union—1912 |
| | Stuart Erwin's Birthday |
| 15th | John Barrymore's Birthday |
| 18th | Adolph Menjou's Birthday |
| 19th | Merle Oberon's Birthday |
| 22nd | George Washington (First President) Born—1732 |
| | Robert Young's Birthday |
| 26th | William Cody ("Buffalo Bill") Born—1845 |
| 27th | Joan Bennett's Birthday |
| | Franchot Tone's Birthday |

RUDY KUEHN
manager of Warners' Stanley, Jersey City, N. J., is convalescing at St. Peter's General Hospital, New Brunswick, after undergoing a serious operation.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

**Rockefeller Center, N. Y.**

*Name* .....
(PRINT)

*Position* .....

*Theatre* .....

*Address* .....

*City* .....

*State* .....

*Circuit* .....

*Absolutely No Dues or Fees!*

JACK CONROY
has been named publicity director for Fox Wisconsin Theatres, Milwaukee, succeeding JACK JASTER.

▽

ARNOLD BERGER
is managing the Greenwich Theatre, East Greenwich, R. I., succeeding JOHN J. DUNNIGAN.

▽

JACK HAZLETT
former manager of the Dickinson in Junction City, Kan., has been transferred to the Dickinson in Slater, Mo.

▽

A. LA PLANTE
is now managing the State Theatre, Farmington, Maine.

▽

J. J. FRANKLIN
has purchased the Strand Theatre, San Francisco, Cal.

▽

EARLE STREBE
will reopen the El Pasco Theatre, Palm Springs, Cal.

▽

TED DE GRAZIA
has been made manager of the Lowell Theatre, Lowell, Ariz.

▽

MRS. E. A. HARTMAN
has purchased the Liberty at Estacada, Ore., from G. P. ROSE.

▽

DICK MALLOY
has taken over the Mill City Theatre, Mill City, Ore.

▽

LEO WESTENSKOW
purchased the Elgin Theatre, Elgin, Ore.

▽

VERNON REAVER
is "lot looker upper" for the Hagenbeck-Wallace Circus.

▽

GEORGE BANNAN
recently manager of the Edwards Theatre, East Hampton, L. I., is now a salesman for National Screen Service in Cleveland.

▽

PAUL KLEINERMAN
formerly assistant at the Warner Roosevelt, Pittsburgh, has been promoted to manager of the Linden.

▽

HERMAN HIRSHHORN
former manager of the Rex, Reading, Pa., will manage Bill Goldman's News Theatre, Philadelphia. EARL BAILEY has taken over management of the New Highway Theatre, York, Pa.

▽

GILBERT MARBO
assistant at Loew's Lexington, New York City, has been promoted to succeed CHELLLE JANIS as manager of Loew's Ziegfeld. NORMAN SIEGEL, chief usher at the Metropolitan, Brooklyn, has been promoted to assistant; JAMES SHEPARD, assistant of the Melba, Brooklyn, moves to the Fairmount, Bronx, and JOSEPH SOAN, formerly at the Fairmount, has been shifted to the Lexington as assistant.

# TECHNOLOGICAL

# The Bluebook School

*Conducted by*

*F. H. RICHARDSON*

## ANSWER TO QUESTION NO. 96

*Bluebook School Question No. 96 was: (A) Does the d.c. formula for Ohm's law apply to a.c.? (B) What is reactance? (C) What is impedance?*

The following made acceptable reply: S. Evans and C. Rau; G. E. Doe; H. Edwards; J. R. Prater; W. Limmroth; R. and K. Wells; W. Edmonds; C. Oldham; L. Cimikoski; M. and J. Devoy; J. A. Zachritz; H. B. Smith; G. Thompson; L. F. Hayes; L. H. Kelley; W. Anderson; T. W. Redhouse; D. Coates; A. G. Pitts and W. M. Jones; J. J. Peterson; D. M. Stinson; S. U. Lamont and P. F. Maxwell; E. Exline; M. O'Connell; P. and L. Felt; T. and W. Turk; A. Hewitt; R. S. Welch; B. L. Kent; L. A. Beachwood and M. F. Robinson; A. W. Baxter; W. Winkler and R. R. Robbins; H. Lathrope and M. Dye; F. H., S. and P. Dalbey; R. H. Carter; L. E. Dodson and H. T. Todd; F. L. and L. Savlor; W. C. Bant; L. R. Olliver; D. and W. Porter; G. and L. F. Brown; A. D. Lonby; B. L. Hanley; S. L. Maxwell; F. B. Shilshome; B. B. Hornstein and R. R. Jacobs; M. and B. Walker; H. T. Daniels; W. Leeds and D. Dennis; H. Bunker; B. L. Bunt and W. R. Davis; H. B. Coles, R. D. Powell and G. Lodge; D. A. Shea and H. T. Plum; H. T. Randolph; W. V. Henderson; F. W. Brandenburg; H T. Billings; C. Caldwell; R. M. Schnider; L. G. Dillon and W. B. Myers; N. S. Reid and H. T. Watkins; W. L. Brandon and S. H. Billings; A. H. Bradley; M. Samuels and O. L. Goldstein; G. T. Jones and A. Leonard; F. D. Scanlon; M. D. McGuire; G. L. Goss; J. K. Robinson; D. D. Strobey; H. A. Ames and F. E. Dorp.

From a number of excellent answers I have selected that of William Anderson, a Wisconsin man, who explains the matter as follows:

"The d.c. formula for Ohm's law applies to a.c., but other factors must be taken into consideration. The impedance of the circuit must be imposed upon the formula. The *impedance* (which will be explained in Section C) is substituted for *resistance* in the formula. Example: the formula for Ohm's law is, $I = \frac{E}{R}$, where $I$ is current, $E$ voltage, and $R$ resistance in ohms. In a formula for alternating current we have $I = \frac{E}{Z}$, where $I$ is again current, $E$ voltage, but Z impedance.

"The other formulas for Ohm's law for alternating current then become $Z = \frac{E}{I}$, $E = IZ$, which are the same as the respective formulas for d.c. resistance, except Z represents impedance in ohms."

James J. Peterson, a Montana man, answers Section A thus:

"Since other factors besides resistance offered to d.c. tend to restrict the flow of a.c., the d.c. formula for Ohm's law cannot be applied to a.c. as in the form it is applied to d.c. Both inductance and condensers more or less tend to oppose a.c. flow, whereas this is not true of d.c. If the intensity or amount of this added resistive effect be taken into consideration in applying Ohm's law to a.c., then and only then, may the law, as expressed for d.c., be applied to a.c. circuits. In other words, the formula must be altered to incorporate the resistances encountered by a.c. that d.c. does not meet."

L. H. Kelley, of Nevada, says, "Although the principle upon which Ohm's law is founded is equally true regardless of whether it be a.c. or d.c., the d.c. formula must be modified to compensate for additional resistance met by a..c. which d.c. does not encounter. With d.c., the only resistance met is that offered by the conducting mediums, hence amperage flow equals voltage divided by ohms of resistance. But in a.c. circuits, which tend to retard current flow, both inductances and condensers resist flow of a.c. and this effect must receive consideration when applying the formula to a.c., as follows: Current flow equals voltage divided by impedance."

Regarding Sections B and C, I feel impelled to accept the answer of William Anderson, of Wisconsin, to both, as being distinctly superior to any others of the great number offered. He says:

"First, let us consider inductance. When a.c. passes through a coil of wire, a magnetic field is created which surrounds the coil, which field continually increases and decreases in strength in exact proportion to the rise and fall of voltage through each cycle of the current. We know this to be true; also, that the direction of the field action is reversed each time the flow of current is reversed. It also is true that when a magnetic field passes through the coil an electromotive force is *induced* in the coil; that if the applied field varies, the induced voltage also varies; also, if the direction of action of the field be reversed, the direction of the current created by the induced voltage will be reversed. All these are known facts, which provide an explanation of many electrical effects, one of which we will now examine; namely, self-inductance.

"If a.c. be passed through a coil of wire, the magnetic field, as before noted, would increase and decrease, first in one direction, then in the other. This field, in its turn, will induce an e.m.f. in the coil, and the current set up by this e.m.f. will always flow in a direction opposite to that of the initial current passing through the coil, the net result being self-induction.

"The coil tends to prevent any change in current flowing through it, and to limit the amount of a.c. that can pass. The unit of measurement of self-inductance is the *Henry*. (Henry is the coefficient by which the time rate of change in the current in the circuit must be multiplied in order to ascertain the e.m.f. of self-inductance in the circuit.—F.H.R.). We thus are able to see that as frequency of a.c. increases, the flow of current is decreased in exact proportion for a given inductance. Therefore, the combined effect of frequency and inductance in wire coils is termed *reactance,* or *inductive reactance.*

"Examining the foregoing, we discover there is something else that tends to retard flow of a.c. besides actual resistance offered by the circuit as in the case of d.c. There is the reactance set up by any condensers encountered by a.c. They are charged first in one direction and then in the other and have a reactance inversely proportional to the capacitance and frequency of applied voltage. Were the current d.c., the condenser would charge and there would be no further effect.

"The reactance of a condenser is *capacitive reactance.* Therefore, when Ohm's law is applied to a.c., some unit of resistance is required that will take into consideration both the inductive resistance and capacitive reactance as well as the actual metallic conductor resistance. The term *impedance* is employed to express combined effect of resistance and reactance. The symbol for impedance is Z, the value of which is equal to the square root of $R^2 + X^2$, in which $R$ is the resistance of the coil, and X is its reactance. $Z$, $R$ and $X$ are all expressed in ohms."

## BLUEBOOK SCHOOL QUESTION NO. 102

(A) Is current leakage necessarily set up by grounding one wire of a circuit?

(B) Do earth grounds offer variable resistance? Explain.

(C) May both positive and negative of a circuit be thoroughly grounded, yet little or no current leakage occur?

(D) If a test lamp, bell or magneto be connected across a ground, will the lamp light or the bell ring? Explain.

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Warner Brothers have closed a deal whereby they will take over the Wilson and Aptio theatres, Tyronne, Pa., January 1st. They will be operated out of the Pittsburgh zone.

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# ACTORS EQUITY NAMES MEREDITH NEW LEADER

## New Vice-President Assumes President's Duties; Gillmore Continues as Titular Head

In a session marked by partisan feeling, the council of Actors Equity Association met in New York Monday and temporarily sidestepped the naming of a successor to Frank Gillmore, who resigned as president. Instead the council elected Burgess Meredith to serve as first vice-president with the duties of president and voted to have Mr. Gillmore continue as titular president under leave of absence until the annual Equity meeting in June.

**Mr. Meredith, serving without pay, will preside at council and other Equity sessions, while the routine duties of the office will be taken over by Paul Dullzell, executive secretary and treasurer, who had been considered as a major candidate for the presidency. After the council session, though, Mr. Dullzell announced he had definitely withdrawn from the race. Because of Mr. Dullzell's additional duties, the council is considering the appointment of a paid assistant.**

Augustin Duncan made the proposal that led to Mr. Meredith's election and the move checked various candidacies for the presidency. Walter Hampden, Franklyn Fox and Edward Fielding also were candidates for the vice-presidency but Mr. Hampden and Mr. Fox were eliminated on early ballots. On the final vote, Mr. Meredith was elected over Mr. Fielding by a vote of 14 to 13. The defeated candidate immediately moved successfully to have Mr. Meredith's election declared unanimous.

Mr. Gillmore announced that although his offices will be at the Associated Actors and Artistes of America of which he is executive director and president he will be available for advice if called upon.

In a formal statement issued after the council meeting, which was the largest held in several years, Mr. Gillmore said:

"In a time like this for the Actors Equity Association and the theatre, Mr. Meredith has an opportunity to act as a unifying force which is greatly to be desired. I am confident that the entire membership of the association will rally behind Mr. Meredith in the performance of his onerous and exacting duties."

### Writers Guild Elects

In Hollywood, the Screen Writers Guild of the Authors League of America settled differences between various factions by re-electing its officers and board of directors by acclamation.

The officers are: Dudley Nichols, president; Charles Brackett, vice-president; Frances Goodrich, secretary; John Grey, treasurer, and Sheridan Gibney, Albert Hackett, Dashiell Hammett, Lillian Hellman, Brian Marlow, Jane Murfin, Dorothy Parker, Samson Raphaelson, Morrie Ryskind, Donald Ogden Stewart and Edwin Justus Mayer, directors; Philip Dunne, Boris Ingster, Ring Lardner, Jr., Frank Partis, Tristram Tupper and Anthony Veiller, alternates.

From Washington this week came an order from the National Labor Relations Board directing the Los Angeles Regional Labor Relations Board to conduct a hearing on charges of James E. Shaw, studio electrician, that he was discharged from Metro-Goldwyn-Mayer last March because of union activities. The Los Angeles board had refused to hold a hearing and had referred the case to Washington. Under the order, the board now must ascertain why Mr. Shaw was discharged and whether he should be reinstated with full back pay.

A report, published in several newspapers, that Joseph N. Weber, president of the American Federation of Actors, had issued an edict to non-union singers that they would have to join the federation if they wished to continue working with union bands was corrected by Mr. Weber this week when he explained the order was applicable only to traveling bands, not to the entire entertainment business.

The false report was that Mr. Weber's edict applied to all singers on commercial and sustaining radio programs, singers with jazz bands and all actors who use music as a part of their entertainment medium.

Organizations which held elections this week and the officers chosen included:

Motion Picture Operators' Union, Youngstown: Joseph M. Steadman, president, and Earl Hartman business agent and financial secretary.

Operators' Union, Local 15, Seattle: Charles Crickmore, president; Ernest Clark, finance officer; Edward Booth, recording secretary; Basil L. Grey, business agent; Colin Durie, treasurer, and Earl Gunther, delegate to the Seattle Central Labor Council.

Wilmington State Employes Local 284: James A. Berry, president; Albert Wilson, vice-president; Howard Oster, treasurer; George A. Joseph, financial and corresponding secretary; Joseph E. Cole, recording secretary; Harry Chapman, sergeant-at-arms; Frank Pappa, business agent; John Kelleher, Jack Mackin, William Orr, and John Behringer, executive board, and George Doto and Herman Schechinger, trustees.

Musicians' Union, Local No. 161, Washington: A. C. Hayden, president, for his 31st term.

Film Exchange Employes Local B-5, Cleveland: J. K. Johnson, president; John C. Wein, vice-president; Irwin Sears, financial secretary.

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### Sam Rosen Wins Drive

Sam Rosen, branch manager of the Philadelphia exchange, won first prize in the recent W. Ray Johnston Playdate Drive. Henri Elman, president and manager of the Chicago branch, won the R. Scott Dunlap trophy and D. J. Selznick, Pittsburgh manager, took the third prize, a trophy donated by Edward A. Golden, general sales manager.

# *Music Hall Shows Short on Health*

An established precedent was broken this week in the Music Hall, New York, with the inclusion on its program of "A New Day," a 12 minute educational film sponsored by the United States Public Health Service, produced by Jam Handy, paid for by the Metropolitan Life Insurance Company and designed to enlist the aid of the public in a fight on the spread of pneumonia. The film is being offered free to exhibitors through the Motion Picture Bureau of the Metropolitan Life, 1 Madison Avenue, New York.

The subject opens with a closeup of Dr. John L. Rice, Commissioner of Public Health, New York, appealing to the public for cooperation. The brief story starts with a country doctor hastening to the bedside of a woman stricken with the disease. During his treatment of her, details of the symptoms of pneumonia and modern methods of combating it, including laboratory analyses and serum development, are unobtrusively introduced and the necessity for calling a doctor early especially is emphasized. A review appears on page 44

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# *Board of Review Lists 'Best' Films*

The National Board of Review of Motion Pictures through its Committee on Exceptional Photoplays, has selected "Night Must Fall" as their choice for the best film of the year from any country. "The River," a government produced documentary film, was considered worthy of special commendation, "for its dramatic presentation of natural resource problems."

The Board's selection of the 10 best American films in order of preference were: "Night Must Fall," "The Life of Emile Zola," "Black Legion," "Camille," "Make Way for Tomorrow," "The Good Earth," "They Won't Forget," "Captains Courageous," "A Star is Born" and "Stage Door."

The 10 best foreign films in order of preference were: "The Eternal Mask," "The Lower Depths," "Baltic Deputy," "Mayerling," "The Spanish Earth," "Golgotha," "Elephant Boy," "Rembrandt," "Janosik" and "The Wedding of Palo."

Chosen on the basis of popular appeal in order of preference: "The Good Earth," "The Life of Emile Zola," "Captains Courageous," "Lost Horizon," "Stage Door," "A Star is Born," "Dead End," "The Prisoner of Zenda," "Conquest" and "Camille."

The selections were made from motion pictures released before December 15th.

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### GN Revives "Wagons"

Grand National has revived plans for "Snow Covered Wagons," announced for the 1937-38 season as a color feature, but which probably will be made in black and white due to the failure of the Keller-Dorian color deal. Charles Logue has been assigned by producer Bud Barsky to write a new treatment and screenplay for the picture.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

## ADVANCE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn to Dusk | Margaret Morris-Bill Edwards | Nov. 1,'37† | | |
| Now Is the Time | Joby Jordan-Jo Carr | Nov. 15,'37† | | |
| Squadron "B" | Margaret Morris-Bill Edwards | Sept. 15,'37† | | |
| *Coming* | | | | |
| Night Nurse | Joby Jordan-Jo Carr | Jan. 15,'38† | | |

## AMBASSADOR-CONN

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anything for a Thrill | Frankie Darro-June Gale | June 15,'37 | | |
| Fighting Texan, The | Kermit Maynard-Elaine Shepard | June 22,'37 | | |
| Roaring Six Guns | Kermit Maynard-Beryl Wallace | Oct. 15,'37† | | |
| Rough Riding Rhythm | Kermit Maynard-Mary Hayes | Aug. 15,'37† | | |
| Sing While You're Able | Pinky Tomlin-Toby Wing | Mar. 20,'37 | 66 | |
| Swing It, Professor (G) | Pinky Tomlin-Paula Stone | Nov. 15,'37† | *60. Nov. 13,'37 | |
| Thanks for Listening | Pinky Tomlin-Aileen Pringle | July 12,'37 | | |
| Tough to Handle | Frankie Darro-Kane Richmond | Mar. 24,'37 | | |
| Whistling Bullets | Kermit Maynard-Harlene Wood | May 3,'37 | | |
| Young Dynamite | Frankie Darro-Charlotte Henry | Sept. 15,'37† | | |
| *Coming* | | | | |
| Calling All Marines | Gene Austin-Candy 'n' Coco | | | |
| Fighting Cadet | Frankie Darro-Kermit Maynard | | | |
| Song of the Vigilantes | Kermit Maynard | | | |
| Strong Arm Squad | Lyle Talbot-Wynne Gibson | | | |
| Sweethearts in Swingtime | Donald Novis-Grace Bradley | | | |

## CELEBRITY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| *Coming* | | | | |
| For Love of You | F. Foresta-Riscoe and Wayne | | 69 | |
| Kiss Me Goodbye | M. Schneider-Riscoe and Wayne | | 62 | |

## COLUMBIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All American Sweetheart (See "In the Cutting Room," Sept. 18,'37.) | Scott Colton-Patricia Farr | Nov. 30,'37† | 62 | |
| Awful Truth, The (G) (Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65.) | Irene Dunne-Cary Grant | Oct. 21,'37† | 92. Oct. 9,'37 | |
| Counsel for Crime (G) | Otto Kruger-Jacqueline Wells | Sept. 14,'37† | 62. Oct. 23,'37 | |
| Criminals of the Air (G) | Rosalind Keith-Chas. Quigley | Apr. 30,'37 | 61. Nov. 6,'37 | |
| Dangerous Adventure, A | Don Terry-Rosalind Keith | Aug. 1,'37 | 59 | |
| Devil Is Driving, The (G) (Explanation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.) | Richard Dix-Joan Perry | June 25,'37 | 68. July 24,'37 | |
| Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.) | Don Terry-Rosalind Keith | June 30,'37 | 59 | |
| Frame Up, The (See "Right Guy," "In the Cutting Room," May 1,'37.) | Paul Kelly-Jacqueline Wells | May 1,'37 | 59 | |
| Game That Kills, The | Chas. Quigley-Rita Hayworth | Sept. 21,'37† | 56 | |
| Girls Can Play | Chas. Quigley-Jacqueline Wells | June 21,'37 | 60 | |
| Headin' East (G) | Buck Jones-Ruth Coleman | Dec. 13,'37† | 67. Nov. 27,'37 | |
| Hollywood Round-up (G) | Buck Jones-Helen Twelvetrees | Nov. 16,'37† | 64. Oct. 23,'37 | |
| I'll Take Romance (See "In the Cutting Room," July 24,'37.) | Grace Moore-M. Douglas | Dec. 25,'37† | 85 | |
| I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.) | Leo Carrillo-Chester Morris | Apr. 21,'37 | 65. Feb. 27,'37 | |
| It Can't Last Forever (G) | Betty Furness-Ralph Bellamy | July 15,'37 | 68. Aug. 14,'37 | |
| It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.) | Richard Dix-Fay Wray | Sept. 7,'37† | 67 | |
| It's All Yours (G) (Exploitation: Nov. 13,'37, p. 62.) | Francis Lederer-M. Carroll | Sept. 1,'37 | 80. Aug. 7,'37 | |
| Law of the Ranger | Bob Allen-Elaine Shepard | Feb. 26,'37 | 57 | |
| League of Frightened Men (G) | Walter Connolly-Irene Hervey | May 25,'37 | 65. July 24,'37 | |
| Let's Get Married (G) | Ralph Bellamy-Ida Lupino | Mar. 25,'37 | 69. May 29,'37 | |
| Life Begins with Love (G) | Jean Parker-D. Montgomery | Oct. 7,'37† | 68. Oct. 9,'37 | |
| Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94.) | Ronald Colman-Jane Wyatt | Sept. 1,'37† | 118. Feb. 27,'37 | |
| Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.) | Rosalind Keith-Allen Brook | Apr. 5,'37 | 62 | |
| Murder in Greenwich Village (G) | Fay Wray-Richard Arlen | Oct. 16,'37† | 68. Nov. 6,'37 | |
| Old Wyoming Trail, The | Charles Starrett-Barbara Weeks | Nov. 6,'37† | 56 | |
| One Man Justice | Chas. Starrett-Barbara Weeks | July 1,'37 | 59 | |
| Outlaws of the Orient | Jack Holt-Mae Clarke | Aug. 20,'37 | 61 | |
| Paid to Dance | Don Terry-Jacqueline Wells | Nov. 4,'37† | 56 | |
| Parole Racket (G) | Paul Kelly-Rosalind Keith | Mar. 4,'37 | 62. Apr. 10,'37 | |
| Racketeers in Exile (G) | George Bancroft-Evelyn Venable | Mar. 31,'37 | 67. Apr. 3,'37 | |
| Rangers Step In, The | Bob Allen-Eleanor Stewart | Aug. 8,'37 | 58 | |
| Reckless Ranger | Bob Allen-Louise Small | May 30,'37 | 56 | |

*NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.*

*When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.*

*Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Roaring Timber (G) | Jack Holt-Grace Bradley | July 4,'37 | 65. Aug. 28,'37 | |
| Shadow, The (G) | Chas. Quigley-Rita Hayworth | Dec. 9,'37† | 59. Dec. 4,'37 | |
| She Married an Artist (See "In the Cutting Room," Oct. 9,'37.) | John Boles-Luli Deste | Nov. 25,'37† | 78 | |
| Speed to Spare (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.) | Dorothy Wilson-Chas. Quigley | May 4,'37 | 60 | |
| Thunder in the City (G) | Edw. G. Robinson-Luli Deste | Apr. 25,'37 | 76. Feb. 13,'37 | |
| Trapped | Charles Starrett-Peggy Stratford | Mar. 5,'37 | 55 | |
| Trapped by G-Men (G) | Jack Holt-Wynne Gibson | Oct. 27,'37† | 65. Nov. 13,'37 | |
| Trouble in Morocco (G) | Jack Holt-Mae Clarke | Mar. 22,'37 | 62. Mar. 20,'37 | |
| Two Fisted Sheriff | Charles Starrett-Barbara Weeks | June 15,'37 | 59 | |
| Two Gun Law | Charles Starrett-Peggy Stratford | Apr. 7,'37 | 56 | |
| Under Suspicion (G) | Jack Holt-Kath. DeMille | Dec. 16,'37† | 67. Nov. 20,'37 | |
| Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.) | James Dunn-Patricia Ellis | May 14,'37 | 58 | |
| When You're in Love (G) | Grace Moore-Cary Grant | Feb. 27,'37 | 104. Feb. 20,'37 | |
| Woman in Distress (G) | May Robson-Irene Hervey | Jan. 17,'37 | 68. Feb. 13,'37 | |
| *Coming* | | | | |
| All Were Enemies | Jack Holt-Beverly Roberts | | | |
| Campus Mystery | Scott-Colton-Mary Russell | | 67 | |
| Crime of the Year | Robert Paige-Jacqueline Wells | | | |
| Land Rush | Jack Luden-Eleanor Stewart | | | |
| Little Miss Roughneck (See "In the Cutting Room," Dec. 4,'37.) | Edith Fellows-Leo Carrillo | Jan. 13,'38† | | |
| Lone Rider | Chas. Starrett-Iris Meredith | Jan. 31,'38† | | |
| Lone Wolf No. 1 | Francis Lederer-Frances Drake | | | |
| No Time to Marry | Mary Astor-Richard Arlen | Jan. 10,'38† | | |
| Outlaws of the Prairie | Charles Starrett-Donald Grayson | Dec. 31,'37† | | |
| Paris on Broadway | Lanny Ross | | | |
| Penitentiary | Walter Connolly-Jean Parker | | | |
| Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.) | Don Terry-Mary Russell | Jan. 20,'38† | | |
| Start Cheering (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.) | Jimmy Durante-Joan Perry | Jan. 25,'38† | | |
| There's Always a Woman | Joan Blondell-Melvyn Douglas | | | |
| Who Killed Gail Preston? | Wyn Cahoon-Robert Paige | | | |
| Wide Open Faces | Joe E. Brown-Jane Wyman | | | |
| Women in Prison | Wyn Cahoon-Scott Colton | Jan. 1,'38† | | |
| You Can't Win | Don Terry-Jacqueline Wells | | | |

## CRESCENT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Drums of Destiny (G) | Tom Keene-Edna Lawrence | June 12,'37 | *60. June 19,'37 | |
| Law Commands, The | Tom Keene-Lorraine Hayes | May 12,'37 | 60 | |
| Old Louisiana (G) | Tom Keene-Rita Cansino | Mar. 1,'37 | 64. Mar. 20,'37 | |
| Raw Timber | Tom Keene-Peggy Keys | July 6,'37 | 63 | |
| Under Strange Flags | Tom Keene-Luana Walters | Apr. 12,'37 | 64 | |

## DANUBIA

(Hungarian Dialogue)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blame It on Love | Szleczky-Basthy | Sept. 6,'37† | 78 | |
| Help! I Have Inherited | Irene Agay | Nov. 1,'37† | 88 | |
| I Married for Love | Kabos-Radal | Sept. 15,'37† | 84 | |
| Man of Gold | Maria Egri-F. Kiss | Apr. 12,'37 | 92 | |
| My Daughter Is Different | Turray-Kabos | Oct. 20,'37† | 88 | |
| Noszty Lad, The | Javor-Szorenyi | Nov. 25,'37† | 97 | |
| Once a Week | Kabos-Perczel | Sept. 10,'37† | 74 | |
| Scotchman in Hungary | Radey-Oresi | Apr. 12,'37 | 95 | |
| Sister Mary | Szorenyi-Sved | Mar. 28,'37 | 91 | |
| Storm on the Pusta | Kiss-Komcar | Apr. 5,'37 | 78 | |
| Tempest in a Charda | Javor-Lazar | Oct. 20,'37† | 90 | |
| Texas Mammy | Fedak | Oct. 25,'37† | 89 | |
| Tomi (G) | Pecsi-Adam | Sept. 11,'37† | 81. Oct. 30,'37 | |
| Vicki (Country Ball) | Javor-Rose Barsony | Sept. 25,'37† | 87 | |
| Yellow Roses | Kabos | [illegible] | 90 | |

# (THE RELEASE CHART--CONT'D)

## FIRST NATIONAL

*(See also Warner Brothers)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventurous Blonde, The (G) 271 | Glenda Farrell-Barton MacLane | Nov. 13,'37† | 61. | Sept. 11,'37 |
| Alcatraz Island (G) 264 | John Litel-Ann Sheridan | Nov. 6,'37† | 64. | Oct. 23,'37 |
| (Exploitation: Dec. 18,'37, p. 64.) | | | | |
| Back in Circulation (A) 266 | Joan Blondell-Pat O'Brien | Sept. 25,'37† | 82. | Aug. 7,'37 |
| Case of the Stuttering Bishop, The, 176 | Donald Woods-Ann Dvorak | June 5,'37 | 70. | |
| Cherokee Strip 178 | Dick Foran-Jane Bryan | May 15,'37 | 55. | |
| Confession (A) 158 | Kay Francis-Ian Hunter | Aug. 28,'37 | 86. | July 24,'37 |
| Dance, Charlie Dance (G) 165 | Stuart Erwin-Jean Muir | Aug. 14,'37 | 64. | May 1,'37 |
| Draegerman Courage (G) 168 | Jean Muir-Barton MacLane | May 15,'37 | 58. | Aug. 29,'36 |
| (Exploitation: Nov. 27,'37, p. 79.) | | | | |
| Empty Holsters 179 | Dick Foran-Patricia Walthall | July 10,'37 | | |
| Ever Since Eve (G) 162 | Marion Davies-R. Montgomery | July 17,'37 | 79. | June 26,'37 |
| Green Light (G) 154 | Errol Flynn-Anita Louise | Feb. 20,'37 | 85. | Jan. 9,'37 |
| (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.) | | | | |
| Her Husband's Secretary (A) 173 | Jean Muir-Warren Hull | Mar. 20,'37 | 61. | Mar. 6,'37 |
| Love Is on the Air (G) 289 | Ronald Reagan-June Travis | Oct. 2,'37† | 61. | Oct. 16,'37 |
| Marked Woman (A) 156 | Bette Davis-H. Bogart | Apr. 10,'37 | 96. | Mar. 6,'37 |
| Men in Exile 174 | Richard Purcell-June Travis | Apr. 4,'37 | | |
| (See "In the Cutting Room," Nov. 21,'36.) | | | | |
| Missing Witnesses (G) 273 | Dick Purcell-Jean Dale | Dec. 11,'37† | 61. | Oct. 30,'37 |
| Mountain Justice (A) 161 | Josephine Hutchinson-G. Brent | Apr. 24,'37 | 82. | May 22,'37 |
| Mr. Dodd Takes the Air (G) 159 | Kenny Baker-Jane Wyman | Aug. 21,'37 | 86. | July 31,'37 |
| (Exploitation: Oct. 30,'37, p. 88.) | | | | |
| Over the Goal (G) 272 | William Hopper-June Travis | Oct. 16,'37† | 63. | Oct. 9,'37 |
| Penrod and Sam (G) 172 | Billy Mauch-Henry Watson | Feb. 28,'37 | 64. | Jan. 16,'37 |
| Perfect Specimen, The (G) 257 | Errol Flynn-Joan Blondell | Oct. 23,'37† | 97. | Oct. 2,'37 |
| Prairie Thunder 180 | Dick Foran-Ellen Clancy | Sept. 11,'37 | | |
| Prince and the Pauper, The (G) 152 | Mauch Twins-Errol Flynn | May 8,'37 | 120. | Apr. 17,'37 |
| (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.) | | | | |
| San Quentin (G) 163 | Pat O'Brien-Humphrey Bogart | Aug. 7,'37 | 70. | Apr. 3,'37 |
| She Loved a Fireman (G) 270 | Dick Foran-Ann Sheridan | Dec. 18,'37† | 57. | Oct. 16,'37 |
| Sh! the Octopus (G) 268 | Hugh Herbert-Allen Jenkins | Dec. 11,'37† | 54. | Nov. 13,'37 |
| Stolen Holiday (G) 157 | Kay Francis-Ian Hunter | Feb. 6,'37 | 80. | Dec. 26,'36 |
| Submarine D-1 (G) 258 | Pat O'Brien-George Brent | Nov. 27,'37† | 105. | Nov. 13,'37 |
| (Exploitation: Dec. 18,'37, p. 67.) | | | | |
| Talent Scout (G) 166 | Donald Woods-Jeanne Madden | July 24,'37 | 62. | June 12,'37 |
| That Certain Woman (A) 254 | Bette Davis-Henry Fonda | Sept. 18,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 25,'37, p. 69.) | | | | |
| That Man's Here Again (G) 175 | Mary Maguire-Tom Brown | Apr. 17,'37 | 58. | Mar. 27,'37 |
| They Won't Forget (A) 265 | Gloria Dickson-Claude Rains | Oct. 9,'37† | 95. | June 19,'37 |
| (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.) | | | | |
| West of Shanghai (G) 164 | Boris Karloff-Beverly Roberts | Oct. 30,'37 | 65. | July 17,'37 |
| (Reviewed under the title, "War Lord.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Accidents Will Happen | Ronald Reagan-Gloria Blondell | | | |
| Girls on Probation | Bonita Granville-Dolores Costello | | | |
| Gold Is Where You Find It 255 | George Brent-O. de Havilland | Feb. 12,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Highway Pirates 279 | Dick Purcell-Beverly Roberts | Feb. 19,'38† | | |
| Hollywood Hotel 253 | Dick Powell-Frances Langford | Jan. 22,'38† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Larger Than Life (G) | Frank McHugh-Ann Sheridan | | *60. | Dec. 11,'37 |
| Slight Case of Murder, A | Edw. G. Robinson-Jane Bryan | | | |
| (See "In the Cutting Room," Dec. 18,'37.) | | | | |
| Women Are Like That | Kay Francis-Pat O'Brien | | | |
| (See "This Woman Is Dangerous," Oct. 23,'37.) | | | | |

## FRANK NORTON

(Greek Dialogue, English Titles)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Astero | Miss Kyvell | Feb. 21,'37 | 90. | |
| Far from the Crowd | Mary Tsagonis | Apr. 7,'37 | 82. | |
| Ftohea Toy Mpeam | Vasoula Manolidoy | Sept. 5,'37† | 96. | |
| Kaincurgea Zoe | Rita Karmen | Nov. 7,'37† | 115. | |
| Reborn | Elene Papadake | Dec. 5,'37† | 90. | |
| True Love | Sophea Domogloy | Oct. 3,'37† | 85. | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Greece of 1938 | Newsreels | Jan. 9,'38† | 90. | |

## GB PICTURES

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Backstage 3614 | Anna Neagle-Arthur Tracy | Mar. 15,'37 | 65. | |
| Dr. Syn (G) 3603 | Geo. Arliss-Margaret Lockwood | Oct. 15,'37 | 81. | Sept. 18,'37 |
| Everybody Dance (G) 3613 | Ernest Truex-C. Courtneidge | Feb. 15,'37 | 70. | Sept. 12,'36 |
| Gangway (G) 3605 | Jessie Matthews-Nat Pendleton | Sept. 1,'37 | 88. | Aug. 28,'37 |
| Head Over Heels in Love (G) 3604 | Jessie Matthews-Louis Borell | Feb. 29,'37 | 81. | Feb. 13,'37 |
| (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.) | | | | |
| King Solomon's Mines (G) 3618 | Cedric Hardwicke-Roland Young | Aug. 26,'37 | 76. | July 3,'37 |
| (See production article, May 22,'37, p. 16.) | | | | |
| Look Out for Love | Anna Neagle-T. Carminati | Dec. 24,'37† | | |
| Non Stop New York (G) 7001 | Anna Lee-Desmond Tester | Nov. 17,'37† | 70. | Oct. 2,'37 |
| Sez O'Reilly to MacNab (G) 3602 | Will Fyffe-Will Mahoney | Nov. 20,'37 | 83. | July 17,'37 |
| (Reviewed under the title, "Said O'Reilly to McNab.") | | | | |
| Silent Barriers (G) 3608 | Richard Arlen-Lilli Palmer | Apr. 29,'37 | 83. | Feb. 27,'37 |
| (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.) | | | | |
| Talk of the Devil (G) 3607 | Ricardo Cortez-Sally Eilers | June 1,'37 | 76. | May 22,'37 |
| Tenth Man, The (G) 3622 | John Lodge-Antoinette Cellier | May 15,'37 | 65. | Aug. 29,'36 |
| Two of Us 3619 | Jack Hulbert-Gina Malo | July 10,'37 | 64. | |
| Where There's a Will 3624 | Will Hay | July 26,'37 | 74. | |
| You're in the Army Now (G) 3620 | Wallace Ford-Anna Lee | Mar. 1,'37 | 73. | Feb. 20,'37 |
| (Reviewed under the title, "O. H. M. S.") | | | | |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Bank Holiday | John Lodge-Margaret Lockwood | | | |
| Girl Was Young, The (G) | Nova Pilbeam-Derrick de Marney | Feb. 17,'38† | 84. | Dec. 11,'37 |
| (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.) | | | | |
| Sailing Along | Jessie Matthews-Jack Whiting | Jan. 20,'38† | | |
| Show Goes On, The | Anna Neagle-T. Carminati | | | |

## GRAND NATIONAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bank Alarm 139 | Conrad Nagel-Eleanor Hunt | June 25,'37 | 63. | |
| Boots of Destiny 204 | Ken Maynard-Claire Dodd | Sept. 3,'37† | 56. | |
| Damaged Goods 175 | Pedro de Cordoba | Aug. 21,'37 | 60. | July 10,'37 |
| Forever Yours (G) 155 | Benjamino Gigli | May 15,'37 | 70½. | June 12,'37 |
| Frontier Town 220 | Tex Ritter | Nov. 19,'37† | 60. | |
| Girl Loves Boy 124 | Eric Linden-Cecilia Parker | Mar. 27,'37 | 77. | |
| Girl Said No, The (G) 210 | Robt. Armstrong-Irene Hervey | Sept. 3,'37† | 76½. | May 29,'37 |
| Gold Racket, The (G) 138 | Conrad Nagel-Eleanor Hunt | Apr. 10,'37 | 85½. | May 1,'37 |
| Here's Flash Casey (G) 211 | Eric Linden-Boots Mallory | Oct. 22,'37† | *63. | Oct. 9,'37 |
| Hideout in the Alps 199 | Jane Baxter-Anthony Bushell | July 23,'37 | 75. | Oct. 10,'36 |
| (Reviewed under the title, Dusty Ermine.") | | | | |
| Hittin' the Trail 149 | Tex Ritter-Jerry Bergh | Apr. 3,'37 | 58. | |
| Juggernaut (A) 154 | Boris Karloff-Joan Wyndham | Apr. 30,'37 | 64. | Oct. 17,'36 |
| Killers of the Sea (G) 135 | Capt. Wallace Casewell | May 8,'37 | 49. | May 15,'37 |
| Love Takes Flight (G) 206 | Bruce Cabot-Beatrice Roberts | Sept. 17,'37† | 71. | Aug. 7,'37 |
| Man in the Mirror, The (A) 112 | E. E. Horton-Genevieve Tobin | Apr. 24,'37 | 71½. | Jan. 16,'37 |
| Mr. Boggs Steps Out (G) 216 | Stuart Erwin-Helen Chandler | Nov. 12,'37† | *65. | Nov. 20,'37 |
| Mystery of the Hooded Horsemen 151 | Tex Ritter-Iris Meredith | Aug. 6,'37 | 60. | |
| Navy Spy 137 | Conrad Nagel-Eleanor Hunt | Mar. 13,'37 | 56. | |
| Renfrew of the Royal Mounted (G) 212 | Jimmy Newill-Carol Hughes | Oct. 8,'37† | 57. | Oct. 10,'37 |
| Riders of the Rockies 150 | Tex Ritter-Louise Stanley | July 2,'37 | 66. | |
| Romance and Riches (G) 153 | Cary Grant-Mary Brian | Feb. 27,'37 | 58½. | Aug. 28,'36 |
| (Reviewed under the title, "The Amazing Quest.") | | | | |
| Scotland Yard Commands (G) 152 | Clive Brook-V. Hooper | Jan. 23,'37 | 61. | Feb. 20,'37 |
| Shadow Strikes, The (G) 202 | Rod La Rocque-Lynn Anders | Sept. 10,'37† | 61. | July 17,'37 |
| Sing, Cowboy, Sing (G) 145 | Tex Ritter-Louise Stanley | May 22,'37 | 59. | June 5,'37 |
| Small Town Boy (G) 205 | Stuart Erwin-Joyce Compton | Sept. 24,'37† | 61. | Dec. 4,'37 |
| (Exploitation: Oct. 16,'37, p. 84.) | | | | |
| Something to Sing About (G) 210 | James Cagney-E. Daw | Sept. 30,'37† | 93. | Sept. 4,'37 |
| Sweetheart of the Navy 203 | Eric Linden-Cecilia Parker | June 8,'37† | 61. | |
| Swing It Sailor (G) 215 | Wallace Ford-Isabel Jewell | Nov. 5,'37† | *65. | Nov. 13,'37 |
| Tex Rides with the Boy Scouts (G) 214 | Tex Ritter | Oct. 29,'37† | 66. | Nov. 6,'37 |
| Trailin' Trouble 208 | Ken Maynard | Sept. 24,'37† | 57. | |
| Trouble in Texas (G) 148 | Tex Ritter | Mar. 6,'37 | 63. | Mar. 13,'37 |
| Two Who Dared (A) 113 | Anna Sten-Henry Wilcoxon | May 8,'37 | 73. | June 6,'36 |
| (Reviewed under the title, "A Woman Alone.") | | | | |
| 23½ Hours Leave (G) 103 | James Ellison-Terry Walker | Mar. 20,'37 | 61. | |
| Wallaby Jim of the Islands 213 | Geo. Houston-Ruth Coleman | Oct. 15,'37† | 72½. | Mar. 6,'37 |

### *Coming*

| | | | | |
|---|---|---|---|---|
| Death Takes a Cruise | | | | |
| Don't Lead With Your Heart | Anna Sten | | | |
| Gorgeous | Anna Sten | | | |
| Honolulu Honeymoon | | | | |
| King of the Sierras 207 | Rex-Shiek | | | |
| Law of the Golden West | Tex Ritter | | | |
| Love Me Again | Anna Sten | | | |
| Love Runs Into Money | | | | |
| Murder at the Rancho | Ken Maynard | | | |
| Orchid Girl | Anna Sten | | | |
| Painter in the Sky | | | | |
| Rollin' Plains 217 | Tex Ritter | | | |
| Shadow Speaks | Rod La Rocque-Astrid Allwyn | | | |
| Snow Covered Wagons | | | | |
| Spy of Napoleon (G) | R. Barthelmess-D. Haas | | 98. | Oct. 10,'36 |
| Utah Trail | Tex Ritter | | | |

## GUARANTEED

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crime Patrol | Ray Walker-Geneva Mitchell | Feb. 15,'37 | 63. | |
| Luck of the Irish | Richard Hayward | Feb. 1,'37 | 68. | |
| This Is China | | Dec. 1,'37† | 68. | |
| White Ivory | Jack Mulhall | Mar. 1,'37 | 69. | |

### *Coming*

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|---|---|---|---|---|
| Early Bird, The | Richard Hayward | | | |
| Irish and Proud of It | Richard Hayward | | | |
| Jeanne | Gaby Morlay | | | |

# (THE RELEASE CHART--CONT'D)

## HOFFBERG

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ada Don't Do That | Polish Film | Oct. 15,'37† | 82 | |
| Business in Distress | Czech Film | Oct. 15,'37† | 90 | |
| Calling All Cars | Jack LaRue-Lillian Miles | Feb. 10,'37 | 62 | Jan. 26,'35 |
| Old Curiosity Shop, The (G) | Charles Dickens Story | Dec. 12,'37† | 74 | Feb. 2,'35 |
| Phantom of Santa Fe | Nina Quartaro-Norman Kerry | Aug. 1,'37† | 75 | |
| Rescue Squad | Ralph Forbes-Sheila Terry | Feb. 10,'37 | 82 | |
| Song of the Lark | Czech Film | Dec. 8,'37† | 90 | |
| Student's Romance, The (G) | Patrie Knowles | Oct. 10,'37† | 78 | Aug. 10,'35 |
| Voice of India | Hoefler Expedition | Oct. 1,'37† | 70 | |
| Wedding of Palo, The (G) | Rasmussen's Eskimo Drama | Mar. 1,'37 | 85 | Mar. 20,'37 |

*Coming*

| | | | | |
|---|---|---|---|---|
| I Give My Heart | Gitta Alpar | | 78 | |
| Invitation to the Waltz | Lilian Harvey | | 74 | |
| Kathleen | Sally O'Neil-Irish Cast | | 75 | |

## HUNGARIA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affair of Honor | Gy Kabos | Sept. 11,'37† | 9 rls | |
| All Men Are Wild | Paul Javor | Oct. 21,'37† | 9 rls | |
| Anniversary | Imre Raday-Ida Turay | Dec. 10,'37† | 10 rls | |
| Bride from Toroeke | Paul Javor | Oct. 1,'37† | 10 rls | |
| Eighty Miles an Hour | Gy Kabos-M. Erdely | Nov. 19,'37† | 8 rls | |
| Exception Granted | Imre Raday-Klari Tolnay | June 11,'37 | 9 rls | |
| Extra, Extra! | Gy Kabos | Feb. 20,'37 | 8 rls | |
| Honeymoon On Cut-Rate | Paul Javor-I. Agai | Feb. 6,'37 | 8 rls | |
| Hotel Springtime | Gy Kabos-Anna Tekes | Nov. 30,'37† | 10 rls | |
| I Picked You for My Husband | Paul Javor | Nov. 4,'37† | 9 rls | |
| It Happened in Budapest | Gy Kabos-Zita Perezel | Sept. 21,'37† | 9 rls | |
| Pay, Madame | Paul Javor | May 30,'37 | 8 rls | |
| Sport of Love, The | Gy Kabos-Ida Turay | Dec. 24,'37† | 8 rls | |
| Two Prisoners | Paul Javor | Oct. 12,'37† | 10 rls | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Man Sometimes Errs | A. Tekes-A. Pager | Feb. | 10 rls | |
| Sutyi, the Lucky Child | Adam Klari | Jan. 11,'38† | 9 rls | |
| Village Rogue, The | M. Dayka-Z. Gregor | Jan. 21,'38† | 10 rls | |

## IMPERIAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dead March, The (A) | Boake Carter | Sept. 15,'37† | 73 | Sept. 11,'37 |
| Rich Relations | Ralph Forbes-Frances Grant | Feb. 1,'37 | 90 | |
| With Pleasure, Madame | Conrad Nagel-Marta Labarr | Apr. 15,'37 | 90 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Back from Reno | | | | |
| Beauty Racket | | | | |
| Deerslayer | | | | |
| Honor Among Women | | | | |
| I Demand Payment | Betty Burgess-Jack LaRue | | | |
| Night of Crime | | | | |
| Sky Girl | | | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Guy (G) 743 | Bruce Cabot-Virginia Grey | Aug. 27,'37 | 69 | Aug. 28,'37 |
| Beg, Borrow or Steal (G) 814 | Frank Morgan-Florence Rice | Dec. 3,'37† | 72 | Dec. 4,'37 |
| Between Two Women (G) 737 | Virginia Bruce-Franchot Tone | July 9,'37 | 89 | July 3,'37 |
| Big City (A) 801 | Spencer Tracy-Luise Rainer | Sept. 3,'37† | 80 | Sept. 4,'37 |
| (Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64.) | | | | |
| Bride Wore Red, The (G) 804 | Joan Crawford-Franchot Tone | Oct. 8,'37† | 103 | Oct. 2,'37 |
| (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.) | | | | |
| Broadway Melody of 1938 (G) 739 | Eleanor Powell-Robt. Taylor | Aug. 20,'37 | 110 | Aug. 21,'37 |
| (Exploitation: Nov. 13,'37, p. 62.) | | | | |
| Captains Courageous (G) 717 | F. Bartholomew-Spencer Tracy | June 25,'37 | 116 | Apr. 3,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.) | | | | |
| Conquest (A) 805 | Greta Garbo-Charles Boyer | Oct. 22,'37† | 112 | Oct. 30,'37 |
| (Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76.) | | | | |
| Day at the Races, A (G) 730 | Marx Brothers-Allan Jones | June 11,'37 | 111 | June 19,'37 |
| (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.) | | | | |
| Double Wedding (G) 807 | William Powell-Myrna Loy | Oct. 15,'37† | 87 | Sept. 25, 37 |
| (Exploitation: Dec. 11,'37, p. 77.) | | | | |
| Emperor's Candlesticks, The (G) 733 | William Powell-Luise Rainer | July 2,'37 | 89 | July 3, 37 |
| Espionage (G) 723 | Edmund Lowe-Madge Evans | Feb. 26,'37 | 67 | Mar. 6,'37 |
| Family Affair, A 632 | Lionel Barrymore-Cecilia Parker | Mar. 12,'37 | 69 | Mar. 20,'37 |
| Firefly, The (G) 809 | Jeanette MacDonald-Allan Jones | Nov. 5,'37† | 138 | July 24,'37 |
| (Exploitation: Dec. 4,'37, pp. 71, 76.) | | | | |
| General Spanky (G) 714 | Spanky McFarland-P. Holmes | Dec. 11,'36 | 72 | Oct. 31,'36 |
| Good Earth, The (A) 741 | Paul Muni-Luise Rainer | Aug. 6,'37 | 139 | Feb. 6,'37 |
| (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.) | | | | |
| Good Old Soak (G) 728 | Wallace Beery-Betty Furness | Apr. 23,'37 | 76 | Apr. 24,'37 |
| (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.) | | | | |
| Hell Divers (re-issue) (G) | Clark Gable-Wallace Beery | June 4,'37 | 109 | Dec. 26,'31 |
| Last Gangster, The (A) 810 | E. G. Robinson-Rose Stradner | Nov. 12,'37† | 81 | Nov. 13, 37 |
| Last of Mrs. Cheyney, The 719 | Joan Crawford-William Powell | Feb. 19,'37 | 98 | Feb. 27,'37 |
| (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.) | | | | |
| Live, Love and Learn (G) 808 | Robt. Montgomery-R. Russell | Oct. 29,'37† | 78 | Oct. 23,'37 |
| London By Night (G) 740 | George Murphy-Rita Johnson | July 30,'37 | 69 | July 24,'37 |
| Madame X (A) 806 | Gladys George-Warren William | Oct. 1,'37† | 72 | Oct. 2, 37 |
| Mama Steps Out (G) 721 | Guy Kibbee-Alice Brady | Feb. 5,'37 | 65 | Feb. 8,'37 |
| Manhattan Melodrama (re-issue) (G) | C. Gable-M. Loy-W. Powell | July 2,'37 | 90 | Apr. 28,'34 |
| Married Before Breakfast (G) 736 | Robt. Young-Florence Rice | June 18,'37 | 70 | June 26,'37 |
| Maytime (G) 720 | J. MacDonald-Nelson Eddy | Mar. 26,'37 | 132 | Mar. 13,'37 |
| (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.) | | | | |
| My Dear Miss Aldrich (G) 803 | Edna May Oliver-W. Pidgeon | Sept. 17,'37† | 73 | Sept. 11,'37 |
| Naughty Marietta (re-issue) (G) | Jeanette MacDonald-N. Eddy | Aug. 6,'37 | 105 | Mar. 2,'35 |
| Navy Blue and Gold (G) 811 | Lionel Barrymore-Robt. Young | Nov. 19,'37† | 94 | Nov. 20,'37 |
| Night Must Fall (A) 727 | Robt. Montgomery-R. Russell | Apr. 30,'37 | 117 | Apr. 10,'37 |
| Nobody's Baby (G) 729 | Patsy Kelly-Robt. Armstrong | Apr. 23,'37 | 67 | Feb. 6,'37 |
| Parnell (G) 722 | Clark Gable-Myrna Loy | June 4,'37 | 119 | June 12,'37 |
| (See production article, Feb. 13,'37, p. 16.) | | | | |
| Personal Property (G) 725 | Jean Harlow-Robert Taylor | Mar. 19,'37 | 84 | Mar. 20,'37 |
| (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.) | | | | |
| Pick a Star (G) 735 | Jack Haley-Patsy Kelly | May 21,'37 | 70 | Apr. 24,'37 |
| Romeo and Juliet (G) 1100 | Norma Shearer-Leslie Howard | Apr. 16,'37 | 127 | July 17,'36 |
| (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.) | | | | |
| Rosalie 816 | Eleanor Powell-Nelson Eddy | Dec. 24,'37† | 122 | |
| (See production article, Nov. 6,'37, p. 34.) | | | | |
| Saratoga (G) 742 | Clark Gable-Jean Harlow | July 23,'37 | 94 | July 24,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| Sinner Take All (A) 712 | Bruce Cabot-Margaret Lindsay | Dec. 18,'36 | 74 | Dec. 18,'36 |
| Song of the City (G) 724 | Dean Jeffries-Margaret Lindsay | Apr. 2,'37 | 69 | Mar. 27,'37 |
| They Gave Him a Gun (A) 731 | S. Tracy-G. George-F. Tone | May 14,'37 | 94 | May 15, 37 |
| Thirteenth Chair, The (G) 732 | Madge Evans-Henry Daniell | May 7,'37 | 66 | May 8,'37 |
| Thoroughbreds Don't Cry (G) 813 | Mickey Rooney-Judy Garland | Nov. 26,'37† | 80 | Nov. 20,'37 |
| Topper (G) 738 | Constance Bennett-Cary Grant | July 16,'37 | 97 | July 17,'37 |
| (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69.) | | | | |
| Trader Horn (re-issue) (G) | Harry Carey-Edwina Booth | May reissue | 126 | Jan. 24,'31 |
| Way Out West (G) 734 | Laurel and Hardy | Apr. 16,'37 | 64 | Jan. 2,'37 |
| (Exploitation: July 17,'37, p. 92.) | | | | |
| Women Men Marry, The (A) 802 | J. Hutchinson-George Murphy | Sept. 10,'37† | 61 | Sept. 11,'37 |
| You're Only Young Once (G) 815 | Lewis Stone-Mickey Rooney | Dec. 10,'37† | 77 | Nov. 27,'37 |

*Coming*

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|---|---|---|---|---|
| Arsene Lupin Returns | Virginia Bruce-Melvyn Douglas | Feb. 25,'38† | | |
| (See "In the Cutting Room," Dec. 18,'37.) | | | | |
| Bad Man at Brimstone 812 | Wallace Beery-V. Bruce | Dec. 31,'37† | | |
| (See "In the Cutting Room," Oct. 23,'37.) | | | | |
| Benefits Forgot | Walter Huston-James Stewart | Feb. 11,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Everybody Sing | Allan Jones-Judy Garland | Jan. 21,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Fanny | Wallace Beery-M. O'Sullivan | Apr. 1,'38† | | |
| Girl of the Golden West | Jeanette MacDonald-N. Eddy | Mar. 18,'38† | | |
| Love Is a Headache | Gladys George-Franchot Tone | Feb. 4,'38† | | |
| Mannequin (G) | Joan Crawford-Spencer Tracy | Jan. 28,'38† | 95 | Dec. 18,'37 |
| Man-Proof (A) 817 | Myrna Loy-Franchot Tone | Jan. 7,'38† | 71 | Dec. 18,'37 |
| Merrily We Live | Constance Bennett-Brian Aherne | Mar. 11,'38† | | |
| Test Pilot | C. Gable-M. Loy-S. Tracy | Mar. 25,'38† | | |
| Three Men in the Snow 818 | Frank Morgan-Robt. Young | Jan. 14,'38† | | |
| Yank at Oxford, A | Robt. Taylor-M. O'Sullivan | Feb. 18,'38† | | |

## MONOGRAM

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Atlantic Flight (G) | Dick Merrill-Paula Stone | Aug. 25,'37† | 59 | Sept. 25,'37 |
| Blazing Barriers (G) | Edw. Arnold, Jr.-F. McKinney | July 4,'37† | 65 | Nov. 20,'37 |
| Boy of the Streets (G) | Jackie Cooper-Maureen O'Connor | Dec. 8,'37† | 76 | Dec. 11,'37 |
| Bride for Henry, A (G) | Anne Nagle-Neil Hamilton | Sept. 29,'37† | 58 | Oct. 2,'37 |
| County Fair (G) | John Arledge-Mary Lou Lender | Nov. 24,'37† | 72 | Nov. 20,'37 |
| Danger Valley | Jack Randall-Lois Wilde | Nov. 3,'37† | 53 | |
| Federal Bullets (G) | Terry Walker-Milburn Stone | Oct. 30,'37† | 61 | Oct. 30,'37 |
| God's Country and the Man | Tom Keene | Sept. 2,'37† | 56 | |
| Hoosier Schoolboy (G) | Mickey Rooney-Anne Nagel | July 7,'37† | 62 | July 3,'37 |
| Legion of Missing Men | Ralph Forbes | July 28,'37† | 62 | |
| Luck of Roaring Camp | Owen Davis, Jr.-Joan Woodbury | Nov. 17,'37† | 59 | |
| Outer Gate | Ralph Morgan-Kay Linaker | Aug. 4,'37† | 62 | |
| Paradise Isle (G) | Warren Hull-Movita | July 21,'37† | 73 | Aug. 14,'37 |
| (Exploitation: Sept. 18,'37, p. 83.) | | | | |
| Riders of the Dawn (G) | Jack Randall-Peggy Keys | July 14,'37† | 55 | Aug. 21,'37 |
| Romance of the Rockies | Tom Keene-Beryl Wallace | Dec. 15,'37† | 53 | |
| Shadows of the Orient (G) | Regis Toomey-Esther Ralston | Aug. 18,'37† | 69 | |
| Stars Over Arizona (G) | Jack Randall-Kathleen Eliot | Sept. 22,'37† | 62 | Sept. 25,'37 |
| Telephone Operator | Judith Allen-Grant Withers | Dec. 8,'37† | | |
| Thirteenth Man | Weldon Heyburn-I. Courtney | June 30,'37† | 70 | |
| Where Trails Divide | Tom Keene | Oct. 13,'37† | 59 | |

*Coming*

| | | | | |
|---|---|---|---|---|
| Code of the Range | Tim McCoy | | | |
| Fugitive Female | | | | |
| Marines Are Here, The | | | | |
| My Old Kentucky Home | Grant Richards-Evelyn Venable | | | |
| Painted Trail | Tom Keene | | | |
| Port of Missing Girls | | | | |
| Ridin' Gent | Tim McCoy | | | |
| Romance of the Limberlost | Milburn Stone | | | |
| Rose of the Rio Grande | Movita | | | |
| Saleslady | Anne Nagel-Weldon Heyburn | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Wanderer of the West | Jack Randall | | | |
| West of Rainbow's End | Tim McCoy-Nora Lane | | | |

## PARAMOUNT

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Angel (A) 3714 | Marlene Dietrich-H. Marshall | Oct. 29,'37† | .98 | Sept. 25,'37 |
| Artists and Models (G) 3702 | Jack Benny-Gail Patrick | Aug. 13,'37† | .97 | Aug. 7,'37 |
| (Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.) | | | | |
| Barrier, The (G) 3716 | Leo Carrillo-Jean Parker | Nov. 12,'37† | *93 | Nov. 6,'37 |
| (See production article, Sept. 18,'37, p. 14.) | | | | |
| Blonde Trouble 3701 | Johnny Downs-E. Whitney | Aug. 6,'37† | 67 | Aug. 7,'37 |
| Blossoms on Broadway (G) 3718 | Edward Arnold-Shirley Ross | Nov. 19,'37† | 82 | Nov. 20,'37 |
| (See production article, Sept. 25,'37, p. 16.) | | | | |
| Born to the West 3721 | John Wayne-Marsha Hunt | Dec. 10,'37† | | |
| Bulldog Drummond Comes Back (G) 3709 | J. Barrymore-Louise Campbell | Sept. 24,'37† | 64 | Sept. 11,'37 |
| Crime Nobody Saw, The (G) 3635 | Lew Ayres-Ruth Coleman | Mar. 12,'37 | 60 | Apr. 17,'37 |
| Daughter of Shanghai (G) 3722 | Anna May Wong-Chas. Bickford | Dec. 17,'37† | *60 | Dec. 18,'37 |
| Double Or Nothing (G) 3707 | Bing Crosby-Martha Raye | Sept. 17,'37† | 95 | Aug. 21,'37 |
| (Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.) | | | | |
| Easy Living (G) 3652 | Jean Arthur-Edw. Arnold | July 16,'37† | 88 | July 10,'37 |
| Ebb Tide (A) | Oscar Homolka-Frances Farmer | Nov. 26,'38† | 94 | Oct. 2,'37 |
| Exclusive (G) 3653 | F. MacMurray-Frances Farmer | July 30,'37 | 85 | July 31,'37 |
| Forlorn River (G) 3650 | June Martel-Larry Crabbe | July 2,'37 | 56 | July 3,'37 |
| Girl from Scotland Yard 3638 | Karen Morley-Robert Baldwin | Apr. 2,'37 | 61 | |
| Great Gambini, The (G) 3648 | Akim Tamiroff-Marian Marsh | June 25,'37 | 70 | July 24,'37 |
| Her Husband Lies (A) 3636 | Ricardo Cortez-Gail Patrick | Mar. 19,'37 | 76 | Mar. 20,'37 |
| High, Wide and Handsome (G) 3710 | Irene Dunne-Randolph Scott | Oct. 1,'37† | 112 | July 24,'37 |
| (Exploitation: Dec. 4,'37, p. 70.) | | | | |
| Hills of Old Wyoming (G) 3669 | William Boyd-George Hayes | Apr. 16,'37 | 79 | Apr. 17,'37 |
| Hopalong Rides Again (G) 3753 | William Boyd-George Hayes | Sept. 3,'37† | 65 | Aug. 21,'37 |
| Hold 'Em Navy (G) 3715 | Lew Ayres-Mary Carlisle | Nov. 5,'37† | 67 | Oct. 23,'37 |
| Hotel Haywire (G) 3645 | Leo Carrillo-Mary Carlisle | June 4,'37 | 66 | May 22,'37 |
| I Met Him in Paris (G) 3644 | Claudette Colbert-M. Douglas | May 28,'37 | 86 | May 29,'37 |
| (Exploitation: Oct. 9,'37, p. 67.) | | | | |
| Internes Can't Take Money (A) 3639 | Barbara Stanwyck-Joel McCrea | Apr. 9,'37 | 79 | Apr. 17,'37 |
| (Exploitation: Aug. 28,'37, p. 98.) | | | | |
| King of Gamblers (A) 3640 | Lloyd Nolan-Claire Trevor | Apr. 23,'37 | 78 | Apr. 24,'37 |
| Last Train from Madrid (G) 3646 | Lew Ayres-Dorothy Lamour | June 11,'37 | 77 | June 12,'37 |
| Love on Toast 3720 | Stella Ardler-John Payne | Dec. 3,'37† | 65 | |
| Make Way for Tomorrow (G) 3641 | Beulah Bondi-Victor Moore | Apr. 30,'37 | 92 | May 1,'37 |
| (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.) | | | | |
| Midnight Madonna (G) 3649 | Warren William-Mady Correll | July 2,'37 | 65 | June 12,'37 |
| Mountain Music (G) 3647 | Bob Burns-Martha Raye | June 18,'37 | 77 | June 19,'37 |
| (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.) | | | | |
| Murder Goes to College (G) 3633 | Roscoe Karns-Marsha Hunt | Mar. 5,'37 | 71 | Mar. 6,'37 |
| Night Club Scandal (G) 3717 | Lynne Overman-J. Barrymore | Nov. 19,'37† | 70 | Oct. 23,'37 |
| Night of Mystery, A (A) 3643 | Roscoe Karns-Ruth Coleman | May 21,'37 | 75 | May 22,'37 |
| North of the Rio Grande (G) 3670 | William Boyd-George Hayes | June 25,'37 | 70 | June 26,'37 |
| On Such a Night (A) 3704 | Karen Morley-Grant Richards | Aug. 27,'37† | 73 | Aug. 21,'37 |
| (Exploitation: Nov. 6,'37, p. 66.) | | | | |
| Partners in Crime 3711 | Lynne Overman-Roscoe Karns | Oct. 8,'37† | 62 | |
| Plainsman, The (G) 3624 | Gary Cooper-Jean Arthur | Jan. 1,'37 | 113 | Nov. 28,'36 |
| (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.) | | | | |
| Rustlers' Valley (G) 3671 | William Boyd-George Hayes | July 23,'37 | 60 | July 10,'37 |
| She Asked for It (G) 3708 | Wm. Gargan-Orien Hayward | Sept. 17,'37† | 68 | Sept. 4,'37 |
| She's No Lady (G) 3703 | Ann Dvorak-John Trent | Aug. 20,'37† | 62 | Aug. 7,'37 |
| Sophie Lang Goes West (G) 3706 | Gert. Michael-Larry Crabbe | Sept. 10,'37† | 65 | Sept. 4,'37 |
| Souls at Sea (G) 3705 | Gary Cooper-George Raft | Sept. 3,'37† | 92 | Aug. 14,'37 |
| (See production article, Jan. 30,'37, p. 16.) | | | | |
| Swing High, Swing Low (G) 3634 | Carole Lombard-F. MacMurray | Mar. 12,'37 | 97 | Mar. 20,'37 |
| Texas Trail (G) 3754 | William Boyd-George Hayes | Nov. 26,'37† | 63 | Oct. 9,'37 |
| This Way, Please (G) 3712 | C. (Buddy) Rogers-Betty Grable | Oct. 15,'37† | 63 | Sept. 18,'37 |
| Thunder Trail (G) 3713 | Gilbert Roland-Marsha Hunt | Oct. 22,'37† | 58 | Oct. 2,'37 |
| (Exploitation: May 29,'37, p. 67.) | | | | |
| True Confession (A) 3723 | C. Lombard-Fred MacMurray | Dec. 24,'37† | *84 | Nov. 20,'37 |
| Turn Off the Moon (G) 3642 | Chas. Ruggles-Eleanore Whitney | May 14,'37 | 80 | May 29,'37 |
| Waikiki Wedding (G) 3637 | Bing Crosby-Shirley Ross | Mar. 26,'37 | 89 | Apr. 3,'37 |
| (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.) | | | | |
| Wild Money 3651 | Edward Everett Horton | July 9,'37 | 69 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Broadcast of 1938 | W. C. Fields-Martha Raye | | | |
| (See production article, Nov. 20,'37, p. 14.) | | | | |
| Bluebeard's Eighth Wife | Claudette Colbert-Gary Cooper | | | |
| Buccaneer, The | Fredric March-Franciska Gaal | | | |
| (See production article, Oct. 23,'37, p. 14.) | | | | |
| Bulldog Drummond's Peril | J. Barrymore-Louise Campbell | | | |
| Bulldog Drummond's Revenge (G) | J. Barrymore-Louise Campbell | Jan. 7,'38† | 60 | Nov. 6,'37 |
| Cassidy of Bar 20 | Wm. Boyd-Frank Darien | | | |
| College Swing | Martha Raye-Burns & Allen | | | |
| Dangerous to Know | Anna May Wong-Akim Tamiroff | | | |
| Deputy Sheriff | Wm. Boyd-Gwen Gaze | | | |
| Doctor Rhythm | Bing Crosby-Beatrice Lillie | | | |
| Every Day's a Holiday | Mae West-Edmund Lowe | Jan. 14,'36† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Good Night, Ladies | Eleanore Whitney-J. Downs | | | |
| Her Jungle Love | Dorothy Lamour-Ray Milland | | | |
| Partners of the Plains (G) | Wm. Boyd-George Hayes | Jan. 28,'38† | *70 | Dec. 11,'37 |
| Professor Beware | Harold Lloyd-Phyllis Welch | | | |
| Romance in the Dark | Gladys Swarthout-John Boles | | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |
| Scandal Street | Lew Ayres-Louise Campbell | | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Stolen Heaven | Gene Raymond-Olympe Bradna | | | |
| Thrill of a Lifetime (G) | Eleanore Whitney-Johnny Downs | Jan. 21,'38† | *75 | Nov. 13,'37 |
| Wells Fargo (G) 3724 | Joel McCrea-Frances Dee | Dec. 31,'37† | *115 | Dec. 11,'37 |

## RAY KIRKWOOD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fighting Vagabonds | Bobby Nelson-Donald Reed | Feb. 19,'37† | | |
| Masked Devil, The | Bobby Nelson-Donald Reed | Apr. 4,'37† | | |

## RELIABLE

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Santa Fe Rides | Bob Custer | Feb. 25,'37 | 58 | |
| Silver Trail | Rin-Tin-Tin, Jr.-Rex Lease | Feb. 28,'37 | 56 | |

### *Coming*

| Title | Star |
|---|---|
| Apache Trail | Bob Custer |
| Frontier Fury | Bob Custer |
| Outlaw River | Rin-Tin-Tin, Jr. |
| Prairie Terror | Bob Custer |
| Thundering Stampede | Bob Custer |

## REPUBLIC

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cappy Ricks, The (G) 6027 | Walter Brennan-Mary Brian | May 24,'37 | 56 | June 5,'37 |
| All Over Town (G) 6020 | Olson and Johnson | Sept. 8,'37 | 61 | Aug. 28,'37 |
| Arizona Gunfighter 7121 | Bob Steele-Jean Carmen | Sept. 20,'37† | 56 | |
| Bill Cracks Down (G) 6028 | Grant Withers-Beatrice Roberts | Mar. 22,'37 | 59 | Mar. 27,'37 |
| Boothill Brigade 6328 | Johnny Mack Brown-C. Rochelle | Aug. 2,'37 | 53 | |
| Boots and Saddles (G) 7106 | Gene Autry-Judith Allen | Oct. 4,'37† | 59 | Nov. 13,'37 |
| Bulldog Drummond at Bay (G) 6025 | John Lodge-Dorothy Mackaill | July 31,'37 | 62 | July 31,'37 |
| Circus Girl 6014 | June Travis-Bob Livingston | Mar. 1,'37 | 62 | |
| (See "In the Cutting Room," Feb. 13,'37.) | | | | |
| Colorado Kid (G) 7123 | Bob Steele-Marian Weldon | Dec. 6,'37† | 55 | Dec. 18,'37 |
| Come On, Cowboys (G) 6317 | Bob Livingston-Ray Corrigan | May 24,'37 | 57 | May 29,'37 |
| Dangerous Holiday (G) 6026 | Ra Hould-Hedda Hopper | June 7,'37 | 57 | July 31,'37 |
| Doomed at Sundown 6337 | Bob Steele-Lorraine Hayes | June 7,'37 | 53 | |
| Duke Comes Back, The (G) 7018 | Allan Lane-Heather Angel | Nov. 29,'37† | 64 | Dec. 11,'37 |
| Escape by Night (G) 7015 | Wm. Hall-Anne Nagel | Sept. 20,'37† | 64 | Sept. 4,'37 |
| Exiled in Shanghai (G) 7019 | June Travis-Wallace Ford | Dec. 20,'37† | 64 | Dec. 18,'37 |
| Gambling Terror, The 6324 | Johnny Mack Brown-I. Meredith | Feb. 15,'37 | 53 | |
| Git Along Little Dogies (G) 6302 | Gene Autry-Judith Allen | Mar. 22,'37 | 62 | Apr. 3,'37 |
| Glamorous Night (G) 7017 | Mary Ellis-Victor Jory | Dec. 6,'37† | 60 | May 15,'37 |
| Gun Lords of Stirrup Basin 6336 | Bob Steele-Louise Stanley | May 10,'37 | 53 | |
| Gunsmoke Ranch 6316 | Bob Livingston-Ray Corrigan | May 5,'37 | 56 | |
| Guns in the Dark 6326 | Johnny Mack Brown-C. Rochelle | Apr. 14,'37 | 56 | |
| Heart of the Rockies 7111 | Bob Livingston-Ray Corrigan | Sept. 6,'37† | 56 | |
| Hit Parade, The (G) 6002 | Frances Langford-Phil Regan | Apr. 26,'37 | 83 | Apr. 10,'37 |
| (Exploitation: July 10,'37, p. 86.) | | | | |
| Hit the Saddle 6315 | Bob Livingston-Ray Corrigan | Mar. 3,'37 | 57 | |
| It Could Happen to You 6016 | Alan Baxter-Andrea Leeds | June 28,'37 | 64 | |
| (See "In the Cutting Room," May 15,'37.) | | | | |
| Jim Hanvey, Detective 6005 | Guy Kibbee-Tom Brown | Apr. 5,'37 | 67 | Mar. 27,'37 |
| Law Man Is Born, A 6327 | Johnny Mack Brown-I. Meredith | June 21,'37 | 61 | |
| Lightnin' Crandall 6335 | Bob Steele-Lois January | Mar. 24,'37 | 60 | |
| Man Betrayed, A (G) 6012 | Eddie Nugent-Kay Hughes | Dec. 28,'36 | 56 | Jan. 16,'37 |
| Manhattan Merry-Go-Round (G) 7001 | Phil Regan-Ann Dvorak | Nov. 13,'37† | 84 | Nov. 13,'37 |
| Meet the Boy Friend (G) 6018 | Carol Hughes-David Carlyle | July 12,'37 | 63 | July 31,'37 |
| Michael O'Halloran (Spec.) | Wynne Gibson-Warren Hull | May 15,'37 | 67 | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| Navy Blues (G) 6015 | Mary Brian-Dick Purcell | Apr. 19,'37 | 68 | May 1,'37 |
| Paradise Express (G) 6029 | Grant Withers-Dorothy Appleby | Feb. 22,'37 | 58 | Mar. 13,'37 |
| Portia on Trial (A) 6001 | Frieda Inescort-Walter Abel | Nov. 8,'37† | 72 | Nov. 6,'37 |
| Public Cowboy No. 1 (G) 7105 | Gene Autry-Ann Rutherford | Aug. 23,'37† | 59 | Oct. 9,'37 |
| Range Defenders (G) 6318 | Bob Livingston-Ray Corrigan | June 30,'37 | 56 | July 24,'37 |
| Red Rope, The 6338 | Bob Steele-Lois January | July 19,'37 | 60 | |
| Rhythm in the Clouds (G) 6017 | Warren Hull-Patricia Ellis | June 21,'37 | 62 | July 3,'37 |
| Ridin' the Lone Trail 7122 | Bob Steele-Claire Rochelle | Nov. 1,'37† | 56 | |
| Rootin' Tootin' Rhythm (G) 6307 | Gene Autry-Armida | May 12,'37 | 60 | May 8,'37 |
| Sea Racketeers (G) 6019 | Weldon Heyburn-Jeanne Madden | Aug. 16,'37 | 64 | Aug. 14,'37 |
| Sheik Steps Out, The (G) 6006 | Ramon Novarro-Lola Lane | Sept. 6,'37 | 66 | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| **Springtime in the Rockies (G) 7101** | Gene Autry-Polly Rowles | Nov. | 15,'37† 60. | Nov. 27,'37 |
| **Trail of Vengeance 6325** | Johnny Mack Brown-I. Meredith | Mar. | 29,'37 54. | |
| **Trigger Trio 7112** | Ray Corrigan-Max Terhune | Oct. | 18,'37† 56. | |
| **Two Wise Maids (G) 6004** | Alison Skipworth-Polly Moran | Feb. | 15,'37 68. | Feb. 6,'37 |
| **Wild Horse Rodeo (G) 7113** | Three Mesquiteers | Dec. | 6,'37† 56. | Dec. 18,'37 |
| **Wrong Road, The (G) 7016** | Richard Cromwell-Helen Mack | Oct. | 11,'37† 62. | Sept. 25,'37 |
| **Yodelin' Kid from Pine Ridge (G) 6308** | Gene Autry-Betty Bronson | June | 14,'37 60. | June 26,'37 |
| **Youth on Parole (G) 6022** | Gordon Oliver-Marian Marsh | Oct. | 4,'37 62. | Oct. 23,'37 |

*Coming*

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|---|---|---|---|---|
| **Born To Be Wild** | Ralph Byrd-Doris Weston | | | |
| **Lady Behave!** | Sally Eilers-Neil Hamilton | Jan. | 5,'38† | |
| (See "The Lady Misbehaves," "In the Cutting Room," Nov. 20,'37.) | | | | |
| **Mama Runs Wild** | Mary Boland-Ernest Truex | Jan. | 19,'38† | |
| **Old Barn Dance, The** | Gene Autry-Smiley Burnette | Jan. | 15,'38† | |
| **Outside of Paradise** | Phil Regan-Dorothy McNulty | Jan. | 31,'38† | |
| **Paroled to Die 7124** | Bob Steele-Kathleen Elliott | Jan. | 10,'38† | |
| **Purple Vigilantes 7114** | Three Mesquiteers | Jan. | 24,'38† | |
| **Stormy Weather** | Alison Skipworth-Polly Moran | | | |

## RKO RADIO

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| **Annapolis Salute (G) 802** | James Ellison-Marsha Hunt | Sept. | 10,'37† 65. | Aug. 21,'37 |
| **Behind the Headlines (G) 727** | Lee Tracy-Diana Gibson | May | 14,'37 58. | June 12,'37 |
| **Big Shot, The (G) 735** | Guy Kibbee-Cora Witherspoon | July | 23,'37 60. | July 31,'37 |
| **Border Cafe (G) 730** | John Beal-Armida | June | 4,'37 67. | May 29,'37 |
| **Breakfast for Two (G) 737** | Barbara Stanwyck-H. Marshall | Oct. | 22,'37† 65. | Oct. 9,'37 |
| **China Passage (G) 718** | Constance Worth-V. Haworth | Mar. | 12,'37 65. | Apr. 24,'37 |
| **Damsel in Distress, A (G) 738** | Fred Astaire-Burns & Allen | Nov. | 19,'37 101. | Nov. 27,'37 |
| **Danger Patrol (G) 812** | John Beal-Sally Eilers | Dec. | 3,'37† 60. | Nov. 20,'37 |
| **Don't Tell the Wife (G) 720** | Guy Kibbee-Una Merkel | Mar. | 5,'37 62. | Feb. 27,'37 |
| **Fight for Your Lady (G) 808** | John Boles-Ida Lupino | Nov. | 5,'37† 67. | Oct. 2,'37 |
| **Fit for a King (G) 848** | Joe E. Brown-Helen Mack | Oct. | 15,'37† 73. | Sept. 4,'37 |
| **Flight from Glory (G) 736** | Chester Morris-Whitney Bourne | Aug. | 20,'37 67. | Aug. 14,'37 |
| **Forty Naughty Girls (G) 803** | James Gleason-Zasu Pitts | Sept. | 24,'37† 63. | Sept. 4,'37 |
| **Hideaway (G) 733** | Fred Stone-Marjorie Lord | Aug. | 13,'37 58. | July 31,'37 |
| **High Flyers (G)** | Wheeler and Woolsey | Nov. | 26,'37† 70. | Nov. 20,'37 |
| **Hitting a New High (G)** | Lily Pons-John Howard | Dec. | 24,'37† 85. | Dec. 4,'37 |
| **Hollywood Cowboy (G) 733** | George O'Brien-Cecilia Parker | May | 28,'37 64. | July 31,'37 |
| **Life of the Party, The (G) 801** (Exploitation: Oct. 23,'37, p. 82.) | Gene Raymond-Harriet Hilliard | Sept. | 3,'37† 77. | Aug. 28,'37 |
| **Living on Love (G) 809** | James Dunn-Whitney Bourne | Nov. | 12,'37† 61. | Oct. 30,'37 |
| **Make a Wish (G) 745** | Bobby Breen-Basil Rathbone | Aug. | 27,'37 77. | Sept. 4,'37 |
| **Man Who Found Himself, The (G) 722** | John Beal-Joan Fontaine | Apr. | 2,'37 67. | Mar. 13,'37 |
| **Meet the Missus (G) 729** | Victor Moore-Helen Broderick | June | 4,'37 60. | May 29,'37 |
| **Music for Madame (G) 804** | Nino Martini-Joan Fontaine | Oct. | 1,'37† 81. | Sept. 18,'37 |
| **New Faces of 1937 (G) 732** (Exploitation: Oct. 9,'37, p. 70.) | Joe Penner-Harriet Hilliard | July | 2,'37 100. | July 10,'37 |
| **On Again—Off Again (G) 725** | Wheeler and Woolsey | July | 9,'37 68. | July 17,'37 |
| **Outcasts of Poker Flat, The (G) 710** | Preston Foster-Jean Muir | Apr. | 16,'37 68. | Mar. 20,'37 |
| **Park Avenue Logger (G) 787** | George O'Brien-Beatrice Roberts | Feb. | 26,'37 65. | Jan. 30,'37 |
| **Quality Street (G) 709** | Kath. Hepburn-Franchot Tone | Mar. | 26,'37 84. | Mar. 30,'37 |
| **Quick Money (G) 811** | Fred Stone-Dorothy Moore | Dec. | 10,'37† 59. | Nov. 27,'37 |
| **Riding On Air (G) 771** | Joe E. Brown-Florence Rice | June | 18,'37 71. | June 12,'37 |
| **Saturday's Heroes (G) 805** | Van Heflin-Marian Marsh | Oct. | 8,'37† 60. | Sept. 18,'37 |
| **Sea Devils (G) 714** | Victor McLaglen-Preston Foster | Feb. | 19,'37 88. | Feb. 20,'37 |
| **Shall We Dance (G) 724** (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.) | Fred Astaire-Ginger Rogers | May | 7,'37 116. | May 8,'37 |
| **Soldier and the Lady, The (A) 717** (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.) | Anton Walbrook-Eliz. Allan | Apr. | 9,'37 85. | Feb. 27,'37 |
| **Stage Door (G) 806** (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78.) | Kath. Hepburn-Ginger Rogers | Oct. | 8,'37† 92. | Sept. 18,'37 |
| **Super Sleuth (G) 734** | Jack Oakie-Ann Sothern | July | 16,'37 70. | July 17,'37 |
| **There Goes My Girl (G) 728** | Ann Sothern-Gene Raymond | May | 21,'37 74. | June 5,'37 |
| **There Goes the Groom (G) 807** | Burgess Meredith-Ann Sothern | Oct. | 29,'37† 65. | Oct. 2,'37 |
| **They Wanted to Marry (G) 715** | Gordon Jones-Betty Furness | Feb. | 5,'37 60. | Dec. 26,'36 |
| **Toast of New York (G) 719** (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.) | Edward Arnold-Frances Farmer | July | 30,'37 109. | July 17,'37 |
| **Too Many Wives (G) 723** | Anne Shirley-John Morley | Apr. | 9,'37 61. | Apr. 17,'37 |
| **Victoria the Great (G) 861** (Exploitation: Nov. 6,'37, p. 56.) | Anna Neagle-Anton Walbrook | Nov. | 12,'37† 113. | Sept. 25,'37 |
| **We're on the Jury (G) 716** | Helen Broderick-Victor Moore | Feb. | 12,'37 71. | Jan. 23,'37 |
| **When's Your Birthday? (G) 770** | Joe E. Brown-Marian Marsh | Feb. | 19,'37 77. | Feb. 20,'37 |
| **Windjammer 783** (See "In the Cutting Room," May 29,'37.) | George O'Brien-Constance Worth | Aug. | 6,'37 58. | |
| **Woman I Love, The (G) 721** | Paul Muni-Miriam Hopkins | Apr. | 23,'37 88. | Apr. 24,'37 |
| **You Can't Beat Love (G) 731** | Preston Foster-Joan Fontaine | June | 25,'37 62. | June 5,'37 |
| **You Can't Buy Luck (G) 726** | Vinton Haworth-Helen Mack | Apr. | 30,'37 61. | May 1,'37 |

*Coming*

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|---|---|---|---|---|
| **Bringing Up Baby** (See "In the Cutting Room," Oct. 16,'37.) | Kath. Hepburn-Cary Grant | Feb. | 18,'38† | |
| **Crashing Hollywood** (See "Lights Out," "In the Cutting Room," Nov. 20,'37.) | Lee Tracy-Joan Woodbury | Jan. | 7,'38† | |
| **Everybody's Doing It** (See "Easy Millions," "In the Cutting Room," Nov. 13,'37.) | Sally Eilers-Preston Foster | Jan. | 14,'38† | |
| **Having Wonderful Time** (See "In the Cutting Room," Oct. 9,'37.) | Ginger Rogers-D. Fairbanks, Jr. | Feb. | 11,'38† | |
| **Hawaii Calls** (See "In the Cutting Room," Dec. 4,'37.) | Bobby Breen-Juanita Quigley | Jan. | 28,'38† | |
| **Joy of Loving** | Irene Dunne-D. Fairbanks, Jr. | | | |
| **Night Spot** | Allan Lane-Joan Woodbury | Feb. | 25,'38† | |
| **Perfect Alibi, The** (See "In the Cutting Room," Dec. 18,'37.) | Preston Foster-Whitney Bourne | Feb. | 4,'38† | |
| **Radio City Revels** | Bob Burns-Jack Oakie | Apr. | 14,'38† | |
| **Rat, The (A)** | Ruth Chatterton-Anton Walbrook | | 73. | Nov. 27,'37 |
| **She's Got Everything (G)** | Gene Raymond-Ann Sothern | Dec. | 31,'37† *65. | Dec. 18,'37 |
| **Snow White and the Seven Dwarfs** | Walt Disney | | | |
| **Wise Girl** (See "Women Have a Way," "In the Cutting Room," Nov. 27,'37.) | Miriam Hopkins-Ray Milland | Dec. | 31,'37† | |

## STATE RIGHTS

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| **Harlem on the Prairie (G)** | Herbert Jeffries | Associated | Dec. | 9,'37 *55. | Nov. 27,'37 |
| **Heroes of the Alamo (G)** | Earl Hodgins | Sunset | Aug. | 19,'37 *75. | Aug. 7,'37 |
| **Melody of the Plains (G)** | Fred Scott | Spectrum | Apr. | 15,'37 *55. | Apr. 10,'37 |
| **Nation Aflame (G)** | Noel Madison | Treasure | Oct. | 16,'37 76. | Oct. 23,'37 |
| **Three Legionnaires (G)** | Robt. Armstrong | General | June | 15,'37 *60. | Mar. 27,'37 |
| **What Price Vengeance? (G)** | Lyle Talbot | Rialto | June | 1,'37 57. | June 12,'37 |
| **Zamboanga (G)** | Native Cast | | July | 17,'37 *65. | July 17,'37 |

*Coming*

| | | | | | |
|---|---|---|---|---|---|
| **River, The (G)** | Documentary Film | U. S. Govt. | 31 Dec. | | 11,'37 |

## TWENTIETH CENTURY-FOX

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| **Ali Baba Goes to Town (G) 815** | Eddie Cantor-June Lang | Oct. | 29,'37† 81. | Oct. 23,'37 |
| **Angel's Holiday (G) 754** | Jane Withers-Robert Kent | June | 4,'37 71. | May 8,'37 |
| **Big Business (G) 759** | Jed Prouty-Spring Byington | June | 18,'37 61. | Apr. 17,'37 |
| **Big Town Girl (G) 822** | Claire Trevor-Donald Woods | Dec. | 3,'37† 70. | Nov. 13,'37 |
| **Borneo 807** | Mr. & Mrs. Martin Johnson | Sept. | 10,'37† 75½ | |
| **Born Reckless (G) 758** | Rochelle Hudson-Brian Donlevy | July | 9,'37 58. | June 26,'37 |
| **Borrowing Trouble (G) 824** | Jed Prouty-Spring Byington | Dec. | 10,'37† 60. | Oct. 30,'37 |
| **Cafe Metropole (G) 750** (Exploitation: June 19,'37, p. 84.) | Loretta Young-Tyrone Power | May | 7,'37 83. | May 8,'37 |
| **Californian, The (G) 753** | Ricardo Cortez-Marjorie Weaver | July | 16,'37 58. | July 10,'37 |
| **Charlie Chan at the Olympics 752** (See "In the Cutting Room," Mar. 6,'37.) | Warner Oland-Kath. DeMille | May | 21,'37 71. | |
| **Charlie Chan on Broadway (G) 811** | Warner Oland-Joan Marsh | Oct. | 22,'37† 68. | Aug. 7,'37 |
| **Danger—Love at Work (G) 808** | Ann Sothern-Jack Haley | Nov. | 5,'37† 81. | Oct. 2,'37 |
| **Dangerously Yours (G) 817** | Cesar Romero-Phyllis Brooks | Nov. | 12,'37† 62. | Sept. 25,'37 |
| **David Harum (G) 769** (re-issue) | Will Rogers-Evelyn Venable | May | 14,'37 85. | Mar. 8,'34 |
| **Dinner at the Ritz (G) 820** | Annabella-Paul Lukas | Nov. | 26,'37† 77. | Nov. 13,'37 |
| **Doctor Bull (G) 768** (re-issue) | Will Rogers-Marian Nixon | Feb. | 5,'37 79. | Oct. 14,'36 |
| **Fair Warning (G) 740** | Betty Furness-John Payne | Mar. | 5,'37 68. | Jan. 23,'37 |
| **Fifty Roads to Town (G) 748** (Exploitation: May 8,'37, p. 70.) | Don Ameche-Ann Sothern | Apr. | 16,'37 81. | Apr. 3,'37 |
| **45 Fathers (G) 821** | Jane Withers-Thomas Beck | Nov. | 26,'37† 71. | Oct. 23,'37 |
| **Great Hospital Mystery, The (G) 751** (Reviewed under the title, "Dead Yesterday.") | Sally Blane-Thomas Beck | May | 14,'37 59. | Mar. 6,'37 |
| **Handy Andy (G) 871** (re-issue) | Will Rogers | Aug. | 13,'37† 81. | May 5,'34 |
| **Heidi (G) 816** (Exploitation: Dec. 4,'37, p. 70.) | Shirley Temple-Jean Hersholt | Oct. | 15,'37† 88. | Oct. 16,'37 |
| **Holy Terror, The (G) 734** | Jane Withers-Anthony Martin | Feb. | 5,'37 67. | Jan. 9,'37 |
| **Hot Water (G) 814** | Jed Prouty-Spring Byington | Sept. | 24,'37† 58. | July 17,'37 |
| **Judge Priest (re-issue) 872** | Will Rogers-Anita Louise | Nov. | 12,'37† 79. | Sept. 28,'34 |
| **It Happened Out West 745** | Paul Kelly-Judith Allen | May | 7,'37 56. | |
| **King George VI Coronation 870** | Technicolor Special | July | 15,'37† 28. | |
| **Lady Escapes, The (G) 747** | Gloria Stuart-Michael Whalen | July | 23,'37 63. | June 5,'37 |
| **Lancer Spy (G) 809** | George Sanders-Dolores Del Rio | Oct. | 8,'37† 84. | Oct. 9,'37 |
| **Life Begins in College (G) 810** (Exploitation: Nov. 13,'37, p. 68.) | Ritz Bros.-Gloria Stuart | Oct. | 1,'37† 94. | Oct. 2,'37 |
| **Love Is News (G) 729** (Exploitation: Apr. 24,'37, p. 90.) | Loretta Young-Tyrone Power | Feb. | 26,'37 78. | Feb. 27,'37 |
| **Love Under Fire (G) 803** | Loretta Young-Don Ameche | Aug. | 20,'37† 75. | Aug. 14,'37 |
| **Midnight Taxi (G) 744** | Brian Donlevy-Frances Drake | Apr. | 2,'37 73. | Mar. 27,'37 |
| **Nancy Steele Is Missing (G) 738** | Victor McLaglen-Peter Lorre | Mar. | 12,'37 84. | Mar. 20,'37 |
| **Off to the Races (G) 736** | Jed Prouty-Shirley Deane | Feb. | 19,'37 57. | Jan. 16,'37 |
| **On the Avenue (G) 732** (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.) | Dick Powell-Madeleine Carroll | Feb. | 12,'37 89. | Feb. 13,'37 |
| **One Mile from Heaven (G) 802** | Claire Trevor-Sally Blane | Aug. | 13,'37† 68. | July 24,'37 |
| **Roll Along Cowboy 812** | Smith Ballew-Cecilia Parker | Oct. | 8,'37† 55. | |
| **Second Honeymoon (G) 818** | Loretta Young-Tyrone Power | Nov. | 19,'37† 79. | Nov. 13,'37 |
| **Secret Valley (G) 731** | Richard Arlen-Virginia Grey | Jan. | 15,'37 57. | Feb. 13,'37 |
| **Seventh Heaven (G) 742** (Exploitation: June 5,'37, p. 64.) | Simone Simon-James Stewart | Mar. | 26,'37 102. | Mar. 27,'37 |
| **She Had to Eat (G) 757** | Rochelle Hudson-Jack Haley | June | 11,'37 74. | Aug. 7,'37 |
| **Sing and Be Happy 756** (See "In the Cutting Room," May 1,'37.) | Anthony Martin-Dixie Dunbar | June | 25,'37 64. | |
| **Slave Ship (G) 748** (See production article, Mar. 13,'37, p. 16.) | Wallace Beery-Warner Baxter | July | 2,'37 92. | June 19,'37 |
| **Step Lively, Jeeves (G) 739** | Arthur Treacher-Patricia Ellis | Apr. | 9,'37 69. | Jan. 30,'37 |
| **Thank You, Mr. Moto (G)** | Peter Lorre-Jane Regan | Dec. | 24,'37† 67. | Nov. 27,'37 |
| **That I May Live (G) 755** | Rochelle Hudson-Robert Kent | Apr. | 30,'37 70. | Mar. 6,'37 |

# (THE RELEASE CHART--CONT'D)

## UNITED ARTISTS

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dark Journey (G) | Vivien Leigh-Conrad Veidt | July 2,'37† | 82. | Mar. 6,'37 |
| Dead End (G) | Sylvia Sidney-Joel McCrea | Aug. 27,'37† | 93. | Aug. 7,'37 |
| (Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.) | | | | |
| Divorce of Lady X, The | Merle Oberon-Laurence Olivier | Oct. 15,'37† | | |
| Dreaming Lips (A) | Elis. Bergner-Raymond Massey | May 28,'37 | 78. | Mar. 6,'37 |
| Elephant Boy (G) | Native Cast | Apr. 23,'37 | 80. | Mar. 13,'37 |
| (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.) | | | | |
| Farewell Again (G) | Leslie Banks-Flora Robson | Oct. 8,'37† | 83. | May 22,'37 |
| 52nd Street (G) | Ian Hunter-Pat Paterson | Nov. 19,'37† | 82. | Oct. 9,'37 |
| Fire Over England (G) | Laurence Olivier-Flora Robson | Mar. 5,'37 | 89. | Jan. 16,'37 |
| (Exploitation: Mar. 27,'37, p. 79.) | | | | |
| History Is Made at Night (G) | Charles Boyer-Jean Arthur | Apr. 2,'37 | 97. | Mar. 13,'37 |
| (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.) | | | | |
| Hurricane, The (G) | Dorothy Lamour-Jon Hall | Dec. 24,'37† | 102. | Nov. 13,'37 |
| (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.) | | | | |
| Knight Without Armor (G) | Marlene Dietrich-Robt. Donat | July 23,'37† | 107. | June 19,'37 |
| (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.) | | | | |
| Love from a Stranger (A) | Ann Harding-Basil Rathbone | May 14,'37 | 87. | Feb. 13,'37 |
| Man Who Could Work Miracles, The (G) | Roland Young-Joan Gardner | Feb. 19,'37 | 82. | Aug. 22,'36 |
| Men Are Not Gods (A) | Miriam Hopkins-Gert. Lawrence | Jan. 22,'37 | 82. | Jan. 2,'37 |
| Murder on Diamond Row (G) | Edmund Lowe-Ann Todd | Dec. 10,'37† | 77. | Sept. 11,'37 |
| (Reviewed under the title, "The Squeaker.") | | | | |
| Nothing Sacred (G) | Carole Lombard-Fredric March | Nov. 26,'37† | 75. | Nov. 27,'37 |
| (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65.) | | | | |
| Prioner of Zenda (G) | Ronald Colman-M. Carroll | Sept. 3,'37† | 101. | Sept. 4,'37 |
| (Exploitation: Dec. 18,'37, p. 64.) | | | | |
| Stand-In (A) | Leslie Howard-Joan Blondell | Oct. 29,'37† | 91. | Oct. 9,'37 |
| (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.) | | | | |
| Star Is Born, A (G) | Janet Gaynor-Fredric March | Apr. 30,'37 | 111. | May 1,'37 |
| (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.) | | | | |
| Stella Dallas (A) | Barbara Stanwyck-John Boles | Aug. 6,'37† | 111. | July 31,'37 |
| (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.) | | | | |
| Walt Disney's Academy Award Revue | Five Award Winners | June 18,'37† | 44 | |
| Walter Wanger's Vogues of 1938 (G) | Warner Baxter-Joan Bennett | Sept. 17,'37† | 108. | Aug. 7,'37 |
| (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65.) | | | | |
| When Thief Meets Thief (A) | D. Fairbanks, Jr.-V. Hobson | June 4,'37 | 87. | May 8,'37 |
| (Reviewed under the title, "Jump for Glory.") | | | | |
| Woman Chases Man (G) | Miriam Hopkins-Joel McCrea | May 7,'37 | 71. | May 1,'37 |
| (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.) | | | | |
| You Only Live Once (A) | Sylvia Sidney-Henry Fonda | Jan. 29,'37 | 86. | Jan. 30,'37 |
| (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.) | | | | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Action for Slander (A) | Clive Brook-Ann Todd | Jan. 14,'38† | 83. | Aug. 14,'37 |
| Adventures of Marco Polo | Gary Cooper-Sigrid Gurie | Jan. 21,'38† | | |
| Adventures of Tom Sawyer | Tommy Kelly-Walter Brennan | Feb. 4,'38† | | |
| (See production article, Oct. 9,'37, p. 16.) | | | | |
| Gaiety Girls, The | Jack Hulbert-Patricia Ellis | Mar. 18,'38† | 70. | Nov. 6,'37 |
| (Reviewed under the title, "Paradise for Two.") | | | | |
| Goldwyn Follies, The | Phil Baker-Ritz Bros. | Mar. 4,'38† | | |
| (See production article, Nov. 13,'37, p. 14.) | | | | |
| I Met My Love Again | Joan Bennett-Henry Fonda | Feb. 11,'38† | | |
| (See "In the Cutting Room," Dec. 18,'37.) | | | | |
| Madamoiselle Docteur (A) | Dita Parlo-John Loder | | 77. | Dec. 18,'37 |
| Mutiny in the Mountains | Vivien Leigh-Paul Lukas | | | |
| Return of the Scarlet Pimpernel, The (G) | Barry Barnes-Sophie Stewart | Mar. 25,'38† | 90. | Nov. 13,'37 |
| Storm in a Teacup (G) | Vivien Leigh-Rex Harrison | Feb. 25,'38† | 86. | June 12,'37 |
| Baroness and the Butler | Annabella-William Powell | Feb. 25,'38† | | |
| Charlie Chan at Monte Carlo (G) | Warner Oland-Keye Luke | Jan. 28,'38† | 71. | Nov. 6,'37 |
| Checkers (G) | Jane Withers-Stuart Erwin | Feb. 18,'38† | 78. | Dec. 11,'37 |
| City Girl | Ricardo Cortez-Phyllis Brooks | Jan. 7,'38† | | |
| (See "In the Cutting Room," Dec. 18,'37.) | | | | |
| Gypsy | Jane Withers-Robt. Wilcox | | | |
| Happy Landing 830 | Sonja Henie-Don Ameche | Feb. 11,'38† | | |
| (See "In the Cutting Room," Nov. 27,'37.) | | | | |
| Hawaiian Buckaroo 828 | Smith Ballew-Evalyn Knapp | Jan. 14,'38† | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Headline Huntress 829 | Gloria Stuart-Michael Whalen | Jan. 14,'38† | | |
| (See "In the Cutting Room," Dec. 18,'37.) | | | | |
| In Old Chicago | Tyrone Power-Alice Faye | | | |
| (See production article, Sept. 4,'37, p. 48.) | | | | |
| Look Out, Mr. Moto (G) 819 | Peter Lorre-Rochelle Hudson | Apr. 28,'38† | *60. | Oct. 30,'37 |
| Love and Hisses 825 | Walter Winchell-Ben Bernie | Dec. 31,'37† | 84 | |
| (See "In the Cutting Room," Oct. 16,'37.) | | | | |
| Love on a Budget | Jed Prouty-Spring Byington | Mar. 4,'38† | | |
| Rebecca of Sunnybrook Farm | Shirley Temple-Gloria Stuart | Mar. 11,'38† | | |
| (See "In the Cutting Room," Nov. 6,'37.) | | | | |
| Sally, Irene and Mary 827 | Alice Faye-Fred Allen | Jan. 21,'38† | | |
| (See "In the Cutting Room," Dec. 4,'37.) | | | | |
| Shanghai Deadline 826 | Dolores Del Rio-George Sanders | Feb. 4,'8† | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Six Girls | Claire Trevor-Michael Whalen | Mar. 18,'38† | | |
| Tarzan's Revenge 823 | Glenn Morris-Eleanor Holm | Jan. 7,'38† | | |
| (See "In the Cutting Room," Nov. 13,'37.) | | | | |

## UNIVERSAL

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure's End (G) 2036 | John Wayne-Diana Gibson | Dec. 5,'37† | 63. | Nov. 13,'37 |
| Armored Car (G) 1004 | Robert Wilcox-Judith Barrett | June 20,'37 | 64. | Aug. 14,'37 |
| As Good as Married (G) 1012 | John Boles-Doris Nolan | May 9,'37 | 81. | May 1,'37 |
| Behind the Mike 2030 | Wm. Gargan-Judith Barrett | Sept. 26,'37† | 68 | |
| Black Aces 2050 | Buck Jones-Kay Linaker | Sept. 5,'37† | 58 | |
| Boss of Lonely Valley 2052 | Buck Jones | Nov. 14,'37† | 59 | |
| Breezing Home (G) 1033 | Binnie Barnes-Wm. Gargan | Jan. 31,'37 | 64. | Mar. 27,'37 |
| California Straight Ahead (G) 1030 | John Wayne-Louise Latimer | May 2,'37 | 67. | Apr. 3,'37 |
| Carnival Queen 2026 | Dorothea Kent-Robert Wilcox | Oct. 3,'37† | 66 | |
| Courage of the West 2054 | Bob Baker-Lois January | Dec. 5,'37† | 57 | |
| (See "In the Cutting Room," Sept. 11,'37.) | | | | |
| Empty Saddles (G) 1043 | Buck Jones-Louise Brooks | Dec. 20,'36 | 62. | Oct. 24,'36 |
| Girl Overboard (G) 1021 | Gloria Stuart-Walter Pidgeon | Feb. 28,'37 | 58. | May 28,'37 |
| Girl with Ideas, A (G) 2015 | Wendy Barrie-Walter Pidgeon | Nov. 7,'37† | 66½ | Nov. 6,'37 |
| I Cover the War (G) 1016 | John Wayne-Gwen Gaze | July 4,'37 | 68. | July 10,'37 |
| Idol of the Crowds (G) 2037 | John Wayne-Sheila Bromley | Oct. 10,'37† | 62½ | Oct. 2,'37 |
| Lady Fights Back, The (G) 2035 | Irene Hervey-Kent Taylor | Sept. 19,'37† | 63. | Oct. 23,'37 |
| Law for Tombstone 2051 | Buck Jones-Muriel Evans | Oct. 10,'37† | 59 | |
| Left Handed Law (G) 1045 | Buck Jones | Apr. 18,'37 | 63. | May 1,'37 |
| Let Them Live (G) 1035 | Nan Grey-John Howard | Apr. 25,'37 | 73. | Apr. 24,'37 |
| Love in a Bungalow (G) 1009 | Kent Taylor-Nan Grey | June 27,'37 | 66. | July 10,'37 |
| Man in Blue, The (G) 1020 | Robert Wilcox-Nan Grey | May 30,'37 | 67. | May 22,'37 |
| Man Who Cried Wolf, The (G) 2023 | Tom Brown-Barbara Read | Aug. 29,'37† | 66. | Sept. 4,'37 |
| Merry-Go-Round of 1938 (G) 2006 | Bert Lahr-Alice Brady | Nov. 14,'37† | 87. | Oct. 23,'37 |
| Mighty Treve, The (G) 1034 | Noah Beery, Jr. Barbara Read | Jan. 17,'37 | 69. | Apr. 10,'37 |
| Night Key (G) 1024 | Boris Karloff-Jean Rogers | May 2,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| Oh, Doctor! (G) 1013 | Edward Everett Horton | May 16,'37 | 67. | Apr. 24,'37 |
| (Exploitation: May 22,'37, p. 87.) | | | | |
| 100 Men and a Girl (G) 2001 | Deanna Durbin-Adolphe Menjou | Sept. 12,'37† | 84. | Sept. 11,'37 |
| (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68.) | | | | |
| Prescription for Romance (G) 2013 | Wendy Barrie-Kent Taylor | Dec. 12,'37† | 66. | Dec. 18,'37 |
| Reported Missing (G) 1006 | Wm. Gargan-Jean Rogers | Aug. 15,'37 | 63. | Aug. 7,'37 |
| Road Back, The (G) 1005 | Richard Cromwell-John King | Aug. 1,'37 | 103. | June 26,'37 |
| (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.) | | | | |
| Sandflow (G) 1044 | Buck Jones-Lita Chevret | Feb. 14,'37 | 58. | Feb. 6,'37 |
| She's Dangerous 1031 | Cesar Romero-Tala Birell | Jan. 24,'37 | 68 | |
| Smoke Tree Range 1046 | Buck Jones-Muriel Evans | June 6,'37 | 59 | |
| Some Blondes Are Dangerous 2018 | Noah Beery, Jr.-Dorothea Kent | Nov. 28,'37† | 64½ | |
| Sudden Bill Dorn 2053 | Buck Jones-Evelyn Brent | Dec. 19,'37† | 59 | |
| That's My Story 2034 | Claudia Morgan-Wm. Lundigan | Oct. 24,'37† | 62 | |
| (See "In the Cutting Room," July 3,'37.) | | | | |
| Top of the Town (G) 1007 | George Murphy-Doris Nolan | Apr. 18,'37 | 86. | Apr. 3,'37 |
| (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.) | | | | |
| Trouble at Midnight (G) 2020 | N. Beery, Jr.-Catharine Hughes | Oct. 17,'37† | 68. | Nov. 20,'37 |
| We Have Our Moments (G) 1017 | Sally Eilers—James Dunn | Mar. 28,'37 | 67. | Apr. 3,'37 |
| West Bound Limited 1008 | Lyle Talbot-Polly Rowles | July 11,'37 | 66 | |
| Westland Case, The (G) 2024 | Preston Foster-Carol Hughes | Oct. 31,'37† | 63. | Oct. 2,'37 |
| When Love Is Young (G) 1018 | Virginia Bruce-Kent Taylor | Apr. 4,'37 | 58 | |
| Wildcatter, The 1015 | Scott Colton-Jean Rogers | June 6,'37 | 76. | Apr. 24,'37 |
| Wings Over Honolulu (G) 1011 | Wendy Barrie-Ray Milland | May 23,'37 | 78. | May 15,'37 |

# (THE RELEASE CHART--CONT'D)

## VICTORY

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Amateur Crook | Herman Brix-Joan Barclay | Dec. 10,'37† | 58 | |
| Brothers of the West | Tom Tyler-Lois Wilde | Sept. 30,'37† | 55 | |
| Cheyenne Rides Again | Tom Tyler-Lucille Browne | Jan. 7,'37 | 56 | |
| Feud of the Trail | Tom Tyler-Harlene Wood | May 1,'37 | 56 | |
| Flying Fists | Herman Brix-Jeanne Martel | July 1,'37 | 62 | |
| Lost Ranch | Tom Tyler-Jeanne Martel | Nov. 30,'37† | | |
| Million Dollar Racket (G) | Herman Brix-Joan Barclay | Oct. 1,'37† | 62 | Nov. 20,'37 |
| Mystery Range | Tom Tyler-Jerry Bergh | May 1,'37 | 55 | |
| Orphan of the Pecos | Tom Tyler-Jeanne Martel | Dec. 30,'37† | | |
| Sky Racket | Herman Brix-Joan Barclay | Sept. 1,'37† | 63 | |

## WARNER BROTHERS

*(See also First National)*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Another Dawn (A) 106 | Kay Francis-Errol Flynn | June 26,'37 | 73 | Apr. 10,'37 |
| (See production article, Mar. 6,'37, p. 16.) | | | | |
| Black Legion (A) 108 | H. Bogart-E. O'Brien-Moore | Jan. 30,'37 | 83 | Jan. 9,'37 |
| (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.) | | | | |
| Blazing Sixes 129 | Dick Foran-Helen Valkis | June 12,'37 | 55 | |
| Call It a Day (G) 113 | Olivia de Havilland-I. Hunter | Apr. 17,'37 | 89 | Mar. 13,'37 |
| Devil's Saddle Legion, The 130 | Dick Foran-Anne Nagel | Aug. 14,'37 | 52 | |
| Expensive Husbands (G) 223 | Beverly Roberts-Patric Knowles | Nov. 27,'37† | 62 | Sept. 11,'37 |
| Fly-Away Baby (G) 125 | Glenda Farrell-Barton MacLane | June 19,'37 | 60 | June 12,'37 |
| First Lady (G) 210 | Kay Francis-Preston Foster | Dec. 4,'37† | *82 | Sept. 11,'37 |
| Footloose Heiress 123 | Craig Reynolds-Ann Sheridan | Aug. 21,'37 | | |
| (See "In the Cutting Room," Apr. 10,'37.) | | | | |
| God's Country and the Woman (G) 105 | George Brent-Beverly Roberts | Jan. 16,'37 | 85 | Dec. 26,'36 |
| (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.) | | | | |
| Go Getter, The (G) 115 | George Brent-Anita Louise | May 22,'37 | 92 | June 19,'37 |
| (Exploitation: Sept. 4,'37, pp. 94, 97.) | | | | |
| Great Garrick, The (G) 209 | Brian Aherne-O. de Havilland | Oct. 30,'37 | 89 | Oct. 2,'37 |
| Great O'Malley, The (G) 110 | Pat O'Brien-Sybil Jason | Feb. 13,'37 | 71 | Dec. 12,'36 |
| (Exploitation: Apr. 10,'37, p. 91.) | | | | |
| It's Love I'm After (G) 207 | Leslie Howard-Bette Davis | Nov. 20,'37† | 90 | July 31,'37 |
| Kid Galahad (G) 102 | Edw. G. Robinson-Bette Davis | May 29,'37 | 101 | May 8,'37 |
| (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.) | | | | |
| King and the Chorus Girl (G) 104 | Fernand Gravet-Joan Blondell | Mar. 27,'37 | 95 | Mar. 6,'37 |
| (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.) | | | | |
| Land Beyond the Law 128 | Dick Foran-Linda Perry | Mar. 13,'37 | 54 | |
| Life of Emile Zola, The (G) 203 | Paul Muni-Gale Sondergaard | Oct. 2,'37† | 116 | July 10,'37 |
| (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84.) | | | | |
| Marry the Girl (G) 116 | Hugh Herbert-Mary Boland | July 1,'37 | 68 | Aug. 14,'37 |
| Melody for Two (G) 117 | James Melton-Patricia Ellis | May 1,'37 | 60 | Jan. 16,'37 |
| Midnight Court (G) 124 | Ann Dvorak-John Litel | Mar. 6,'37 | 60 | Mar. 13,'37 |
| Public Wedding 126 | Jane Wyman-William Hopper | July 10,'37 | 58 | |
| Ready, Willing and Able (G) 112 | Lee Dixon-Ruby Keeler | Mar. 6,'37 | 93 | Feb. 6,'37 |
| (Exploitation: May 1,'37, p. 78.) | | | | |
| Singing Marine, The (G) 101 | Dick Powell-Doris Weston | July 3,'37 | 105 | July 10,'37 |
| (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.) | | | | |
| Slim (G) 114 | Pat O'Brien-Henry Fonda | June 12,'37 | 80 | July 3,'37 |
| Smart Blonde (G) 122 | Glenda Farrell-Barton MacLane | Jan. 2,'37 | 59 | Dec. 5,'36 |
| Tovarich (G) 201 | Claudette Colbert-Charles Boyer | Dec. 25,'37† | *92 | Dec. 4,'37 |
| Varsity Show (G) 202 | Dick Powell-Fred Waring | Sept. 4,'37† | 121 | Aug. 21,'37 |
| (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77.) | | | | |
| White Bondage (G) 125 | Jean Muir-Gordon Oliver | June 19,'37 | 60 | Mar. 13,'37 |
| Wine, Women and Horses (G) 218 | Barton MacLane-Ann Sheridan | Sept. 11,'37† | 64 | July 24,'37 |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventures of Robin Hood | Errol Flynn-O. de Havilland | | | |
| Amazing Dr. Clitterhouse, The | | | | |
| Blondes at Work | Glenda Farrell-Barton MacLane | | | |
| Boy Meets Girl | Marie Wilson-Allyn Joslyn | | | |
| Everybody Was Very Nice | Wayne Morris-Priscilla Lane | | | |
| Evidence | Dick Foran-June Travis | | | |
| Food for Scandal | Fernand Gravet-Carole Lombard | | | |
| Gold Diggers in Paris | Rudy Vallee | | | |
| Invisible Menace (G) 224 | Boris Karloff-Marie Wilson | Jan. 29,'38† | 55 | Oct. 23,'37 |
| (Reviewed under the title, "Without Warning.") | | | | |
| Jezebel | Bette Davis-Henry Fonda | | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Kid Comes Back, The (G) 123 | Wayne Morris-June Travis | Feb. 19,'38† | *60 | Jan. 30,'37 |
| (Reviewed under the title, "Don't Pull Your Punches.") | | | | |
| Men Are Such Fools | Wayne Morris-Priscilla Lane | | | |
| Mystery of Hunting's End | Dick Purcell-Ann Sheridan | | | |
| (See "In the Cutting Room," Dec. 11,'37.) | | | | |
| Patient in Room 18, The 274 | Ann Sheridan-Patric Knowles | Jan. 15,'37† | | |
| Penrod and His Twin Brother 226 | Billy and Bobby Mauch | Feb. 26,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |
| Penrod's Double Trouble | Billy and Bobby Mauch | | | |
| Sergeant Murphy (G) 216 | Ronald Reagan-Mary Maguire | Jan. 1,'38† | *60 | Dec. 11,'37 |
| Swing Your Lady 211 | H. Bogart-Penny Singleton | Jan. 8,'38† | | |
| (See "In the Cutting Room," Oct. 30,'37.) | | | | |

## WILLIAM STEINER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| From Nine to Nine | Ruth Roland-Roland Drew | Dec. 21,'36 | 6 rls | |

## WORLD

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Circle | Noah Beery | Jan. 1,'37 | 74 | |
| Don Quixote (G) | Chaliapin | Sept. '37† | 78 | July 8,'37 |
| Life and Loves of Beethoven (G) | Harry Baur | Dec. 15,'37† | 82 | Dec. 4,'37 |
| Masquerade in Vienna (A) | Paula Wessely | Jan. 28,'37 | 95 | Feb. 13,'37 |
| My Song of Love | Tito Schipa | Mar. 31,'37 | 79 | |

### *Coming*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Annie Laurie | Will Fyffe | | | |
| Aurora Sul Mare | Italian Feature | | 67 | |
| Chanson D'Amour | Tito Schipa | | | |
| Itto | Simone Berriau | | | |
| Love on Skiis | Walter Rimil | | | |
| Monastery | | | | |
| Ninety Degrees South | Antarctic Film | | | |
| Second Bureau | Jean Murat-Diana Koreno | | | |
| Secrets of Stamboul | Valerie Hobson | | 79 | |
| Ski Chase | Hannes Schneider | Jan. 15,'38† | 84 | |
| Street Without a Name | Constant Remy-Pola Illery | | | |
| Song of Ceylon | Basil Wright | | 39 | |
| Tendre Enemmie | Simone Berriau | | | |

## OTHER PRODUCT (FOREIGN)

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Adventures of Chico (G) | | Woodward Bros. | | 60 | Nov. 27,'37 |
| Angel's Pit, The (A) | Amedo Nazzari | | | | June 26,'37 |
| Amphytrion (A) | Henri Garat | Globe | Mar. 23,'37 | 103 | Apr. 3,'37 |
| Beethoven Concerto (G) | V. Gardin | Amkino | Mar. 23,'37 | 90 | Apr. 10,'37 |
| Big Fella (G) | Paul Robeson | British Lion | | 73 | July 10,'37 |
| Bronze Sentries (G) | Fosco Ginschetti | Fonoroma | | | Oct. 2,'37 |
| Club de Femmes (A) | Danielle Darrieux | Mayer-Burstyn | Oct. 19,'37 | 89 | Oct. 23,'37 |
| Edge of the World, The (A) | Finlay Currie | British I. E. Co. | | 80 | Aug. 14,'37 |
| Emil Und Die Detektive | Fritz Rasp | International | | 77 | |
| Episode (A) | Paula Wessely | Metropolis | May 15,'37 | 90 | June 5,'37 |
| Fury Over Spain (G) | | Modern Film | | 55 | Aug. 14,'37 |
| Gang Show, The (G) | Ralph Reader | General | | | May 1,'37 |
| Gobsek (A) | Leonid Leonidov | Amkino | | 74 | Aug. 14,'37 |
| Golem, The (A) | Harry Baur | Metropolis | Mar. 20,'37 | 88 | Mar. 27,'37 |
| In the Far East (G) | N. Bogollubov | Amkino | Oct. 19,'37 | 81 | Oct. 30,'37 |
| It Isn't Done (G) | Cecil Kellaway | British Empire | | 90 | Mar. 27,'37 |
| Jericho (G) | Paul Robeson | General | | 77 | Sept. 4,'37 |
| Kimiko (A) | Sachiko Chiba | International | Apr. 12,'37 | 73 | Apr. 24,'37 |
| King's People, The (G) | John Drinkwater | Mindlin | May 11,'37 | 70 | May 22,'37 |
| La Grande Illusion (A) | Jean Gabin | Realization d'Art Cinematographique | | 120 | July 3,'37 |
| Last Night, The (G) | I. R. Peltser | Amkino | Apr. 27,'37 | 90 | May 8,'37 |
| Late Mattia Pascal, The (A) | Pierre Blanchar | | | | Apr. 10,'37 |
| Let's Make a Night of It | Buddy Rogers | Assoc. British | | 80 | July 10,'37 |
| Lower Depths, The (A) | Jean Gabin | Mayer-Burstyn | Oct. 15,'37 | 95 | Sept. 25,'37 |
| Lucrezia Borgia (A) | Edwige Feuillere | European | Oct. 12,'37 | 78 | Oct. 23,'37 |
| Mademoiselle Docteur (A) | Dita Parlo | United Artists | | 105 | May 1,'37 |
| Make Up (G) | N. Asther-J. Clyde | Assoc. British | | 70 | July 10,'37 |
| Mayerling (A) | Charles Boyer | Pax Films | Sept. 13,'37 | 91 | Sept. 25,'37 |
| (Exploitation: Nov. 6,'37, p. 56.) | | | | | |
| Merry Comes to Town (G) | Zasu Pitts | Sound City | | 77 | June 5,'37 |
| Moonlight Sonata (G) | Paderewski | United Artists | | 90 | Mar. 13,'37 |
| Mutiny of the Elsinore, The (G) | Paul Lukas | Assoc. British | | 77 | Sept. 18,'37 |
| Ona Ponciano (G) | Chucho Solozano | Prod. Soria | | 105 | May 15,'37 |
| Orphan Boy of Vienna (G) | Hans Olden | General | | 77 | Sept. 18,'37 |
| Our Fighting Navy (G) | H. B. Warner | General | | 75 | May 8,'37 |
| Pearls of the Crown (A) | Sascha Guitry | Tobis | | 115 | June 5,'37 |
| Pepe Le Moko (A) | Jean Gabin | Paris Film | | 100 | Mar. 20,'37 |
| Pygmalion (G) | Lily Bouwmeester | Filmex Cinetone | | | Apr. 17,'37 |
| Razumov (G) | Pierre Fresnay | Garrison | Mar. 8,'37 | 95 | Mar. 27,'37 |
| Ruler, The (G) | Emil Jannings | Amer.-Tobis. | Oct. 15,'37 | 120 | Oct. 30,'37 |
| Silver Blaze (G) | Arthur Wontner | Assoc. British | | 70 | July 17,'37 |
| Sol Over Danmark (G) | Henrik Malberg | Scandinavian | Apr. 13,'37 | 73 | Apr. 24,'37 |
| Spanish Earth, The (A) | | Prometheus | Aug. 20,'37 | 58 | Sept. 4,'37 |
| Thank You, Madame (G) | Jan Kiepura | American Tobis | Apr. 26,'37 | 85 | May 1,'37 |
| Thirteen, The (A) | Ivan Novoseltsev | Amkino | | 85 | July 17,'37 |
| Tsar to Lenin (A) | | Lenauer Intern'l | Mar. 6,'37 | 68 | Mar. 27,'37 |
| Uncivilized (A) | Dennis Hoey | Box Office | Nov. 23,'37 | 77 | Nov. 27,'37 |
| Wave, The (G) | Native Cast | Garrison | Apr. 20,'37 | 60 | May 1,'37 |
| Wild Innocence (G) | Wendy Munro | Cinesound | | 90 | May 29,'37 |
| World's in Love, The (A) | Marta Eggerth | Viennese | May 18,'37 | 65 | Nov. 20,'37 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]*

### COLUMBIA

#### BROADWAY COMEDIES

| Title | Rel. Date | Min. |
|---|---|---|
| Back to the Woods (3 Stooges) | May 14,'37 | 19½ |
| Big Squirt, The (10-2-37) Charlie Chase | Sept. 17,'37† | 18 |
| Bury the Hatchet (8-21-37) | Aug. 6,'37 | 19 |
| Calling All Curtains | Oct. 1,'37† | 16 |
| Calling All Doctors | July 22,'37 | 19½ |
| Cash and Carry (9-11-37) (3 Stooges) | Sept. 3,'37† | 18½ |
| Dizzy Doctors (4-17-37) (3 Stooges) | Mar. 19,'37 | 17½ |
| Fiddling Around (Collins-Kennedy) | Jan. 21,'38† | 17½ |
| From Bad to Worse Charlie Chase | June 4,'37 | 17 |
| Goofs and Saddles | July 2,'37 | 17½ |
| Gracie at the Bat Andy Clyde | Oct. 29,'37† | 17½ |
| Grand Hooter (6-5-37) Charlie Chase | May 7,'37 | 19½ |
| Grips, Grunts and Groans (3-27-37) (3 Stooges) | Jan. 15,'37 | 19 |
| He Done His Duty (12-18-37) Andy Clyde | Dec. 10,'37† | 17½ |
| Knee Action (2-27-37) Andy Clyde | Jan. 9,'37 | 17 |
| Lodge Night Andy Clyde | June 11,'37 | 18 |
| Man Bites Love Bug Charlie Chase | Dec. 24,'37† | 18 |
| My Little Feller Andy Clyde | May 21,'37 | 18 |
| New News (4-17-37) (Collins-Kennedy) | Apr. 1,'37 | 17½ |
| Oh What a Knight (Herman Bing) | Nov. 22,'37† | 16½ |
| Playing the Ponies (3 Stooges) | Oct. 15,'37† | 17 |
| Sailor Maid Polly Moran | Feb. 12,'37 | 19 |
| Sitter Downers, The (3 Stooges) | Nov. 26,'37† | 16 |
| Stuck in the Sticks Andy Clyde | Mar. 26,'37 | 18 |
| Super Snooper, The El Brendel | Feb. 25,'37 | 19½ |
| Termites of 1938 | Jan. 7,'38† | 2 rls. |
| Three Dumb Clucks (3 Stooges) | Apr. 17,'37 | 17 |
| Wrong Miss Wright, The Charlie Chase | June 18,'37 | 17 |

#### BROADWAY FOLLIES

| | | |
|---|---|---|
| Brokers Follies (12-11-37) | Dec. 15,'37† | 10½ |
| Drug Store Follies (9-11-37) | Sept. 3,'37† | 10½ |
| Rooftop Frolics (10-16-37) | Oct. 1,'37† | 11 |
| Timberland Revels (11-27-37) | Nov. 5,'37† | 10 |

#### COLOR RHAPSODIES

| | | |
|---|---|---|
| Air Hostess, The | Oct. 22,'37† | 8 |
| Foxy Pup, The (6-5-37) | May 21,'37 | 6½ |
| Gifts from the Air (re-issue) | Dec. 18,'37† | 7½ |
| Hollywood Picnic | Dec. 18,'37† | 1 rl. |
| Indian Serenade | July 16,'37 | 8 |
| Let's Go (4-17-37) | Apr. 10,'37 | 7½ |
| Little Match Girl (11-27-37) | Nov. 5,'37† | 8½ |
| Merry Mannequins | Mar. 19,'37 | 6½ |
| Mother Hen's Holiday | May 7,'37 | 7 |
| Sad Little Guinea Pigs | Jan. 14,'38† | 1 rl. |
| Scary Crows (9-11-37) | Aug. 20,'37 | 8 |
| Skeleton Frolic (2-20-37) | Jan. 29,'37 | 7½ |
| Spring Festival (8-21-37) | Aug. 6,'37 | 8 |
| Stork Takes a Holiday, The | June 11,'37 | 8 |
| Swing, Monkey, Swing (10-2-37) | Sept. 10,'37 | 7½ |

#### COLUMBIA TOURS

| | | |
|---|---|---|
| Fifty Years of Barter | May 28,'37 | 9½ |
| Haiti's Black Napoleon (8-21-37) | Aug. 6,'37 | 9 |
| Pirate Parts of the Caribbean | July 2,'37 | 9 |
| When the West Was Young (3-20-37) | Mar. 12,'37 | 9 |

#### COMMUNITY SING (1st Series)

| | | |
|---|---|---|
| Community Sing (No. 2) | Feb. 19,'37 | 11 |
| Community Sing (No. 3) (6-5-37) | May 20,'37 | 10 |
| Community Sing (No. 4) | June 18,'37 | 10½ |
| Community Sing (No. 5) (9-11-37) | July 24,'37 | 10½ |

#### (2nd Series)

| | | |
|---|---|---|
| No. 1 (9-11-37) | Aug. 20,'37† | 10 |
| No. 2 (10-16-37) | Sept. 17,'37† | 10 |
| No. 3 (10-16-37) | Oct. 15,'37† | 10½ |
| No. 4—(12-11-37) | Nov. 28,'37† | 11 |

#### COURT OF HUMAN RELATIONS

| | | |
|---|---|---|
| Wedding Deal, The | Feb. 26,'37 | 11½ |

#### FEATURETTES

| | | |
|---|---|---|
| Herald of the Skies | Apr. 2,'37 | 9½ |

#### HAPPY HOUR

| | | |
|---|---|---|
| Aladdin and the Wonderful Lamp | Dec. 18,'37† | 3 rls. |
| Goose Girl, The | May 30,'37 | 3 rls. |
| Old Woman in the Woods, The | Apr. 23,'37 | 3 rls. |

#### KRAZY KAT CARTOONS

| | | |
|---|---|---|
| 17. Lyin' Hunter, The (3-27-37) | Feb. 12,'37 | 7 |
| 18. Krazy's Race of Time (6-26-37) | May 6,'37 | 7 |
| 19. Masque Raid, The | June 25,'37 | 7 |
| 20. Railroad Rhythm | Nov. 20,'37† | 9½ |

#### SCRAPPY CARTOONS

| | | |
|---|---|---|
| Canine Capers | Sept. 16,'37† | 6½ |
| Clock Goes 'Round and 'Round (11-20-37) | Oct. 16,'37† | 6 |
| Dizzy Ducks (12-19-36) | July 18,'37 | 6½ |
| Fire Plug, The (11-13-37) | Oct. 16,'37† | 6 |
| Puttin' Out the Kitten | Mar. 26,'37 | 7 |
| Scrappy's Band Concert | Apr. 29,'37 | 7 |
| Scrappy's Music Lesson | June 4,'37 | 7 |
| Scrappy's News Flashes | Dec. 8,'37† | 6 |

#### SCREEN SNAPSHOTS

| | | |
|---|---|---|
| No. 6— | Feb. 19,'37 | 10 |
| No. 7— | Mar. 23,'37 | 9½ |
| No. 8—(5-29-37) | Apr. 30,'37 | 9½ |
| No. 9— | May 22,'37 | 10 |
| No. 10— | June 4,'37 | 9 |
| No. 11— | June 25,'37 | 10½ |
| No. 12—(10-16-37) | Aug. 13,'37 | 10 |
| No. 13—(10-16-37) | Sept. 10,'37 | 10 |

#### (New Series)

| | | |
|---|---|---|
| No. 1—(10-16-37) | Sept. 17,'37† | 10 |
| No. 2—(11-20-37) | Oct. 15,'37† | 9½ |
| No. 3—(12-11-37) | Nov. 18,'37† | 9½ |
| No. 4— | Dec. 24,'37† | 1 rl. |

#### SPECIAL SPORT THRILLS

| | | |
|---|---|---|
| Cadet Champion (12-11-37) | Dec. 17,'37† | 9½ |
| Fit to Win (6-12-37) | May 7,'37 | 9½ |
| Fleet Hoofs (4-17-37) | Mar. 5,'37 | 10 |
| Fun in the Water (4-17-37) | Apr. 10,'37 | 10 |
| Future Stars | Aug. 30,'37 | |
| Golf Magic (9-11-37) | Aug. 16,'37 | 9 |
| Riding the Waves | June 4,'37 | 10 |
| Scrambled Legs (3-27-37) | Feb. 22,'37 | 9 |
| Set 'Em Up | Oct. 29,'37† | 9½ |
| Sport of the Seasons | June 25,'37 | 9 |
| Sport's Greatest Thrills (8-21-37) | Aug. 3,'37 | 9 |
| Trotting Thoroughbreds (10-16-37) | Sept. 30,'37† | 9½ |
| Unusual Hunting | Jan. 7,'38† | 1 rl. |

#### STRANGE AS IT SEEMS

| | | |
|---|---|---|
| Boy Who Saved a Nation, The | Dec. 10,'37† | 9½ |
| Little Jack Horner (10-2-37) | Sept. 16,'37† | 6½ |
| Silver Threads (12-11-37) | Nov. 12,'37† | 10½ |

#### WORLD IN COLOR

| | | |
|---|---|---|
| Beautiful Bermuda | Sept. 10,'37† | |
| City of the Golden Gate (11-20-37) | Oct. 10,'37† | 9½ |
| El Salvador | Dec. 30,'37† | 1 rl. |

### EDUCATIONAL

[Distributed through Twentieth Century-Fox]

#### SONG AND COMEDY HITS

| Title | Rel. Date | Min. |
|---|---|---|
| Ask Uncle Sol (10-23-37) | Oct. 8,'37† | 11 |
| Big Apple, The (10-2-37) | Sept. 17,'37† | 9 |
| Calling All Crooners (12-4-37) | Nov. 19,'37† | 10½ |
| Dental Follies (4-10-37) | Feb. 26,'37 | 11 |
| How to Dance the Shag | Dec. 17,'37† | 1 rl. |
| Love Goes West | Dec. 31,'37† | 1 rl. |
| Miss Lonely Hearts (10-30-37) | Sept. 24,'37† | 10½ |
| Pot Luck (8-14-37) | Aug. 6,'37† | 11 |
| Rhythm Saves the Day (12-4-37) | Oct. 29,'37† | 11 |
| Trailer Paradise | Nov. 26,'37† | 9 |

#### TERRY-TOONS

| | | |
|---|---|---|
| Barnyard Boss, The | Dec. 24,'37† | 6½ |
| Big Game Hunt, The | Feb. 19,'37 | 7 |
| Billy Goat's Whiskers, The | Dec. 10,'37† | 6½ |
| Book Shop, The (1-30-37) | Feb. 5,'37 | 6 |
| Bug Carnival (4-17-37) | Apr. 16,'37 | 7 |
| Bugs Bettle and His Orchestra | Jan. 21,'38† | 1 rl. |
| Close Shave, A | Oct. 1,'37† | 6½ |
| Dancing Bear, The (11-6-37) | Oct. 15,'37† | 6½ |
| Dog and the Bone, The (11-27-37) | Nov. 12,'37† | 6 |
| Farmer Al Falfa in Trailer Life | Aug. 20,'37† | 5½ |
| Flying South | Mar. 19,'37 | 7 |
| Hay Ride, The | Apr. 2,'37 | 6 |
| Homeless Pup, The | July 23,'37 | 7 |
| Kiko's Cleaning Day (10-2-37) | Sept. 17,'37† | 6½ |
| Lion Hunt, The | Jan. 7,'38† | 1 rl. |
| Mechanical Cow, The | June 25,'37 | 7 |
| Ozzie Ostrich Comes to Town | May 28,'37 | 7 |
| Paper Hangers, The (8-14-37) | July 30,'37 | 7 |
| Pink Elephants | July. 9,'37 | 7 |
| Play Ball | June 11,'37 | 6 |
| Puddy's Coronation | May 14,'37 | 7 |
| Red Hot Music | Mar. 5,'37 | 6 |
| Saw Mill Mystery, The | Oct. 29,'37† | 6½ |
| School Birds | Apr. 30,'37 | 7 |
| Timid Rabbit, The | Nov. 26,'37† | 6½ |
| Villain Still Pursued Her, The | Sept. 3,'37† | 6½ |

#### TREASURE CHEST

| | | |
|---|---|---|
| Crystal Ballet | May 28,'37 | 11 |
| Grey Owl's Little Brother | Jan. 7,'38† | 1 rl. |
| How to Ski | Aug. 20,'37† | 11 |
| Not So Dumb | Dec. 10,'37† | 9 |
| Ornamental Swimming | June 4,'37 | 10 |
| Private Life of the Gannets (9-25-37) | Sept. 10,'37† | 11 |
| Songs of the Danube | May 7,'37 | 9 |
| Top Days | Dec. 24,'37† | 1 rl. |

#### TWO-REEL COMEDIES

| | | |
|---|---|---|
| Affairs of Pierre, The (7-31-37) | Aug. 6,'37† | 19 |
| Air Parade | | 2 rls. |
| Bashful Ballerina (10-2-37) | Sept. 17,'37† | 20 |
| Bashful Buckaroo, The | Dec. 3,'37† | 2 rls. |
| Big Courtship, The | Feb. 19,'37 | 17 |
| Comic Artist's Home Life (4-3-37) | Apr. 9,'37 | 18 |
| Dates and Nuts | Dec. 31,'37† | |
| Dime a Dance | Dec. 24,'37† | 2 rls. |
| Ditto | Feb. 12,'37 | 17 |
| Freshies | May 7,'37 | 17 |
| Fun's Fun (2-6-37) | Feb. 5,'37 | 19 |
| Getting an Eyeful | Jan. 21,'38† | 2 rls. |
| Girls Ahoy! | June 11,'37 | 17 |
| Going, Going, Gone | Oct. 6,'37† | 18 |
| Hamlet and Eggs | June 18,'37 | 16 |
| Heir Today | Nov. 5,'37† | 18 |
| Her Accidental Hero | May 21,'37 | 17 |
| Hi-Ho Hollywood | Jan. 7,'38† | 2 rls. |
| His Pest Girl | Apr. 30,'37 | 18 |
| Hi-ya Doc? | Apr. 23,'37 | 20 |
| Holding the Bag | May 14,'37 | 19 |
| Hurray for Hooligan (12-4-37) | Nov. 19,'37† | 17 |
| Koo-Koo Correspondence Skool, The | Nov. 19,'37† | 18 |
| Love in Arms | May 28,'37 | 18 |
| Love Nest on Wheels | Mar. 26,'37 | 18 |
| Man to Man | Feb. 26,'37 | 17 |
| Meet the Bride | Oct. 29,'37† | 17 |
| Melody Girl | Apr. 16,'37 | 17 |
| Montague the Magnificent (8-14-37) | Aug. 27,'37† | 18 |
| Off the Horses (4-10-37) | Mar. 5,'37 | 19 |
| Pixilated | Mar. 19,'37 | 18 |
| Playboy Number One (12-4-37) | Nov. 26,'37† | 17 |
| Ready to Serve (4-10-37) | Mar. 12,'37 | 15 |
| Silly Night (10-23-37) | Oct. 1,'37† | 19 |
| Slacks Appeal | Aug. 13,'37† | 19 |
| Smart Way, The (10-30-37) | Oct. 15,'37† | 18 |
| Sweeties | Sept. 3,'37† | 15 |
| That's the Spirit | June 25,'37 | 17 |
| Timid Ghost, The | Sept. 24,'37† | 16 |
| Uncle Sol Solves It | | 2 rls. |
| Who's Crazy? | Aug. 20,'37† | 19 |
| Will You Stop! (10-2-37) | Sept. 10,'37† | 17 |
| Who's Who? | Oct. 22,'37† | 20 |

### HOFFBERG

| Title | Rel. Date | Min. |
|---|---|---|
| Baltimore, Home of Wally Simpson | | |
| Bamboo (5-29-37) | July 16,'37 | 10 |
| Broadway Dance Parade | June 15,'37 | 10 |
| Hollywood Magic (5-29-37) | | 10 |
| In Shanghai (6-5-37) | July 16,'37 | 12 |
| Isle of Paradise | July 30,'37 | 20 |
| Spanish Interlude, A | June 15,'37 | |

#### MAGNACOLOR

| | | |
|---|---|---|
| Blow, Bugle, Blow | | |
| Catalina Island | Nov. 12,'37† | |
| Personalities on Parade | | |
| Skiing on Your Feet | | |
| Yellowstone Park | | |

### IMPERIAL

| Title | Rel. Date | Min. |
|---|---|---|
| **EDGAR GUEST POETIC GEMS** | | |
| Boyhood | | 8 |
| **NOVELTIES** | | |
| Nero | | 8 |
| **PORT O' CALL** | | |
| City of the Sun | | 9 |
| **WORLD IN COLOR** | | |
| Dream Harbor | | 8 |

### MGM

| Title | Rel. Date | Min. |
|---|---|---|
| **CRIME DOESN'T PAY** | | |
| No. 10—It May Happen to You (8-14-37) | June 5,'37 | 21 |
| No. 11—Soak the Poor (10-2-37) | Aug. 21,'37 | 16 |
| No. 12—Give Till It Hurts (11-13-37) | Sept. 18,'37 | 20 |
| No. 13—Behind the Criminal (12-4-37) | Oct. 30,'37 | 21 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Chile, Land of Charm (11-20-37) | Oct. 30,'37† | 9 |
| Colorful Bombay (5-8-37) | Apr. 3,'37 | 8 |
| Copenhagen | Nov. 27,'37† | 9 |
| Floral Japan | July 24,'37 | 8 |
| Glimpses of Java and Ceylon (4-10-37) | Mar. 6,'37 | 9 |
| Glimpses of Peru (10-2-37) | Sept. 4,'37† | 8 |
| Hong Kong, Hub of China (6-26-37) | May 1,'37 | 8 |
| Land of Incas | June 26,'37 | 8 |
| Rocky Mountain Grandeur (7-24-37) | May 29,'37 | 9 |
| Serene Siam (6-26-37) | Oct. 2,'37† | 9 |
| Stockholm, Pride of Sweden (11-13-37) | Dec. 25,'37† | 9 |
| **HARMAN-ISING (Happy Harmonies)** | | |
| 29—Bosko's Easter Eggs (4-3-37) | Mar. 20,'37 | 8 |
| 30—Bosko and the Pirates (5-8-37) | May 1,'37 | 8 |
| 31—Hound and the Rabbit, The (6-26-37) | May 29,'37 | 8 |
| 32—Wayward Pups (8-14-37) | July 10,'37 | 9 |
| 33—Bosko and the Cannibals | Aug. 28,'37 | 10 |
| 34—Little Buck Cheeser | Dec. 18,'37 | 8 |
| **HISTORICAL MYSTERIES** | | |
| King Without a Crown, The (11-20-37) | Oct. 9,'37† | 9 |
| Man in the Barn, The | Nov. 20,'37† | 10 |
| **M-G-M MINIATURES** | | |
| Boss Didn't Say Good Morning, The (10-2-37) | Oct. 1,'37 | 10 |
| Have Courage (7-24-37) | June 12,'37 | 10 |
| Pacific Paradise (10-16-37) | Aug. 28,'37 | 10 |
| Rainbow Pass (10-30-37) | Oct. 9,'37 | 10 |
| Romance of Digestion | Mar. 13,'37 | 11 |
| **MUSICAL COMEDIES** | | |
| Carnival in Paris (6-26-37) | May 29,'37 | 21 |
| Girl's Best Years, A (2-20-37) | Dec. 25,'37 | 19 |
| Hollywood Party (5-8-37) | Apr. 3,'37 | 21 |
| Our Gang Follies of 1938 | Dec. 18,'37† | |
| Some Time Soon (4-10-37) | Mar. 6,'37 | 20 |
| Sunday Night at Trocadero (10-23-37) | Oct. 2,'37† | 20 |
| **OUR GANG** | | |
| Fishy Tales | Aug. 28,'37 | 11 |
| Framing Youth (10-2-37) | Sept. 11,'37† | 11 |
| Hearts Are Thumps | Apr. 3,'37 | 11 |
| Mail and Female | Nov. 13,'37† | 11 |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| Night 'n' Gales | July 24,'37 | 11 |
| Pigskin Palooka (11-27-37) | Oct. 23,'37 | 11 |
| Reamin' Holiday (7-31-37) | June 12,'37 | 11 |
| Rushin' Ballet (6-26-37) | Apr. 24,'37 | 11 |
| Three Smart Boys (5-8-37) | Mar. 13,'37 | 11 |
| **PETE SMITH SPECIALTIES** | | |
| Candid Cameramaniacs | Dec. 11,'37† | 9 |
| Decathlon Champion (11-27-37) | Nov. 20,'37† | 10 |
| Equestrian Aerobatics | Aug. 14,'37 | 8 |
| Friend Indeed | Jan. 1,'38† | 10 |
| Golf Mistakes (6-26-37) | June 12,'37 | 10 |
| Grand Bounce, The (6-26-37) | May 22,'37 | 11 |
| Jungle Juveniles (11-6-37) | Oct. 2,'37† | 9 |
| Olympic Ski Champions (11-7-36) | July 3,'37 | 10 |
| Penny Wisdom (5-8-37) | Apr. 10,'37 | 10 |
| Pigskin Champion (9-25-37) | Aug. 14,'37 | 11 |
| (Exploitation: Oct. 30,'37, p. 87.) | | |
| Romance of Radium (10-23-37) | Oct. 23,'37 | 10 |
| Ski Skill (4-10-37) | Oct. 23,'37 | 10 |
| (Reviewed under the title, "Ski Thrill") | | |
| Sports on Ice | July 24,'37 | 10 |
| Tennis Tactics (5-8-37) | May 1,'37 | 10 |
| **RE-ISSUES (1937-8)** | | |
| Beau Hunks (9-5-31) | Sept. 18,'37† | 37 |
| Blotto (2-15-30) | Oct. 30,'37† | 26 |
| County Hospital (4-23-32) | Jan. 22,'38† | 17 |
| Perfect Day, The (3-18-27) | Dec. 11,'37† | 20 |
| **ROBERT BENCHLEY** | | |
| How to Start the Day (10-16-37) | Sept. 11,'37† | 10 |
| Night at the Movies, A (11-20-37) | Nov. 6,'37† | 10 |
| **SPECIAL** | | |
| Jimmy Fidler's Personality Parade | Jan. 8,'38† | 20 |
| New Audioscopiks, The | Jan. 15,'38† | |
| Servant of the People (3-20-37) | Apr. 9,'37 | 21 |
| (Exploitation: Feb. 27,'37, p. 87.) | | |
| **TABLOID MUSICALS** | | |
| Little Maestro (4-17-37) | Mar. 27,'37 | 11 |
| Song of Revolt (7-24-37) | May 29,'37 | 11 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Candid Candidate, The (9-25-37) | Aug. 27,'37† | 7 |
| Ding Dong Doggie | July 23,'37† | 7 |
| Foxy Hunter, The | Nov. 26,'37† | 1 rl. |
| Hot Air Salesman, The (3-20-37) | Mar. 12,'37 | 7 |
| Impractical Joker, The (7-3-37) | June 18,'37 | 7 |
| New Deal Show, The (10-16-37) | Oct. 22,'37† | 7 |
| Pudgy Takes a Bow-Wow | Apr. 9,'37 | 7 |
| Pudgy Picks a Fight (5-22-37) | May 14,'37 | 8 |
| Service With a Smile | Sept. 24,'37† | 7 |
| Zula Hula | Dec. 24,'37† | |
| **COLOR CLASSICS** | | |
| Bunny-Mooning (3-13-37) | Feb. 12,'37 | 7 |
| Car-Tune Portrait, A (7-3-37) | June 25,'37 | 7 |
| Chicken a la King | Apr. 16,'37 | 8 |
| Educated Fish (11-13-37) | Oct. 29,'37† | 7 |
| Foolish Fox, The | Dec. 31,'37† | |
| Peeping Penguins (9-18-37) | Aug. 27,'37† | 7 |
| **HEADLINERS** | | |
| Blue Velvet Music | Apr. 9,'37 | 10 |
| Mark Warnow and Orch. | | |
| Friml Favorites (7-3-37) | June 4,'37 | 11 |
| Rudolf Friml, Jr., and Orch. | | |
| From the Minuet to the Big Apple | Nov. 19,'37† | |
| Hollywood Star Reporter, No. 2 (10-16-37) | Oct. 29,'37† | 11 |
| Hula Heaven (10-16-37) | Oct. 1,'37† | 11 |
| Eddie Peabody | | |
| Installment Collector, The | July 2,'37 | 10 |
| Fred Allen | | |
| Let's Go Latin (9-25-37) | Sept. 10,'37† | 11 |
| Xavier Cugat and Orch. | | |
| Meet the Maestros | Dec. 17,'37† | |
| Music by Morgan | Feb. 12,'37 | 11 |
| Russ Morgan and Orch. | | |
| Night in Manhattan | July 30,'37 | 11 |
| Oh Kay, Rhythm | Dec. 17,'37† | |
| Queens of Harmony | Aug. 20,'37† | 11 |
| Phil Spitalny and Girl Orch. | | |
| Star Reporter, The, No. 2 (3-27-37) | Mar. 12,'37 | 11 |
| Vincent Lopez and Orch. | | |
| Boswell Sisters | | |
| Swing, Hutton, Swing | May 7,'37 | 11 |
| Ina Ray Hutton and Orch. | | |
| **MUSICAL ROMANCE (In Color)** | | |
| Schubert's Serenade | July 23,'37 | 9 |
| Song of the Islands (5-22-37) | May 21,'37 | 10 |
| Trees (3-20-37) | Mar. 19,'37 | 9 |
| **PARAGRAPHICS** | | |
| Aviator Shorty | July 23,'37 | 10 |
| Circus Comes to Town, The (7-3-37) | June 25,'37 | 10 |
| Cowboy Shorty (10-16-37) | Oct. 8,'37† | 10 |
| Game Trails | Apr. 30,'37 | 10 |
| Inventor, The (10-23-37) | Nov. 5,'37† | 11 |
| It's a Good Stunt (9-25-37) | Sept. 10,'37† | 10 |
| It's a Living | Mar. 5,'37 | 11 |
| Killer of the Tonto | Aug. 13,'37† | 10 |
| Make Up and Live | Dec. 31,'37† | |
| Nobody Home | Apr. 2,'37 | 10 |
| Safety in the Air (5-22-37) | May 28,'37 | 10 |
| Tuna | Dec. 3,'37† | |
| Where Snow Is King | Feb. 5,'37 | 9 |
| **PARAMOUNT PICTORIAL** | | |
| No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions | Feb. 12,'37 | 9 |
| No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias | Mar. 12,'37 | 10 |
| No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie | Apr. 9,'37 | 10 |
| No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37) | May 7,'37 | 10 |
| No. 11—Fishing Highlights | June 4,'37 | 11 |
| No. 12—(7-3-37) | July 2,'37 | 10 |
| **NEW SERIES** | | |
| No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man | Aug. 6,'37† | 1 rl. |
| No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37) | Sept. 3,'37† | 10 |
| No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37) | Oct. 1,'37† | 10 |
| No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37) | Nov. 5,'37† | 10 |
| No. 5— | Dec. 3,'37 | |
| **POPEYE THE SAILOR** | | |
| Football Toucher Downer | Oct. 15,'37† | |
| Fowl Play | Dec. 17,'37† | |
| Hospitaliky | Apr. 16,'37† | 7 |
| I Like Babies and Infants (10-2-37) | Sept. 17,'37† | 7 |
| I Never Change My Altitude | Aug. 20,'37† | 7 |
| Lost and Foundry | July 16,'37 | 7 |
| Morning, Noon and Night Club (6-26-37) | June 18,'37 | 7 |
| My Artistical Temperature | Mar. 19,'37 | 7 |
| Organ Grinder's Swing (3-6-37) | Feb. 19,'37 | 7 |
| Paneless Window Washer, The (2-27-37) | Jan. 22,'37 | 7 |
| Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) | Nov. 26,'37† | 2 rls. |
| Protex the Weakerist (11-20-37) | Nov. 19,'37† | 7 |
| Twisker Pitcher, The | May 21,'37 | 7 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **POPULAR SCIENCE (In Color)** | | |
| No. 3 | Dec. 25,'36 | 11 |
| No. 4 (3-27-37) | Feb. 26,'37 | 11 |
| No. 5 | Apr. 30,'37 | 11 |
| No. 6 | July 2,'37 | 11 |
| **NEW SERIES** | | |
| No. 1 (9-18-37) | Sept. 3,'37† | 10 |
| No. 2 (11-20-37) | Nov. 12,'37† | 10 |
| No. 3 | Jan. 14,'38† | |
| **SCREEN SONGS** | | |
| Magic on Broadway | Nov. 26,'37† | 1 rl. |
| Jay Freeman and Orch | | |
| Never Should Have Told You (3-6-37) | Jan. 29,'37 | 8 |
| Nat Brandwynne and Orch. | | |
| Please Keep Me in Your Dreams (5-22-37) | May 28,'37 | 8 |
| Henry King and Orch. | | |
| Twilight on the Trail | Mar. 26,'37 | 7 |
| The Westerners | | |
| Whispers in the Dark (10-9-37) | Sept. 24,'37† | 7 |
| You Came to My Rescue | July 30,'37 | 8 |
| Shep Fields and Orch. | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 33—An Underwater Romance (3-6-37) | Jan. 29,'37 | 10 |
| No. 34—On the Nose (3-13-37) | Feb. 26,'37 | 10 |
| No. 35—King Soccer | Mar. 26,'37 | 10 |
| No. 36—Wrestling (It's a Laugh) | Apr. 23,'37 | 10 |
| No. 37—Swing Stars (5-22-37) | May 14,'37 | 10 |
| No. 38—Pan-American Champion (7-3-37) | June 11,'37 | 10 |
| No. 39—Rhythm of the Game (7-10-37) | July 9,'37 | 10 |
| No. 40—Aquabats | Aug. 13,'37† | 10 |
| No. 41—Picking Pets (10-2-37) | Sept. 10,'37† | 10 |
| No. 42—Four Smart Dogs (10-16-37) | Oct. 8,'37† | 10 |
| No. 43—Pick Your Favorite (11-6-37) | Nov. 5,'37† | 10 |
| No. 44—Ball Tossers | Dec. 3,'37† | |
| No. 45—Water, Water Everywhere | Dec. 31,'37† | |
| **UNUSUAL OCCUPATIONS (In Color)** | | |
| No. 1 | Aug. 6,'37† | 1 rl. |
| No. 2 (10-16-37) | Oct. 8,'37† | 10 |
| No. 3 | Dec. 10,'37† | |

## RKO RADIO

| Title | Rel. Date | Min. |
|---|---|---|
| **CONDOR MUSICALES** | | |
| Frozen Affair, A (8-28-37) | Sept. 17,'37† | 10 |
| Murder in Swing Time (9-4-37) | Sept. 27,'37† | 10 |
| Prairie Swingeroo | Oct. 15,'37† | 10 |
| **LEON ERROL COMEDIES** | | |
| Dummy Owner, The | Jan. 7,'38† | 19 |
| Rented Riot, A | Nov. 5,'37† | 17 |
| Should Wives Work (10-9-37) | Sept. 10,'37† | 19 |
| **HEADLINER SERIES** | | |
| 2—Singing in the Air | Feb. 19,'37 | 19 |
| 3—Rhythm on the Rampage (4-24-37) | Apr. 2,'37 | 18½ |
| 4—Swing Fever | July 25,'37 | 20 |
| **1937-38** | | |
| No. 1—Trailing Along (10-16-37) | Oct. 8,'37† | 16 |
| **EDGAR KENNEDY COMEDIES** | | |
| Bad Housekeeping (4-10-37) | Mar. 5,'37 | 19 |
| Dumb's the Word | June 11,'37 | 18 |
| Ears of Experience | Jan. 28,'38† | 18 |
| Edgar and Goliath | Nov. 19,'37† | 17 |
| Locks and Bonds | Apr. 16,'37 | 19 |
| Morning Judge (10-16-37) | Sept. 24,'37† | 18 |
| Tramp Trouble | Aug. 6,'37 | 16 |
| **MARCH OF TIME** | | |
| No. 7 | Feb. 19,'37 | 21 |
| No. 8 | Mar. 19,'37 | 20 |
| No. 9 (4-17-37) | Apr. 16,'37 | 21 |
| No. 10 | May 14,'37 | 18 |
| No. 11 | June 11,'37 | 18 |
| No. 12 | July 9,'37 | 18 |
| No. 13 | Aug. 6,'37 | 18 |
| **1937-38** | | |
| No. 1 (9-11-37) | Sept. 3,'37† | 17 |
| No. 2 | Oct. 1,'37† | 20 |
| No. 3 | Oct. 29,'37† | 21 |
| No. 4 | Nov. 26,'37† | |
| No. 5 | Dec. 24,'37† | |
| No. 6 | Jan. 21,'38† | |
| **MICKEY MOUSE** | | |
| Clock Cleaners, The (8-28-37) | Oct. 15,'37† | 8 |
| Donald's Ostrich | Dec. 10,'37† | 9 |
| Hawaiian Holiday (9-4-37) | Sept. 24,'37† | 8 |
| Lonesome Ghosts | Dec. 24,'37† | 9 |
| Old Mill, The | Nov. 5,'37† | 9 |
| Pluto's Quintuplets | Nov. 26,'37† | 9 |
| **NU-ATLAS PRODUCTIONS** | | |
| Phoney Boy | Nov. 19,'37† | 9 |
| Rhythm in a Night Court (9-4-37) | Sept. 24,'37† | 9 |
| Sweet Shoe | Jan. 14,'38† | 11 |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE PARADE** | | |
| No. 1 (10-16-37) | Sept. 10,'37† | 13 |
| No. 2 (12-18-37) | Nov. 5,'37† | |
| No. 3 | Dec. 31,'37† | |
| **PATHE REVIEWS** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RADIO FLASH COMEDIES** | | |
| Horse Play (4-3-37) | Mar. 13,'37 | 18 |
| Many Unhappy Returns | Oct. 22,'37† | 17 |
| **RADIO MUSICAL COMEDIES** | | |
| Mississippi Moods (7-31-37) | July 23,'37 | 17 |
| That Man Samson | May 28,'37 | 19 |
| **SMART SET** | | |
| Inlawful | Apr. 30,'37 | 17 |
| Rhythm Wranglers | Dec. 17,'37† | 19 |
| **SPECIAL** | | |
| Day With the Dionne Quintuplets, A (4-24-37) | Mar. 26,'37 | 18 |
| **SPORTS WITH BILL CORUM** | | |
| Beach Sports | June 4,'37 | 9½ |
| Big League | May 7,'37 | 11 |
| Foreign Sports | Apr. 9,'37 | 10 |
| Golf Timing (8-21-37) | July 23,'37 | 11 |
| Putting On the Dog | Feb. 12,'37 | 11 |
| Royal Steeds | July 2,'37 | 10 |
| Saratoga Summers (3-27-37) | Mar. 12,'37 | 11 |
| **STRUGGLE TO LIVE** | | |
| Desert Land | Apr. 5,'37 | 9 |
| **SUPERBA COMEDIES** | | |
| Bridal Grief | Feb. 5,'37 | 19 |
| Wife Insurance (8-14-37) | July 9,'37 | 16 |
| Wrong Romance, The | May 14,'37 | 19 |
| **WORLD ON PARADE** | | |
| California Missions (4-24-37) | Apr. 16,'37 | 11 |
| Circus Winter Quarters | May 14,'37 | 11 |
| Florida Cowboy | June 11,'37 | 9½ |
| Jungle Playmate | July 30,'37 | 9 |
| Manhattan Waterfront (3-27-37) | Feb. 19,'37 | 11 |
| Mt. Vernon | Mar. 19,'37 | 10 |
| Workshops of Old Mexico | July 9,'37 | 11 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **AMERICAN RED CROSS** | | |
| Behind the Flood Headlines (5-8-37) | | 11 |
| **ASTOR** | | |
| Carmen (5-29-37) | | 9 |
| Halt! Who Goes There? (5-29-37) | | 9 |
| **MATSON** | | |
| Coronation Preview (3-27-37) | | 10 |
| **ROGERS SPECIAL** | | |
| Lest We Forget (5-1-37) | | 1 rl. |
| **U. S. DEPT. OF AGRICULTURE** | | |
| I Pledge My Heart (8-7-37) | | 11 |

## 20TH CENTURY-FOX

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Bone Bender Parade, The (8-14-37) | Aug. 6,'37 | 10 |
| Filming Modern Youth | Oct. 1,'37† | |
| Filming Nature's Wonders | Dec. 3,'37† | |
| Filming Nature's Wonders | Dec. 3,'37† | |
| Laughing at Fate (11-27-37) | Nov. 5,'37† | 6½ |
| Motor Maniacs (9-25-37) | Sept. 3,'37† | 10 |
| **MAGIC CARPET SERIES** | | |
| Dude Ranch, The | Oct. 8,'37† | |
| Italian Libya (12-4-37) | Nov. 12,'37† | 10 |
| Land of the Maple Leaf, The | Dec. 10,'37† | |
| Mexican Mural (10-16-37) | Sept. 3,'37† | 9½ |
| Modern Dixie | | |
| Portraits of Portugal (8-7-37) | Aug. 6,'37 | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 109. Worm Turns, The (1-23-37) | Apr. 17,'37† | 8½ |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| 110. Magician Mickey | June 17,'37† | .8½.. |
| 111. Mickey's Amateurs (6-19-37) | June 4,'37† | .1 rl.. |
| 112. Moose Hunters | Aug. 5,'37† | .9.... |
| **SILLY SYMPHONIES** | | |
| 109. Mother Pluto (11-21-36) | Mar. 6,'37† | .8½.. |
| 110. More Kittens (1-9-37) | Mar. 27,'37† | .8½.. |
| 111. Woodland Cafe (6-26-37) | Mar. 15,'37† | .1 rl.. |
| 112. Little Hiawatha (6-26-37) | May 11,'37† | ..... |
| 113. Modern Invention (6-26-37) | June 17,'37† | ..... |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 33 (3-27-37) | Mar. 15,'37 | .9.... |
| No. 34 (4-17-37) | Mar. 22,'37 | .8.... |
| No. 35 (4-17-37) | Apr. 12,'37 | .7.... |
| No. 36 (5-15-37) | May 10,'37 | .9½.. |
| No. 37 (5-15-37) | June 7,'37 | .9½.. |
| No. 38 (7-24-37) | July 26,'37 | .10.... |
| No. 39 (10-23-37) | Oct. 18,'37† | .9.... |
| No. 40 (12-4-37) | Nov. 1,'37† | .9.... |
| No. 41 (12-11-37) | Nov. 15,'37† | .9.... |
| No. 42 | Nov. 22,'37† | .9.... |
| No. 43 | Dec. 6,'37† | .9.... |
| **MEANY-MINY-MOE CARTOONS** | | |
| Air Express (10-2-37) | Sept. 20,'37† | .6.... |
| Big Race, The (3-13-37) | Mar. 3,'37 | .7.... |
| Country Store (8-7-37) | July 5,'37 | .7.... |
| Fireman's Picnic (10-16-37) | Aug. 16,'37 | .6½.. |
| Lumber Camp (3-20-37) | Mar. 15,'37 | .7.... |
| Ostrich Feathers (10-2-37) | Sept. 6,'37† | .7.... |
| Rest Resort (10-16-37) | Aug. 23,'37 | .7.... |
| Steel Workers (5-15-37) | Apr. 26,'37 | .7.... |
| Stevedores, The | May 24,'37 | .7.... |
| **MENTONE MUSICAL COMEDIES** | | |
| All Aboard (11-6-37) | Dec. 1,'37† | 17.... |
| Alpine Cabaret (8-14-37) | Aug. 4,'37 | .10.... |
| Bargain Matinee (3-20-37) | Apr. 14,'37 | .10.... |
| Cocktail Party, The (5-15-37) | May 12,'37 | .10.... |
| Hawaiian Capers (9-18-37) | Sept. 8,'37† | 17.... |
| It's On the Record | Mar. 17,'37 | .10½.. |
| Oh, Say Can You Hear? (12-18-37) | Dec. 29,'37† | 15.... |
| Rhapsody in Zoo (12-11-37) | Jan. 26,'38† | 15½.. |
| Shoes With Rhythm (5-15-37) | June 9,'37 | .10.... |
| Show for Sale (10-30-37) | Nov. 3,'37† | 21.... |
| Singing Bandit, The (7-3-37) | July 7,'37 | .10.... |
| Teddy Bergman's Bar-B-Q (10-16-37) | Oct. 6,'37† | 19.... |
| **OSWALD CARTOONS** | | |
| Duck Hunt (3-13-37) | Mar. 8,'37 | .7.... |
| Dumb Cluck (12-11-37) | Dec. 20,'37† | .7.... |
| Football Fever (12-4-37) | Nov. 15,'37† | .7.... |
| Keeper of the Lions (11-13-37) | Oct. 18,'37† | .7.... |
| Lamplighter, The | Jan. 9,'38† | .. |
| Love Sick (11-6-37) | Oct. 4,'37† | .8.... |
| Mechanical Handy Man (10-30-37) | Nov. 8,'37† | .7.... |
| Mysterious Jug, The (12-11-37) | Nov. 29,'37† | .7.... |
| Playful Pup, The (7-31-37) | July 12,'37 | .7.... |
| Trailer Thrills (5-15-37) | May 3,'37 | .7.... |
| Wily Weasel, The | June 7,'37 | .7.... |
| **STRANGER THAN FICTION SERIES** | | |
| No. 34—Novelty (4-17-37) | Mar. 29,'37 | .9.... |
| No. 35—Novelty (4-17-37) | Apr. 26,'37 | .9.... |
| No. 36—Novelty (4-17-37) | May 24,'37 | .8.... |
| No. 37—Novelty (7-3-37) | June 21,'37 | .8½.. |
| No. 38—Novelty (5-15-37) | July 19,'37 | .9... |
| No. 39—Novelty (7-24-37) | Aug. 16,'37 | .9.... |
| No. 40—Novelty (9-18-37) | Sept. 6,'37† | .9.... |
| No. 41—Novelty | Oct. 4,'37† | .9.... |
| No. 42—Novelty | Nov. 1,'37† | .9.... |
| No. 43—Novelty (12-4-37) | Nov. 29,'37† | .9.... |
| No. 44—Novelty (12-11-37) | Dec. 27,'37† | .9.... |
| No. 45—Novelty | Jan. 1,'38† | ..... |
| **UNIVERSAL SPECIAL** | | |
| Breathless Moments | | 2 rls. |
| Hollywood Screen Test (8-14-37) | Aug. 30,'37† | 21.... |

## VITAPHONE

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG TIME VAUDEVILLE REEL** | | |
| Bring On the Girls (Edgar Bergen) | Mar. 6,'37 | .11.... |
| Vitaphone Diversions (Smith and Dale) | Apr. 3,'37 | .10.... |
| Nickel Lowdown (Charles Kemper) | May 1,'37 | .10.... |
| Vitaphone Funsters (6-12-37) (Johnny Burke) | May 29,'37 | .11.... |
| Vaude-Festival (Fritz and Jean Hubert) | June 26,'37 | ..... |
| Vaudeville Hits (Elaine Arden) | July 17,'37 | ..... |
| Vitaphone Broadwaytes (Medliey-Dupree) | Aug. 21,'37 | .10.... |
| **BROADWAY BREVITIES** | | |
| Joe Palooka in "Kick Me Again" (3-6-37) (Shemp Howard-Robert Norton) | Feb. 6,'37 | .21.... |
| Captain Blueblood (Georgie Price) | Feb. 3,'37 | .21.... |
| Swing for Sale (3-13-37) (Hal LeRoy) | Feb. 27,'37 | .22.... |
| Under Southern Stars (Fred Lawrence-J. Bryan) | Feb. 20,'37 | .18.... |
| Hotel a la Swing (Eddie Foy, Jr.) | Mar. 13,'37 | .20.... |
| Mail and Female (Ken Murray) | Mar. 27,'37 | .21.... |
| Play Street (4-10-37) (Preisser Sisters) | Apr. 3,'37 | .21.... |
| Romance of Robert Burns (4-10-37) (Owen King-Linda Perry) | Apr. 10,'37 | .16.... |
| Lifers of the Party, The (Yacht Club Boys) | Apr. 17,'37 | .21.... |
| Joe Palooka in "Taking the Count" (Shemp Howard-Robt. Norton) | Apr. 24,'37 | .21.... |
| Movie Mania (Dave Apollon) | May 8,'37 | .20.... |
| Musical Operation, A (Sybil Jason) | May 15,'37 | .20.... |
| Day at Santa Anita (Rufe Davis) | May 22,'37 | .18.... |
| Sound Defects (6-12-37) (Robt. Norton-Beverly Phalen) | June 5,'37 | .22.... |
| Joe Palooka in "Thirst Aid" (Estelle Taylor) | June 12,'37 | .20.... |
| Rhythm Roundup, The (Sybil Jason) | June 19,'37 | .21.... |
| Little Pioneer, The (7-10-37) (Lane, Tree & Edwards) | July 3,'37 | .19.... |
| Newsboy's Nocturne (7-10-37) (Josephine Huston) | July 10,'37 | .20.... |
| Flowers from the Sky (8-21-37) (Donald Novis-Dorothy Dare) | July 24,'37 | .22.... |
| Cut Out for Love (Irene Bordoni) | Aug. 2,'37 | ..... |
| Du Barry Did All Right (Ken Murray-Oswald) | Aug. 7,'37 | .. |
| Doctor Cupid (Georgie Price) | Sept. 4,'37† | .... |
| Postal Union (Sybil Jason) | Sept. 11,'37† | ..... |
| Littlest Diplomat, The (9-11-37) (Hal LeRoy) | Sept. 25,'37† | 20.. |
| Ups and Downs (Fifi D'Orsay-Rufe Davis) | Oct. 9,'37† | ..... |
| Starlets (11-20-37) | Oct. 23,'37† | 20.. |
| Toot Sweet (Joe Palooka in "Calling All Kids") | Nov. 6,'37† | ... |
| Man Without a Country, The (John Litel) | Nov. 20,'37† | 17. .. |
| Here's Your Hat (Cookie Bowers) | Nov. 27,'37† | ..... |
| One On the House (Willie, West, McGinty) | Dec. 11,'37† | .2 rls. |
| Wedding Yells (Ken Murray-Oswald) | Dec. 18,'37† | .2 rls. |
| | Jan. 1,'38† | 20.... |
| **COLORTOUR ADVENTURE (In Color)** | | |
| Land of the Midnight Sun (3-13-37) | Feb. 27,'37 | .10.... |
| Nature the Artist (4-10-37) | Mar. 20,'37 | .10.... |
| Cradle of Civilization | Apr. 17,'37 | .10.... |
| Alpine Grandeur | May 15,'37 | .10.... |
| Gateway to Africa (6-12-37) | June 12,'37 | .10.... |
| Land of the Magyar (7-10-37) | July 3,'37 | ..... |
| Crossing the Sahara | Aug. 14,'37 | ..... |
| Long Bright Land (9-11-37) | Sept. 25,'37† | 10.... |
| It's Work | Oct. 23,'37† | ..... |
| Mysterious Ceylon | Nov. 20,'37† | ..... |
| Land of the Kangaroo (11-20-37) | Dec. 18,'37† | 10.... |
| **FLOYD GIBBONS' "YOUR TRUE ADVENTURE"** | | |
| Attic of Terror (9-11-37) | Sept. 18,'37† | 12.... |
| Playing with Danger (11-20-37) | Oct. 30,'37† | 13.... |
| Danger—High Voltage | Dec. 4,'37† | .1 rl.. |
| Alibi Mark | Dec. 25,'37† | .1 rl.. |
| **LOONEY TUNES** | | |
| No. 33—Porky's Romance | Apr. 17,'37 | .8.... |
| No. 34—Porky's Duck Hunt | Apr. 17,'37 | .8.... |
| No. 35—Porky and Gabby (6-12-37) | May 15,'37 | .8.... |
| No. 36—Porky's Building | June 19,'37 | .8.... |
| No. 37—Porky's Super Service (7-10-37) | July 3,'37 | .8.... |
| No. 38—Porky's Bad Time Story | July 24,'37 | .7.... |
| No. 39—Porky's Railroad (8-14-37) | Aug. 7,'37 | .7.... |
| No. 40—Get Rich Porky | Aug. 28,'37 | ..... |
| No. 41—Porky's Garden | Sept. 11,'37 | ..... |
| No. 42—Rover's Rival | Oct. 9,'37† | ..... |
| No. 43—The Case of the Stuttering Pig | Oct. 30,'37† | ..... |
| No. 44—Porky's Double Trouble (11-20-37) | Nov. 13,'37† | .7.... |
| No. 45—Porky's Hero Agency | Dec. 4,'37† | .7.... |
| **MELODY MASTERS** | | |
| Roger Wolf Kahn and Orch. | Feb. 6,'37 | .10.... |
| Cab Calloway and Orch. (3-13-37) | Feb. 20,'37 | .10.... |
| Peter Van Steden and Orch. | Mar. 6,'37 | .10.... |
| Jacques Fray and Orch. (4-10-37) | Mar. 27,'37 | .10.... |
| Jam Session, The (Clyde McCoy and Orch.) | Apr. 17,'37 | .10.... |
| Rimac Orchestra, The | May 8,'37 | .10.... |
| Jack Denny and Orch. | May 29,'37 | .10.... |
| Eliseo Grenet and Orch. (6-19-37) | June 19,'37 | .10.... |
| Lennie Hayton and Orch. (7-10-37) | July 10,'37 | .10.... |
| David Mendoza and Orch. (8-21-37) | July 31,'37 | .10.... |
| Russ Morgan and Orch. | Sept. 11,'37† | ..... |
| Milt Britton and Orch. | Oct. 2,'37† | ..... |
| Mal Hallett and Orch. | Oct. 23,'37† | ..... |
| Arnold Johnson and Orch. (9-11-37) | Nov. 13,'37† | 10.... |
| Jan Rubini and Orch. | Dec. 4,'37† | .1 rl.. |
| Henry King and Orch. | Dec. 25,'37† | .1 rl.. |
| **MERRIE MELODIES (In Color)** | | |
| No. 32—I Only Have Eyes For You (3-6-37) | Mar. 6,'37 | .8.... |
| No. 33—The Fella with the Fiddle (4-10-37) | Mar. 27,'37 | .8.... |
| No. 34—She Was an Acrobat's Daughter | Apr. 10,'37 | .8.... |
| No. 35—Ain't We Got Fun | May 1,'37 | .8.... |
| No. 36—Clean Pastures | May 22,'37 | ..... |
| No. 37—Uncle Tom's Bungalow | June 5,'37 | ..... |
| No. 38—Streamlined Greta Green (6-12-37) | June 19,'37 | .8.... |
| No. 39—Sweet Sioux (7-10-37) | June 26,'37 | .8.... |
| No. 40—Egghead Rides Again | July 17,'37 | .8.... |
| No. 41—Plenty of Money and You | July 31,'37 | .7.... |
| No. 42—Sunbonnet Blue | Aug. 21,'37 | ..... |
| No. 43—Speaking of the Weather (8-21-37) | Sept. 4,'37 | .7.... |
| No. 44—Dog Daze | Sept. 18,'37 | ..... |
| No. 45—I Wanna Be A Sailor | Sept. 25,'37† | ..... |
| No. 46—The Lyin' Mouse | Oct. 16,'37† | ..... |
| No. 47—Little Red Walking Hood | Nov. 6,'37† | ..... |
| No. 48—Woods Are Full of Cuckoos | Dec. 4,'37† | .1 rl.. |
| No. 49—September In the Rain | Dec. 18,'37† | .1 rl.. |
| **PICTORIAL REVIEWS** | | |
| No. 7—Phonograph Records—Lipsticks (4-10-37) | Mar. 20,'37 | .11.... |
| No. 8—Coiffeurs—Shoes | Apr. 10,'37 | .10.... |
| No. 9—Hats—Bathing Suits | May 11,'37 | .10.... |
| No. 10—Dancing-Leather (6-5-37) | May 22,'37 | .10.... |
| No. 11—Milk—Rugs | June 19,'37 | .10.... |
| No. 12—Pianos—Art (8-14-37) | July 17,'37 | .10.... |
| No. 13—Books—Furs | Aug. 28,'37 | ..... |
| **(NEW SERIES)** | | |
| No. 1—Racing—Wrestling—Cheese (9-11-37) | Sept. 18,'37 | .10.... |
| No. 2—Mauch Twins—Table Tennis | Oct. 16,'37† | ..... |
| No. 3—Dogs—Hollywood Rides (11-13-37) | Nov. 13,'37† | 10.... |
| No. 4—Boxers—Dolls | Dec. 11,'37† | ..... |
| **VITAPHONE NOVELTIES** | | |
| Medium Well Done (Hardeen) | Mar. 6,'37 | .10.... |
| Ghost to Ghost Hookup, A (Radio Ramblers) | Apr. 3,'37 | .11.... |
| Home Run on the Keys (4-3-37) (Babe Ruth) | Apr. 24,'37 | .9.... |
| Check Your Cash (Louis Zingone) | May 22,'37 | .10.... |
| Double Talk (6-5-37) (Edgar Bergen—"Charlie McCarthy") | June 26,'37 | .10.... |
| Palm Beach Knights (Charles Ahearn) | July 31,'37 | ..... |
| Lyin' Tamer, The (7-11-36) (George Jessel) | Aug. 28,'37 | .10... |
| All American Drawback (11-20-37) (Edgar Bergen—"Charlie McCarthy") | Nov. 6,'37† | 11.... |
| **VITAPHONE VARIETIES** | | |
| Neckin' Party, A (9-11-37) (Edgar Bergen—"Charlie McCarthy") | Sept. 4,'37† | 11.... |
| Puppet Love (9-11-37) (Salici's Puppets) | Oct. 2,'37† | 10.... |
| Roping 'Em Alive | Nov. 6,'37† | ..... |
| Vitaphone Frolics (11-20-37) (Jack & Loretta Clemens) | Dec. 4,'37† | 10.... |

## WM. STEINER

| Title | Rel. Date | Min. |
|---|---|---|
| Eagle's Vengeance, The | July 29,'37† | 20.... |

## WORLD

| Title | Rel. Date | Min. |
|---|---|---|
| Battling Bettas | July 8,'37† | 10.... |
| Men of Ships | Sept. 10,'37† | .9.... |
| Paper Hanger, The (Cartoon) | Dec. 25,'37† | ..... |
| Story of the Rose, A (1-16-37) | | .10.... |

# SERIALS

**12 Episodes Each Unless Otherwise Specified**

## COLUMBIA

| | | |
|---|---|---|
| Jungle Menace (9-4-37) (Frank Buck-C. Henry (15 episodes)) | | 20.... (each) |
| Mysterious Pilot, The (Capt. Frank Hawks (15 episodes)) | | 15.... (each) |

## REPUBLIC

| | | |
|---|---|---|
| Dick Tracy 6401 (2-27-37) (Ralph Byrd-Kay Hughes (15 episodes)) | Feb. 20,'37† | ..... |
| Lone Ranger, The 7401 (Lee Powell-Herman Brix (15 episodes)) | Feb. 12,'38† | ..... |
| Painted Stallion, The, 6421 (Ray Corrigan-Hoot Gibson) | June 5,'37† | ..... |
| S. O. S. Coast Guard 6441 (Ralph Byrd-Maxine Doyle) | Aug. 28,'37† | ..... |
| Zorro Rides Again 6461 (John Carroll-Helen Christian) | Nov. 20,'37† | ..... |

## UNIVERSAL

| | | |
|---|---|---|
| Flash Gordon's Trip to Mars (Larry Crabbe-Jean Rogers) | | |
| Jungle Jim (12-26-36) (Grant Withers-Betty Jane Rhodes) | Jan. 18,'37 | .2 rls. (each) |
| Radio Patrol (9-18-37) (Grant Withers-Cath. Hughes) | Oct. 4,'37† | .2 rls. (each) |
| Secret Agent X9 (Scott Kolk-Jean Rogers) | Apr. 12,'37 | .2 rls. (each) |
| Tim Tyler's Luck (11-27-37) (Frankie Thomas, Jr.,-Frances Robinson) | Dec. 27,'37† | .2 rls. |
| Wild West Days (6-26-37) (Johnny Mack Brown (13 episodes)) | July 5,'37† | .2 rls. (each) |

## VICTORY

| | | |
|---|---|---|
| Blake of Scotland Yard (Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)) | Apr. 15,'37 | ..... |

# J C JENKINS—HIS COLYUM

**Neligh, Nebraska**

**Dear Herald:**

If the exhibitors want their audiences to become familiarized with prison scenes they should get "Alcatraz Island" and show it. Not that it is an unusual picture of that kind, but for the influence it will have on the public mind. No person who sees this picture will want Alcatraz Island as his permanent residence.

We wouldn't recommend this to those who want entertainment of a more frivolous nature, for there is nothing light or chaffy about it, but for its deterrent effect upon those who might be inclined to commit felonies. In our judgment, pictures like this one will be a great help to the Department of Justice in curbing crime, for in "Alcatraz Island" they can see what their future life is liable to be should they step outside of the law. This picture also gives an inside view of the penitentiary at Leavenworth, Kansas, and the lives that people lead there. At neither place is there the slightest suggestion of the Waldorf-Astoria or the Ambassador.

▽

We recently received a letter from the Theatre Sign Co. of Council Bluffs, Iowa, asking us to have their subscription to the HERALD renewed for a couple of years. This company evidently appreciates the value of the HERALD to their business, just as to every other branch of the industry, and exhibitors especially, should turn to this journal for correct information regarding any phase of the business, and if they don't have this information that's just their hard luck.

The Film Transport Company of Omaha seems to be serving the exhibitors of western Iowa and eastern Nebraska in pretty good shape, as they deliver the film at the door of the theatres and pick up the used ones without any trouble to the exhibitors and this service is pretty valuable to the exhibitors just as the Film Transport company thinks the HERALD is to their business. That's why they asked that we have it sent to them.

Glen Rogers is the guiding spirit of the company; in fact Glen is a guiding spirit to a lotta things. We saw him guide a golf ball around the Happy Hollow golf course once and he guided the ball into the cups with two less strokes than we could. Then we saw him once as toastmaster at a Variety Club banquet when he guided the proceedings like he had been trained by Chauncey Depew. Not only that, but we saw a glass of icewater at his plate, and who ever heard of icewater at a Variety Club banquet?

▽

We'll betcha we have an alphabetical project out here that has never been heard of back in the eastern states. That's why this country is in advance of the eastern country. Just what the legal title of this project is we don't know, and for want of this infornation we will designate it as the "P.A.E. project," which means the Predatory Animal Exterminators. The members of this project are recruited from the shelter-belt crew and include from fifteen to twenty ablebodied men. Their duty is to exterminate predatory animals and they are furnished with shells and are paid $2.40 per day for this service. The predatory animals out here consists of jackrabbits and gophers, very ferocious animals.

The authorities have allowed us to reside here for nigh onto fifty years and this is the first time the government has come to our aid in exterminating these predatory animals, and next summer we are going to try to enlist their services in shooting grasshoppers around our garden. These predatory animals are just eating us out of house and home, and it's terrible, Cedric, simply terrible. Help! help!

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 28, Vol. 20.**—J. F. T. O'Connor in a Christmas message....Toyland in Shenandoah Cavern....Oil wells and schools in Oklahoma cause problem....Miniature of World's Fair....Round-up time for the Buffalo....Fashions Aviation....Lew Lehr....Sports.

**MOVIETONE NEWS—No. 29, Vol. 20.**—Japanese stage victory parade as crisis grows....Soviet regiment in parachute maneuver....Luxury train....Lew Lehr....Sport headliners of 1937.

**NEWS OF THE DAY—No. 226, Vol. 9.**—Flood smashes town, spreads ruin in west....Should Uncle Sam get out of China?....How New York's World's Fair will look....Army tries out new combat cars ....The Woman's Page....Johnny Revolta wins Dixie golf crown.

**NEWS OF THE DAY—No. 227, Vol. 9.**—Chinese flight from Nanking....Sensation in Shanghai.... Two break out of "escape proof" Alcatraz....Newest streamlined train in debut....Air display in Russia ....Navy airmen honor Wright Brothers....Thrills mark basketball opener.

**PARAMOUNT NEWS—No. 39.**—Miami open golf tournament....Man jailed for refusal to have son vaccinated....Japan hails Germany pact....America's "amateur hour" hit in Britain....Gives eye to friend....Open Lincoln Tunnel in New York City.... Christmas Greetings.

**PARAMOUNT NEWS—No. 40.**—Basketball aces shoot high....Death in the east....Shanghai....Nanking ....Commander Hughes keeps ill fated Panay under full steam as refugee boats flee Japanese....Opera singer entertains children.

**PATHE NEWS—No. 43, Vol. 9.**—Floods sweep California....Snow school for sweepers....Choir boys chant carols....Farm bureau members hear Wallace ....Soviet warms to politics....Yankees ban Nazi camps....Husky crew in training....Revolta wins Miami open.

**PATHE NEWS—No. 44, Vol. 9.**—Two vanish from Alcatraz....Tennis service by robot....U. S. salutes the Wrights....Pennsylvania wars on pneumonia.... Society parades headgear....French police arrest "Bluebeard"....Ice boating....Rodeo season ends.... Russians in air maneuvers.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 624, Vol. 9.**—Sleet paralyses Louisville....Revolta captures open golf....Cavern houses toy workshop.... Amateurs in boxing set to....Clocks, 26 stories above sidewalk, get new hands....Big flood hits California ....Winter sports held indoors....Perfect ladies get rough....Canine show in Chicago....Gotham girls show swimsuits.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 625, Vol. 9.**—Bomb explodes as Japanese parade through Shanghai....Russian birdmen in air show....Pageant marks first flight....Girls model beach styles.... Child choir greets season....Two felons escape Alcatraz....Sure there's a Santa Claus....Rodeo spills thrill crowd.

Last night we went and saw Jane Withers in "Wild and Woolly," and this picture proved to be true to its name; it was wild and woolly all right. This picture probably won't receive a four-star rating, but it will receive the approval of a majority of those who like lively entertainment. Jane runs away with a switch engine and you will hold your breath for fear she will run head-on into an oncoming express train. Anyhow, Jane and her helpers put up a pretty good entertainment.

▽

We recently saw another picture wherein the G-men were chasing a bunch of bandits. Both sides did a lot of shooting but none of them seemed to have been hit. This inclined us to believe that they should be members of our P.A.E. project.

▽

We doubt if it would be proper to suggest it, but if we were to make a suggestion we would say that if Joe Hewitt of Robinson, Illinois; W. H. Brenner of Winchester, Indiana; Bert Silver of Greenville, Michigan; that Swede of Shulsberg and Roob of Pt. Washington, Wisconsin; Harry Huffman of Denver, Colorado; Mr. and Mrs. Jung of Glenrock, Wyoming; Andy Anderson of Detroit Lakes, Bonnie Benfield of Morris and H. J. Longacre of Glenwood, Minnesota; Harold Stettmund of Chandler and Charlie Hartman of Carnegie, Olkahoma; George Moore of Plainville and Sam Blair of Belleville, Kansas, and a whole lot more of the boys, would drop us a note it would enliven what otherwise might be a drab Christmas.

▽

If you haven't already played it, and if you want to give your patrons a real treat, we would suggest that you play "A Star Is Born," with Janet Gaynor and Fredric March. This is such an interesting picture that it is likely the most of you have already played it.

It was screened in Omaha recently and we saw it, and last night we went and saw it again; in fact we intend to see it every time we get a chance. There is no use looking for better actors than these two delightful folks for you won't find them, and there is no use looking for a more pleasing and sensible story, for it hasn't come out of Hollywood yet; that is, if we know stories and stars.

▽

Shine Mason of McAllen, Texas, will most likely go ever to Reonosa, Mexico, on Christmas to see another bull fight. Doggone the doggone bull fights anyhow.

*Somehow we can't quite understand*
*Just why this sport has such a pull,*
*That hundreds cross the Rio Grande*
*To see the Greasers fight the bull.*

But speaking of bull, Ernie says he thinks this will be bull enough for this time.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

*The HERALD covers the FIELD like an April SHOWER.*

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# Lady Behave!

WITH

JOSEPH SCHILDKRAUT

GEORGE ERNEST

NEIL HAMILTON · MARCIA MAE JONES · Olive Cooper

directed by Lloyd Corrigan • screen play by Joseph Krumgold, EVOY

original story by Joseph Krumgold • Associate Producer ALBERT E. LEVOY



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